

MEGALITH

Stonehenge and Avebury World Heritage Site Newsletter



SUMMER 2018



ENGLISH HERITAGE



Historic England



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Published by Stonehenge and Avebury
WHS Coordination Unit 2018
Supported by Historic England
and Wiltshire Council

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Welcome to the seventh edition of Megalith, the annual newsletter for the Stonehenge and Avebury World Heritage Site.

Looking across to Silbury from Waden Hill

In this edition we have a wonderful collection of articles reflecting the wide range of values associated with the World Heritage Site. There really is something to interest and engage everyone, from our magnificent prehistoric landscapes right up to the cutting edge technology of a virtual reality Avebury which you can find out about on page 24.

In 1918 Cecil Chubb gifted Stonehenge to the nation and to mark the centenary this year two very different events took place. Find out about how archaeologists turned out in boaters, bonnets and suffragette costumes to play cricket against Shrewton Cricket Club at an event where Cecil, himself a local Shrewton man and keen cricketer, would have felt quite at home.

The *Impact with Light* project saw Finnish artist Kari Kola create an amazing light installation, for one night only, at Stonehenge to mark both this centenary and World Heritage Day in April this year. You can see some of the stunning photographs of the results on the cover and inside.

Another centenary, the year some women finally got the vote, is celebrated with an exhibition focussing on women in archaeology at Avebury. You can read about this and a connection between Jane Austen and Avebury Manor in this edition. I explore connections further afield in an article on my visit to South Korea this year. I consider what challenges Stonehenge and Avebury face in common with Silk Route sites and why international links are so important.



The very close connection between heritage and nature in the World Heritage landscape is brought to life in some fascinating articles exploring projects aimed at boosting biodiversity in the Site and beyond.

Photo ©Helen Miah

Finally, a warm welcome to our latest new connection, Helen Miah, who joined the World Heritage Site team at the end of 2017. You can read about Helen's growing passion for the World Heritage Site and how she is bringing her skills, experience and even her hobbies to bear in encouraging people out into the landscape to connect with the World Heritage Site through geocaching as well as their own creativity.

We'd like to thank contributors to this edition including English Heritage, the National Trust, Historic England, Highways England, Wiltshire Council, Wiltshire Museum, Natural England, the RSPB, Bournemouth University, local landowners and farmers and the local community.

To learn more about the World Heritage Site and its management visit:

www.stonehengeandaveburywhs.org,

follow us on Twitter
@StoneAveWHS
or like us on our Facebook page:
Stonehenge and Avebury World Heritage Site

We hope that you enjoy this edition of Megalith. Please contact us if you'd like extra copies or you'd like to get involved in some of the exciting activities you've read about in Megalith.

Sarah Simmonds
Stonehenge and Avebury
WHS Partnership Manager

Blooming barrows - our historic and natural heritage intertwined



Photo © Rachel Hooper

On farmland in the south of the Stonehenge World Heritage Site, just over the busy A303, years of sympathetic management to protect historic monuments, reconnect them in the landscape and restore our natural heritage are starting to show tangible and delightful results.

Most striking is arguably the Normanton Down barrow cemetery, which forms a line of barrows and burial features on a ridge immediately southwest of the Stonehenge circle.



Surveying grassland quadrat at Normanton Down

These historic monuments are on private farmland, and at the start of the 21st century were maintained as small islands of grassland and scrub surrounded by cereal fields. However, the farmers, supported by Natural England's wildlife friendly farming grants, have since taken many of the surrounding fields out of arable production and turned them to grassland. Volunteer work parties have also been active in removing scrub from the barrows.

Blooming barrows

This open landscape retains a rare air of tranquillity and is home to increasingly important populations of once more widespread farmland birds such as the stone-curlew, lapwing, corn bunting and

skylark. A core area has been set up with one of the farmers as the Normanton Down nature reserve by the Royal Society for the Protection of Birds (RSPB). Monitoring has revealed that the relict chalk flora is

now spilling off the barrows into the surrounding grasslands and reconnecting the ancient monuments with a landscape of yesteryear. This has been augmented by bringing in flower-rich hay from nearby downland farms and strewing it on the Down. Additionally by sowing and drilling wildflower seed collected from nearby Salisbury Plain.



Dropwort coming into bloom

Today it is not just the barrows that support chalk wildflowers such as wild thyme, milkwort, small scabious, dropwort and fairy flax but also the surrounding landscape setting. Drifts of lady's bedstraw, red clover, ox-eye daisy and bird's-foot trefoil carpet the ground, with the palette of colours topped up with random wildflowers such as the deep purple of clustered bellflower and rose pink



Sowing wildflower seed at Normanton Down

of common centaury. The growing numbers and diversity of insect life are also testimony to the change from arable fields to a haven for downland wildlife. Most conspicuous being the butterflies such as common blue, meadow brown, dark-green fritillary and marbled white which provide an extra mobile dimension of colour in mid-summer.

This process needs careful management and the farmer, grazier, RSPB and Natural England meet annually to review the season and plan next year's complementary sheep and cattle grazing. The grazing keeps the barrows free of scrub, provides an open sward for wildflowers and of course dung for insects, which in turn provide food for nesting birds.



Common Blue butterfly



Marbled White butterfly



Kidney Vetch



Wild Thyme

The success of this partnership at work is best seen in early spring, when the big open skies of this ancient landscape are alive with the tumbling of displaying lapwing, chortling skylarks, and the evocative wailing of stone-curlews at dusk. The clean lines of the monuments are easiest to pick out on the open down where frolicing lambs bleat and yellow nodding cowslips stretch to the horizon.

