

# MEGALITH

Stonehenge and Avebury World Heritage Site Newsletter



SUMMER 2017

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ENGLISH HERITAGE

Working in partnership with



Historic England

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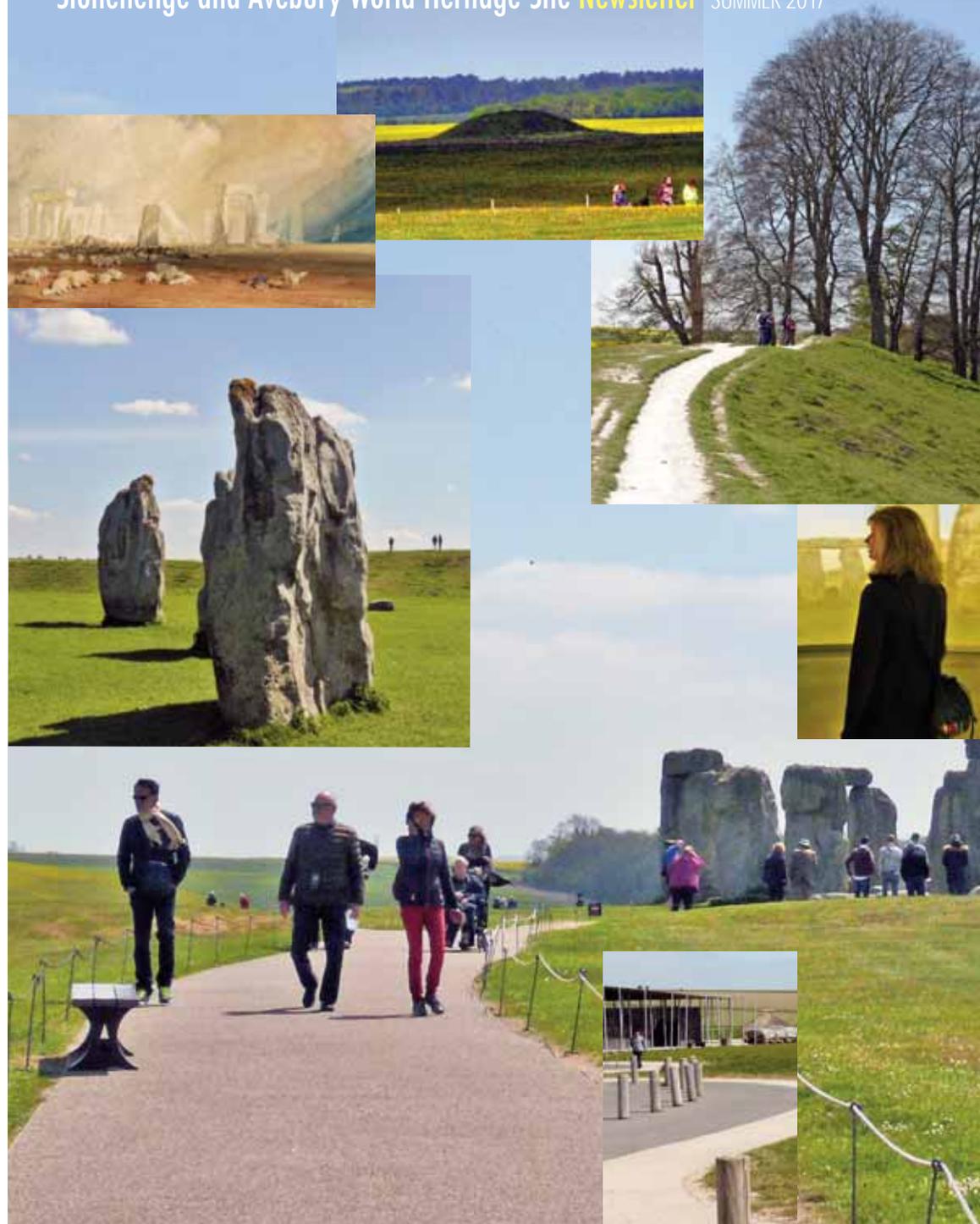
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## Welcome to the sixth edition of Megalith

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

Following last year's celebrations for the 30th anniversary of the inscription of Stonehenge, Avebury and Associated Sites on the World Heritage List (more on page 6), we are feeling inspired about the next 30 years of working with partners and communities to undertake even more exciting projects and increasing our understanding of this unique and internationally important landscape.

This edition of Megalith includes articles exploring the different ways Stonehenge and Avebury inspires people. It includes articles on how the World Heritage Site has inspired artists, archaeologists and those who work there. On page 14 you can read about the exhibition at Salisbury Museum where you can see pictures inspired by the ancient landscape. You can read about what inspires a National Trust archaeologist on page 12 and a Historic Property Steward at Stonehenge on page 24.

Stonehenge and Avebury World Heritage Site continues to inspire people every day and we are always interested in seeing and hearing about your responses to it. We hope this issue of Megalith will help to inspire you to go out and enjoy looking at the World Heritage Site in new ways.

The World Heritage Site works with a range of partner organisations from all sectors including charities like the National Trust and English Heritage, government departments such as