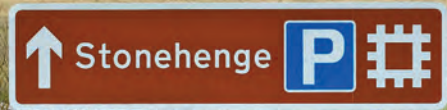
Patrick Cashman
Site Manager, RSPB Wiltshire Reserves



Clustered Bellflower



A303 consultation



Earlier this year Highways England held a public consultation on its proposals for the A303 past Stonehenge, between Amesbury and Berwick Down. Highways England's aims for the scheme are to transform journey reliability, enhance safety and improve connectivity to the South West whilst at the same time bringing benefits to the Stonehenge World Heritage Site which is currently bisected by the existing A303. The scheme comprises an 8-mile long dual carriageway made up of the following key elements:

- A twin-bore tunnel at least 1.8 miles long, through a large part of the World Heritage Site landscape past Stonehenge
- A new junction between the A303 and A360
- A new junction between the A303 and A345 at the site of the existing Countess Roundabout
- A bypass to the north of Winterbourne Stoke with a viaduct over the Till valley

Highways England has used the consultation feedback to develop its plans and make changes to the proposals submitted for public consultation in the spring of 2018. The proposed changes were designed to minimise impacts on the World Heritage Site and its Outstanding Universal Value. The public were invited to comment on the proposed changes via a supplementary consultation which ran for 28 days in July and August.

The feedback from the supplementary consultation has been added to that already received and should help Highways England to identify an improved solution before submitting its application later this year for a Development Consent Order to build the scheme. If development consent is granted by the Secretary of State, construction is planned to start in 2021 and the new road would be open for traffic in 2026.

For further information visit the Highways England website at:
www.highways.gov.uk/a303stonehenge

Helen joins the WHS team



Helen Miah joined the World Heritage Site Coordination Unit at the end of November 2017 replacing Liam Wiseman as the Partnership Officer. Helen has a background in public sector Arts and Culture and Performing Arts Education.

A recent convert to the great outdoors Helen is delighted to be working in such an inspirational landscape.

She is thoroughly enjoying exploring and learning about the extraordinary Outstanding Universal Value of the Site and the complexities of working across a dynamic partnership of stakeholders. With a passion for broadening engagement, Helen has had fun at a number of events this summer encouraging everyone to think more about World Heritage by making their own 'World Heritage 'inspired by' charm.

See page 34 for more.



Photos © Josie Williams



Beneath the boards at Avebury Manor



Photo © National Trust Images/James Dobson



Photo © National Trust/ Ros Cleal



Painted wall plaster



Early 19th century gaming token



Sixteenth century groat

Photos © National Trust/Briony Clifton

Avebury Manor is a 500 year old, multi-phase Manor house built on the site of a Benedictine priory. Last winter, three National Trust volunteers and I began an excavation beneath the floorboards of two rooms on the second floor.

We went in ahead of ceiling conservation works in the room below (carried out by Cliveden Conservation) because there were several centuries of untouched dust beneath the boards which needed excavating, and the discoveries plotting and recording.

We crossed the threshold with relatively high hopes of finding a few interesting artefacts and, as it turned out, it was an exciting excavation almost straight away. Within the first hour of day one, the first historic coin of the excavation was uncovered. Not only was it the first coin, it was also a 16th century groat from Henry VIII's time (1526 - 1544), and it is in fantastic condition!

The remainder of the dusty material did not let us down after what we thought may have been the highlight of the excavation. Although we still have plenty more to sift through, we have uncovered dozens of pieces of clay pipe, painted wall plaster and a beautiful 16th century brass jetton (a coin-like counter used to assist with calculations). There was also an early 19th century gaming token made of ivory in the shape of a fish; unfortunately with a broken tail.

These types of ivory tokens were often brought in from China at this time, and you can find them written about in Jane Austen: "Lydia talked incessantly of lottery tickets, of the fish she had lost and the fish she had won..." (*Pride and Prejudice*). The work continues, with a volunteer force helping to sift through the remaining dust, perhaps finding a small ivory fishtail in the process.

Briony Clifton, National Trust Assistant Archaeologist, Stonehenge and Avebury WHS

Geocaching on World Heritage Day

Finding new and different ways to engage as many different people as possible is a central theme of the World Heritage Site Management Plan. Engaging people with culture is also an absolute passion of mine and has been central to my life. It is not surprising then, that given the opportunity to develop events to celebrate World Heritage Day, I should seek to find ways to engage a different audience. In this case the geocaching community.

For anyone that hasn't heard of geocaching my favourite description is, 'I use multi-million pound satellites to find Tupperware in the woods!' Put it another way Geocachers use GPS tracking systems, now commonly found in all mobile technology to hide and seek containers, called "geocaches" or "caches", at specific locations marked by coordinates all over the world.



The Fox Geocache

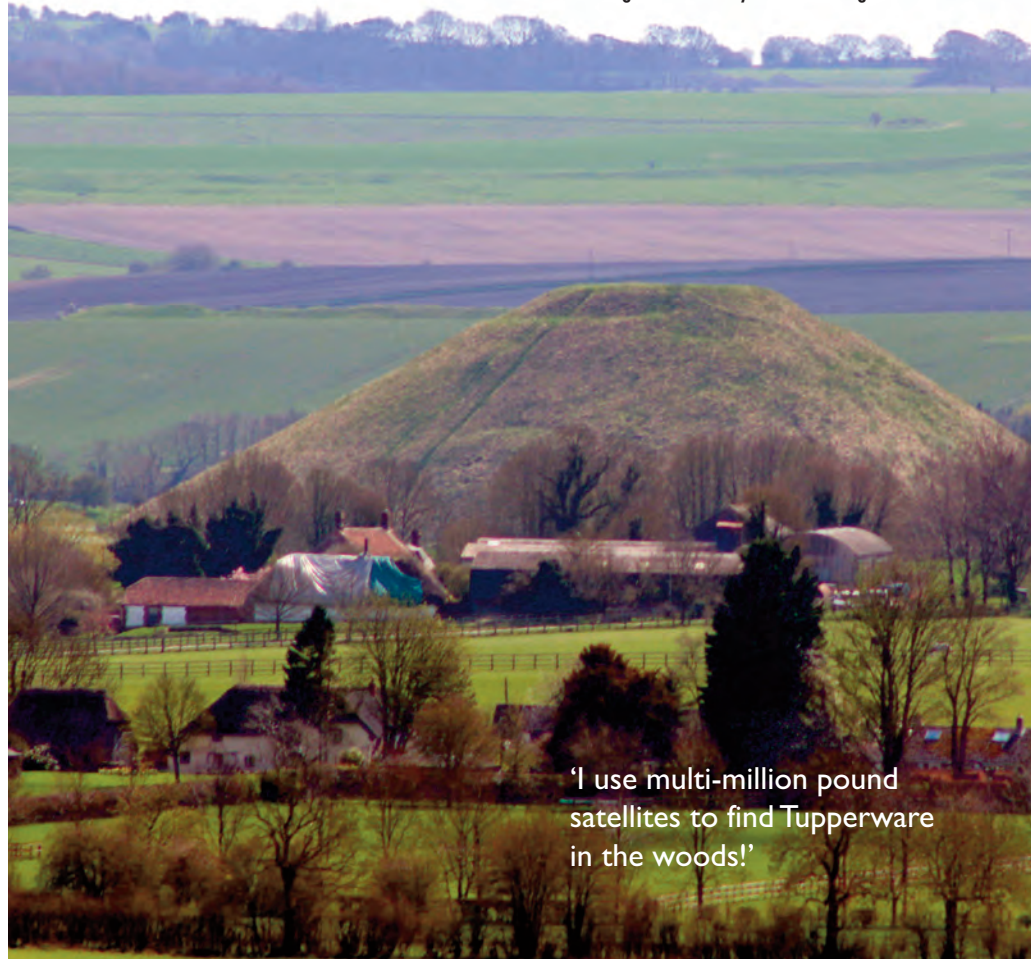
A typical cache is a small waterproof container containing a logbook and sometimes a pen or pencil. The geocacher signs the log with their established code name and dates it, in order to prove that they found the cache. After signing the log, the cache must be placed back exactly where the cacher found it.



Collecting rubbish along the byway



Bags of litter collected on World Heritage Day



'I use multi-million pound satellites to find Tupperware in the woods!'

To celebrate World Heritage Day 2018, I placed 3 new geocaches on byways near Windmill Hill and hosted a CITO (Cash in Trash Out) Event. Over 30 cachers came from across the region and together we collected over 30 bags of rubbish from the area, mostly near to the A4. It's been fascinating seeing who finds the caches and reading all their logs.

'Last of the morning and a very cute container! Thanks for bringing me back to the magical place. I've not been up here in years! TFTC! (thanks for the cache)' is a typical comment.



Photos © Jesse Williams

There are millions of geocaches all over the world. It's a fantastic hobby for getting outside, discovering new places and having fun with the family. Geocachers are very respectful of the countryside and the environment and there are strict rules over where caches can be placed e.g. they are never buried in the ground. The National Trust have included finding a geocache as #49 in their '50 Things to do before you're 11 ¾', and have placed caches of their own at many of their sites.

Helen Miah

Stonehenge and Avebury World Heritage Site Partnership Officer

#heritage4generations @WiltshireMuseum

It was a pleasure to welcome Young WANHS (Wiltshire Archaeology and Natural History Society) for a special session to celebrate World Heritage Day in April. Our young visitors worked as a team to create a model of Stonehenge.



Bush Barrow display

Next was a tour of our prehistory galleries with a chance to sketch some of the fabulous Bronze Age objects on display. Each young artist created a fantastic, colourful painting of the @StoneAveWHS landscape. For a further celebration, visitors both young (and not so young) had the opportunity to build our famous 'Foam Henge' and then make their own miniature version to take home.

There was something for everyone! If you partake of Twitter, don't miss the latest representations of Stonehenge shared by @clonehenge. This entertaining account celebrates its 10th anniversary this year; great photos and very much worth a virtual visit!



Foam Henge



Young WANHS at the Museum

A special exhibition opened for May and June, dedicated to the memory of Dr Paul Robinson, FSA. Paul was Curator at the Museum for more than 20 years, and passionate about Wiltshire. Through working closely with Art Fund, he helped ensure that Wiltshire's Story was told, and will continue to be told, for generations to come.

Our exhibition until 13 October 2018 showcases the work of Peter Dunn, archaeological artist. Best known for his series of reconstructions of Stonehenge for English Heritage, we are delighted to be showing Peter's beautiful artwork here in Devizes. His extraordinarily detailed and intricate paintings really bring the past alive.

Past, present and future; landscape, art and history; we work together in partnership #heritage4generations @StoneAveWHS



Peter Dunn, archaeological artist

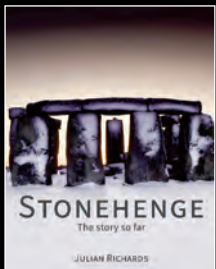


The Piper window, featuring Avebury and other Wiltshire icons, casts a glow over artefacts representing 30 years of Art Fund support, including the original cartoon painted by the artist and acquired by the Museum in 1984.

The Piper window, featuring Avebury and other Wiltshire icons

Stonehenge The story so far

Stonehenge is one of our greatest prehistoric treasures, a unique stone monument and a lasting testament to the beliefs and skills of our ancient ancestors. It has survived, even if now in a semi-ruined state, for around 5,000 years since building started.



In the early 21st century, with a new visitor centre, enhanced interpretation and the opportunity to explore the surrounding

landscape, it attracts well over a million visitors a year. Stonehenge has never really been forgotten. Romans and Saxons visited it while medieval monks drew it and created elaborate mythologies to explain its construction. Since then, and particularly over the last four or five centuries, it has been the subject of endless investigation and speculation by antiquarians, pioneering archaeologists and scientists, as well as mystics, stargazers and all those who seek its spirituality and meaning.

In late 2017 Historic England published a new edition of *Stonehenge - The story so far* by archaeologist Julian Richards. Since the first edition in 2006 there has been a flurry of activity: re-examinations of old ideas, extensive geophysical survey of the wider landscape and many new excavations both within this landscape and, significantly, in 2008, at Stonehenge itself. There have been new discoveries, some fundamental questions have been answered while others have been raised and some ideas have been turned on their heads.

This book is not the final answer. It reflects our current understanding of Stonehenge, but future investigations will undoubtedly change this, perhaps again in quite radical ways. Despite the best attempts of archaeologists and scientists, Stonehenge will always retain some of its mystery – one of the reasons why it is such an object of universal fascination. The title, *Stonehenge – The story so far*, is a carefully considered choice.

Julian draws on nearly 40 years of personal study to explain the development of Stonehenge's complex structures and places them in their rich landscape of burial and ceremony. In seeking to explain how Stonehenge was built this book draws on experimentation and practical insight, and helps us to answer some of the big questions: who built it and when, how and why?

We will probably never have all the answers even when faced with supposedly 'hard' archaeological evidence, there will always be differing ways in which it can be interpreted. This is why archaeology and in particular exploring the prehistoric past is so fascinating. The story is constantly changing.

The book is aimed at those who are fascinated by Stonehenge but who want more than the guidebook can offer. If this has whetted your appetite for exploring the Stonehenge landscape, then take a look at the Stonehenge and Avebury Map – ideal for walkers and others wishing to discover the fascinating landscape of the two halves of the World Heritage site. With Stonehenge on one side and Avebury on the other, the map shows and describes both visible and hidden

remains, with information about where you can find out more. Happy reading and exploring!

Clare Blick
Historic England

Megalith readers can get **25% discount** on both these titles by shopping at the Historic England online shop – visit <https://retail.historicenglandservices.org.uk> and enter MEGA18 on the basket page.

Stonehenge – The story so far by Julian Richards (9781848021006, £25.00)

Stonehenge and Avebury Map (9781848021266, £9.99)

English Heritage shines a light on 100 years of care and conservation at Stonehenge

To celebrate UNESCO World Heritage Day on 18th April and as part of activities to mark 100 years of care and conservation at Stonehenge, English Heritage worked with Finnish Light Artist Kari Kola to light up the iconic stone circle at the heart of the World Heritage Site.



Artist Kari Kola illuminated the monument overnight and into the dawn of World Heritage Day which was also celebrated around the World Heritage Site and beyond with a special programme of activities and events, including talks and volunteer-led activities at Stonehenge.

The incredible artwork at Stonehenge was the first element of Kola's *Impact with Light* project which aims to focus attention on World Heritage Sites, aiming to increase awareness of UNESCO's work, cultural history and global themes such as climate change.

Kari Kola said, "The *Impact with Light* project begins at Stonehenge. The site is truly iconic and globally one of the most significant in terms of the origins of our cultural history. The light installation at Stonehenge was realised in cooperation with English Heritage and I am deeply honoured by the way in which the charity has embraced my work."



Impact with Light was the first step on my journey to the International Day of Light in May when I crafted a light installation on the UNESCO headquarters in Paris."



Kate Davies, English Heritage Director of Stonehenge said: "We were thrilled to work with Kari Kola on this incredible project to light up Stonehenge. Kari's project shone a light on Stonehenge on World Heritage Day in this centenary year of the monument being given to the nation."

Kari's breath-taking art helps us to see Stonehenge in a different light. Looking at the ancient stones today, it is easy to assume that their future was always secure but at the beginning of the 20th century, that was far from the case – our most important prehistoric monument was at risk of collapse. 2018 marks a hundred years of Stonehenge belonging to us all and the monument getting the care it deserves."

Kari Kola's *Impact with Light* at Stonehenge was installed using 80 LED lights overnight and in the early hours of World Heritage Day.

English Heritage is hosting a programme of special events, lectures and activities to celebrate 100 years of care and conservation at Stonehenge.



<http://www.englishheritage.org.uk/Stonehenge100>



Photo © Chris Nixon

The Stonehenge Chubb Centenary Day

Marking a century of public ownership of the most famous prehistoric site in the world, 2018 witnesses the centenary of Mary and Cecil Chubb's gift of Stonehenge to the nation.

This gift was ultimately brought about through the Shrewton born and raised Cecil meeting the then Mary Fern when he was playing cricket, with their courtship growing to the background of cricket matches.

The couple married in 1902, Mary received a £100,000 legacy in 1905, and in 1915 Cecil bought Stonehenge at auction because he thought a local person ought to buy it. It seemed fitting then to celebrate the selfless act of gifting Stonehenge to us all in 1918 by organising a cricket match at Shrewton and creating an event that Mary and Cecil Chubb would have been familiar with.



exhibitions entwined with cricket, band music and singing.

In a unique community-hosted cricket tournament Shrewton Cricket Club took on and beat teams of archaeologists (wearing period flat caps), heritage professionals (wearing boaters and bonnets), and the Prehistoric Society (dressed as Suffragettes). Adorned with badges from the fields of archaeology and heritage, the trophy was a modern take on the 'good hat' awarded as the prize at the earliest known cricket tournament held at Stonehenge in 1781.

Period music was played to echo village celebrations dating back to at least 1826, the Shrewton Silver Band put on a fine performance. Greg Hancock wrote and published 'The Ballad of Cecil and Mary Chubb' especially for the event. This song is available to download [<https://greghancock.bandcamp.com/track/the-ballad-of-cecil-and-mary-chubb>].

The Shrewton Valley Horticultural Society put on a flower show, recalling their annual shows first held in 1856. Other stalls included the Stonehenge and Avebury World Heritage Site, Shrewton Community Speedwatch, Health Watch Wiltshire, and Wessex Archaeology. There was in addition a display of vintage sewing machines, and Shrewton Scouts and Guides were active throughout the event.

English Heritage's display included a magnetic self-build model of Stonehenge and the ice cream van kindly visited on loan from the Stonehenge Visitor Centre. English Heritage also provided prizes for a Stonehenge Replica Competition, which attracted entries from under-11s, 11-14, 15-18, and adult age groups.

Even Cecil and Mary Chubb were in evidence, in the form of a life-size cardboard cut-out sponsored by English Heritage. This was created from a photograph supplied by Jane Hills who kindly responded to an appeal for a photograph of Mary broadcast by the BBC.



Photo © Chris Nixon



The event was kindly sponsored by Amesbury Museum and Heritage Trust, Wessex Archaeology, and Wiltshire Life. Partners, players and prize givers included Shrewton Parish Council, Shrewton Cricket Club, Stonehenge and Avebury World Heritage Site, English Heritage Trust, The National Trust, Historic England, BAJR, Wiltshire Council, The Prehistoric Society, the Southern Co-op and Wiltshire Council.

Brian Edwards

The Alexander Keiller Museum at 80



The newly displayed Barn gallery of the Alexander Keiller Museum

On June 1st this year the museum at Avebury celebrated the 80th anniversary of its opening in 1938. Its founder, Alexander Keiller, purchased Avebury Manor in 1937 and converted the Manor stables into a museum to display the finds from his excavations in and around Avebury. Unlike his previous, private, museum in London, the Avebury museum was for the public and was located within the site from which the collections came. The National Trust purchased the museum building in 1943, the collections were gifted to the nation by Alexander Keiller's widow, Gabrielle in 1966, and from 1944 to 1994 the museum was managed by English Heritage and its predecessors.

Since 1994 the museum has been managed by the National Trust under an agreement with English Heritage; it is open 362 days a year, and has been for many years.

In 2001 the museum was enlarged when a permanent exhibition was created in a large barn close to the original museum building, and in 2005 a new store and area for research visits was opened in converted buildings around 150m from the public galleries. This year the exhibition in the Barn gallery has been redisplayed, with completely rewritten and redesigned graphic panels and with the content brought up to date. More additions are planned, particularly in order to incorporate the results of excavations in and around Avebury and research on the museum collections.

What the next 80 years holds is anyone's guess, but we hope that the museum will still be here, at the heart of the World Heritage Site, caring for and presenting the collections, facilitating research, and adding interest and enjoyment to the experience of visiting Avebury.

Dr Ros Cleal

Curator, Alexander Keiller Museum

The museum is free to National Trust and English Heritage members and to residents of Avebury parish (for the latter please bring some proof of address), otherwise admission charges apply.

Research visits to the collections or to use the library can be arranged by emailing the Curator,
rosamund.cleal@nationaltrust.org.uk

Women and archaeology at Avebury

The work of Alexander Keiller at Avebury is well established and recognised, but the contribution of women to the archaeological work here is largely unknown. Throughout this year a small exhibition in the Barn

Gallery of the Alexander Keiller Museum is highlighting the work of nine female archaeologists in the Avebury World Heritage Site during the twentieth century.



Veronica (Liddell) Keiller at Windmill Hill during the 1925-1929 excavations

As part of this exhibition the National Trust commissioned the organisation Trowelblazers to create a series of graphic panels to present the work of women in archaeology on a broader historical scale, to establish the context in which the Avebury women were working.

<https://trowelblazers.com>



Photo © Liz Falconer

Simulation of the southern inner circle, Avebury

How can virtual reality technologies help us to explore ancient sites?

The sun is rising into a clear blue sky. I hear the plaintive call of a red kite circling above me, and the gusting wind is carrying the calls of distant roe deer and wolves from the Marlborough Downs in the distance. I can see the outside of an enormous banked earthwork in front of me, and tantalising views of stones that appear to lead to an inner area. I set out across the grass and wild flowers, through the entrance and onto a causeway; I see two dizzyingly deep ditches on either side, which momentarily take my breath away.

I keep walking, passing between two stones that tower over my head, and into a wide-open expanse of grassland, enclosed by white-topped banks that recede into the distance. The land slopes up gently, towards two collections of stones in the interior of the circle, although from this distance I can't see any pattern or form in their arrangement.

But this is a strange place. The sun is shining, but I can't feel its warmth. The wind is blowing but my hair doesn't move. Walking up the slope doesn't make my knees hurt. And yet I am here. And so are others; I see someone in the distance, walking along the path between the collections of stones near the centre. I'm in Virtual Avebury, wearing a headset that completely replaces my view of the physical world, and I'm holding a device in each hand that enables me to move around and interact with this virtual place.

Virtual Avebury has been created from lidar data, archaeological findings and historical documents, to simulate how the Avebury Stone Circles may have appeared and sounded around 2,300 BCE.

One of the foci of our research is how these kinds of immersive simulations might be incorporated into museums and heritage interpretation, and we invited visitors to Avebury to try the simulation during June, July and August 2018 at our VR station in The Barn Gallery of the Alexander Keiller Museum.

*The VR equipment used to experience the simulation*

We're really interested to know how a sense of Virtual Avebury as place might emerge from peoples' experiences there, particularly as pairs of visitors can be in the simulation at the same time, speaking to each other and chasing each other around the stones.

Photo © Liz Falconer

*Simulation of the southern entrance to the henge*

Our early findings demonstrate a range of reactions from visitors, but the overwhelming one is 'I didn't realise how big Avebury is!' You can follow the ongoing project, see dates for further public participation and see the findings from the research at:

<https://tinyurl.com/virtual-avebury>.

Virtual Avebury is a project funded by the Arts and Humanities Research Council and Engineering and Physical Sciences Research Council, under the 2017 Immersive Partnerships scheme. It is a partnership between Bournemouth University, the National Trust, virtual reality developers Daden Limited, and soundscape specialists Satsymp.

Professor Liz Falconer
Bournemouth University

Photo © Daden Limited

Open Farm Sunday

The event took place on June 10th at Temple Farm, by kind invitation of Count Goess-Sarau and was a great success due to the hard work of Temple's staff, exhibitors and the fine weather. Over 2,000 people attended, some from as far away as Bristol and Hampshire – and those were only the individuals we found out about.

Over the years the section in which the WHS Coordination Unit stall appears has evolved into 'Landscape and Historic Environment', which allows plenty of flexibility in what themes may be featured and who is able to take part.



It was originally conceived as a way to add something different to an Open Farm Sunday event, as we live in a special place where the history of agriculture is present in the landscape and in the excellent Museum collections in the area. The World Heritage Site has always been the focus and this year, as ever, provided activities in which visitors could take part.

This year the North Wessex Downs AONB, the Wiltshire Geology Group and Bournemouth University took part as well as the WHS and Wiltshire Museum who have worked together for several years.

The Bournemouth University display illustrated how landscape – and in this case the Stonehenge landscape – can be used to promote Health and Wellbeing.

The Geology Group brought displays and examples of fossils found in Wiltshire, which fascinated both adults and young people.

The AONB stand presented the opportunity for people to see where they live in relation to the area it covers and to discover how it plays a part in protecting the landscape.

The Museum's own display featured its work in the preservation and display of the archaeology of the County and the exhibitions that both it and Salisbury Museum have to illustrate why Stonehenge and Avebury are a World Heritage Site.



The *History of Agriculture* this year was cereal production through time, as ever backed up by loans of items from Wiltshire Museum, the highlight of which was the Iron Age Quern over which many people laboured to grind enough wheat to make a pancake, let alone a loaf! The wheat was kindly provided by the CB Cooper Partnership and was probably a lot easier to grind than that with which our ancestors had to contend.

As always, thanks to Wiltshire Museum for the loans. All the "manned" stands provided activities (as usual the 'dig' disintegrated into a sandpit resulting in many grubby and rather yellow children). The activities were definitely an attraction and one which one hopes holds the parental attention on the displays.

In 2017 Open Farm Sunday took place at Avebury, courtesy of CB Cooper Partnership. It featured an art collection, reflecting the WHS Management Plan, plus activities for children in the art sphere led by Charles Rodwell.

Wiltshire Museum loaned items related to dairy production, the milk for which was kindly donated by the Farthing family. Other displays illustrated how the methodology used in archaeological prospection can help landowners to understand the below-ground evidence of activity in the past.

Gill Swanton.

Archaeologist, Co-chair of ASAHRG and Farmer

Mentioning "manning", we were a very small team this year but able to cover for each other when a tea break was required, so my personal thanks to Helen, David, Henry, Colin and Isobel.



The Porton to Plain Wildlife Connections project

Volunteers, alongside the Natural England Field Unit and local team, are busy as bees surveying the farmed landscape between the wildlife rich chalk grasslands of Porton Down, Parsonage Down and Salisbury Plain Sites of Special Scientific Interest (SSSI).



This area of Wiltshire remains one of the key strongholds of chalk grassland across Europe. Salisbury Plain is the largest expanse of chalk grassland in northwest Europe and Porton Down is one of the largest areas of unimproved chalk grassland in the world.

The Stonehenge WHS landscape is at the heart of this area being surveyed this summer as part of a new project to ensure the future of some of our most important butterfly, bird and bat species. Faced with habitat fragmentation, many species are finding it increasingly difficult to move through our landscapes.

The Porton to Plain Wildlife Connections project, being co-ordinated by Natural England, will help us understand and record the important areas for feeding and breeding wildlife. We are particularly focusing on blue and marsh fritillary butterflies, farmland birds such as corn bunting and bats including the rare barbastelle bat. This field work, combined with other recent survey records, will be used to produce maps showing existing habitat and potential areas which could be enhanced to provide a well-connected landscape for wildlife. Working alongside the WHS team, archaeologists and local farmers, we will also use the information to identify locations where it is possible to protect both WHS archaeology and wildlife.

The maps will help us provide support and up to date information for farmers and partners working to deliver benefits at a landscape scale. The project is also intended to help support future funding applications such as Environmental Land Management schemes and opportunities arising out of Defra's 25 Year Environment Plan. The information will also help influence future built developments and assess their impact on the wider landscape.

Initial surveys this summer will focus on searching for the marsh fritillary and three blue butterfly species (adonis, small and chalk hill) together with their food plants devil's bit scabious, horseshoe vetch and kidney vetch. To assist with the survey, volunteers were invited to attend Natural England and Butterfly Conservation training workshops held on Pewsey Downs and Parsonage Down National Nature Reserves.

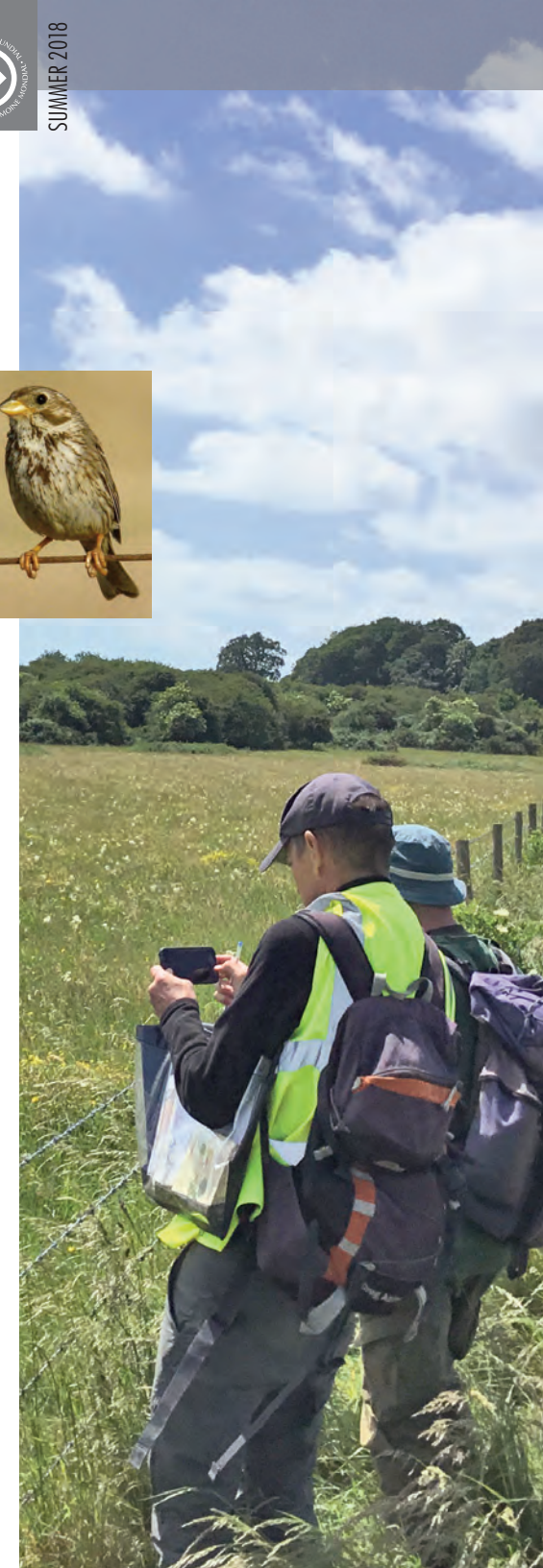


The project is being run in partnership with the **National Trust, Butterfly Conservation, Wiltshire Wildlife Trust, RSPB, and the Wiltshire Bat Group.**

Natural England would especially like to thank the volunteers, local farmers and landowners for their valuable contributions and support for the survey.

Further updates on the project will be posted on the **Natural England NNR** Facebook page or on Twitter **@NESouthWest** or contact Adam Langford for more information: adam.langford@naturalengland.org.uk

Stephanie Payne
Natural England Land Management Adviser.



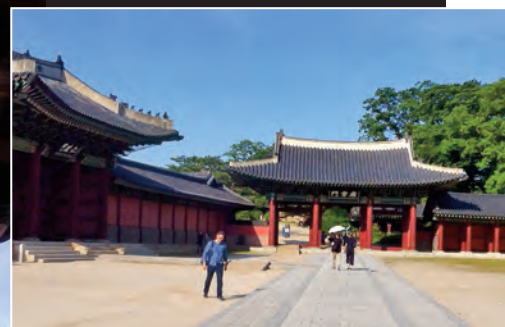
Stonehenge and Avebury World Heritage Site and the East Asian Maritime Silk Route



Traditional buildings within the Ch'angdokkung Palace complex, Seoul

In May this year I was invited to South Korea to present at an international symposium on the East Asian Silk Route which stretches from Japan through Korea to China. At first sight the links between the Maritime Silk Route and Stonehenge and Avebury sitting landlocked in Wiltshire may be difficult to perceive. However, the sites share some interesting similarities and challenges.

The symposium was inspired by recent excavations of the Dangseong fortress around two hours' drive south of the South Korean capital Seoul. The excavation results appear to reveal the important role Dangseong played in the international exchange between China and Korea from the 5th to 10th century under the Silla Dynasty.

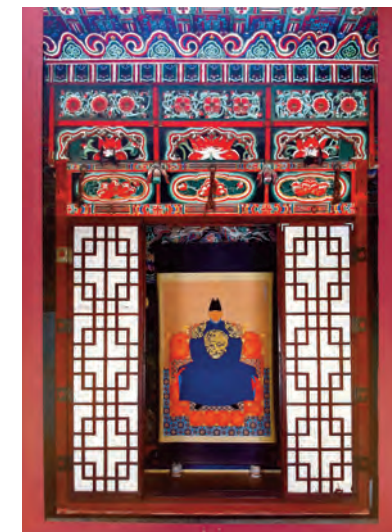


Photos © Sarah Simmonds



Onboard ship with international colleagues and map of possible Maritime Silk Routes 1408

The discoveries are prompting a change in the approach to the understanding, protection and management of the site. The focus is now extending beyond the fortress to include the ancient harbour, related port, and social infrastructure in the surrounding landscape such as the Buddhist burial ground in the hills to the north of the site. The challenge is shifting from protecting and presenting an individual site to managing a wider cultural landscape.



King Taejoot Joseon, 1335 - 1408

With funding from the nearby city of Hwasung and Hanyang University in Seoul plus a week's annual leave from my role as World Heritage Site Partnership Manager, I was able to attend the symposium to share my experience of managing the Stonehenge and Avebury cultural landscape. Researching, understanding, protecting and interpreting not only individual sites and monuments but their relationship both to landscape features and to one another is key to our approach to managing the World Heritage Site. I presented an in-depth case study on the various challenges we face both to the legibility of these relationships in the landscape and to the physical remains of the monuments themselves.



Ch'angdokkung Palace
World Heritage Site
inscribed 1997



Site visit to Dangseong Fortress



With international colleagues at the Symposium

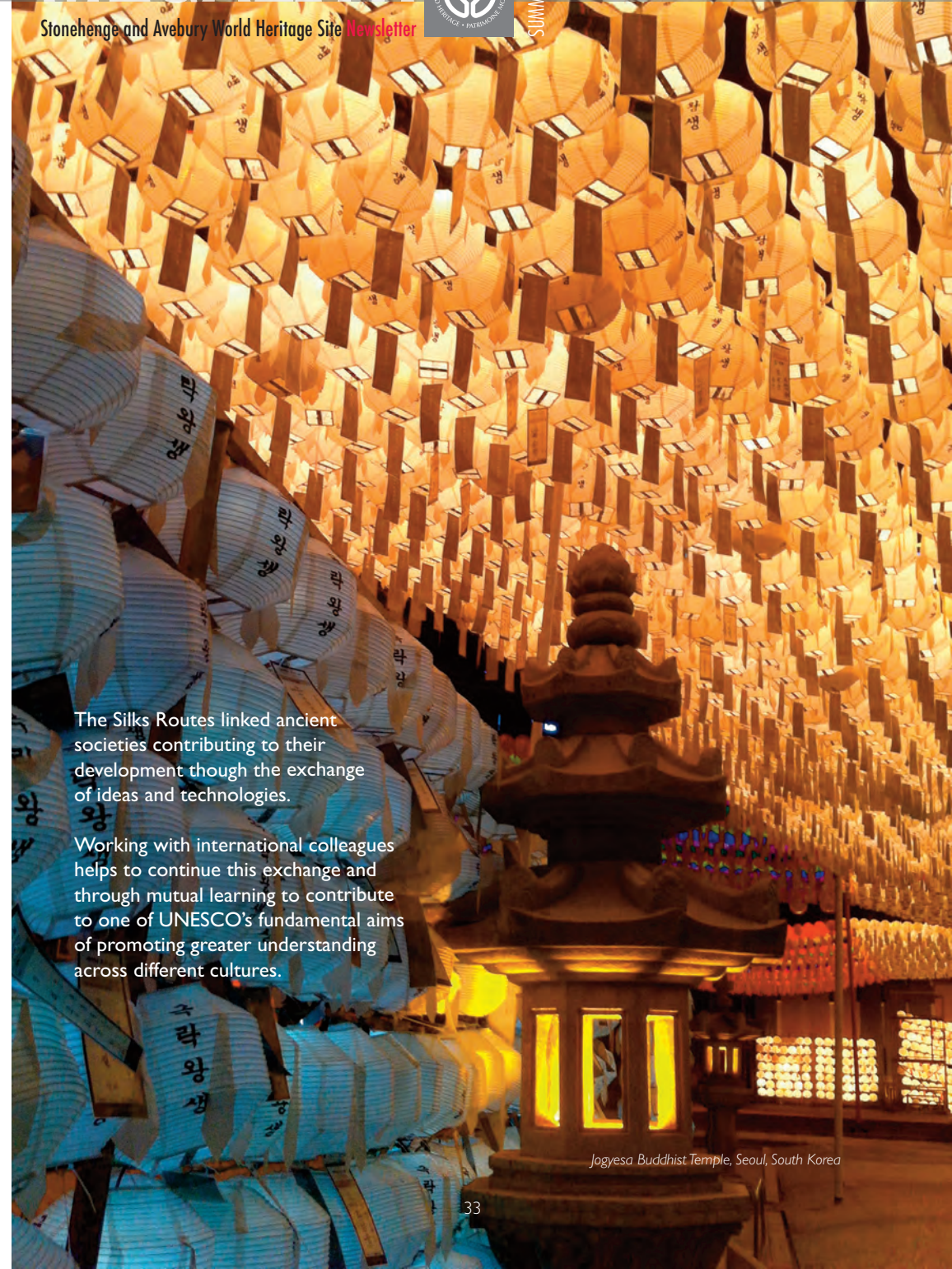
Our partnership approach to overcoming these challenges in a landscape with multiple owners, and the central role of a robust management plan endorsed by all was of particular interest to delegates.

In addition to Korean academics and heritage professionals the symposium included delegates from Japan, China and the Institute of Archaeology at UCL. Discussions ranged beyond the immediate cultural landscape to consider Danseong's relationship to the wider East Asian Maritime Silk Route and possible nominations for World Heritage Site status as part of a potential transnational bid.

World Heritage Site status means Stonehenge and Avebury is part of a special group of natural and cultural sites that are considered of such outstanding importance that their significance transcends national boundaries. This brings with it significant international obligations to protect the site but also offers unrivalled opportunities to work with partners from across the globe to share best practice and devise new and innovative ways to address the challenges we all face in looking after our unique and irreplaceable sites.

Sarah Simmonds

Stonehenge and Avebury World Heritage Site Partnership Manager



The Silks Routes linked ancient societies contributing to their development though the exchange of ideas and technologies.

Working with international colleagues helps to continue this exchange and through mutual learning to contribute to one of UNESCO's fundamental aims of promoting greater understanding across different cultures.

Jogyesa Buddhist Temple, Seoul, South Korea

Inspired by World Heritage



Photos © Helen Miah

At the World Heritage Site Partnership Coordination Unit we are always looking for opportunities to get out and about and spread the word about World Heritage. This summer we have been visiting various community events and having lots of fun making 'Inspired by World Heritage' charms. Here's how it works.

We've got a series of fact sheets about 24 different World Heritage sites in the UK and across the globe. You pick one, maybe somewhere you've been, my personal favourite being Fraser Island off the Australian Coast. Or somewhere you would like to go, The Kremlin and Red Square or Angkor Wat for example. Next, inspired by what you've seen, read, thought about and discussed you select some beads and thread. It's been fascinating listening to the reasons why beads have been chosen.

Sometimes people go for the colours, sometimes the material, texture, shape, feel, light reflective qualities... one younger lad chose Stonehenge and Avebury because he lives there and he clearly felt a strong sense of 'ownership' of his World Heritage Site. He chose three beads, a green one for the earth, a grey one for the stones and blue for the sky. Simple but perfect. Then you thread the beads on your coloured thread with a wooden tag on one end and a charm clasp on the other. The last task is to stick on a World Heritage Site logo sticker. That's it, you are all done, you can take your charm home. You've spent time thinking about, learning about and creating something all of your own inspired by World Heritage.

Helen Miah



Inspired by Fraser Island

Fraser Island lies off the east coast of Australia. At 122 km long, it is the largest sand island in the world. Majestic remnants of tall rainforest growing on sand and half the world's perched freshwater dune lakes are found inland from the beach.



Inspired by Gaudi

Seven properties built by the architect Antoni Gaudí (1852–1926) in or near Barcelona testify to Gaudí's exceptional creative contribution to the development of architecture and building technology in the late 19th and early 20th centuries.

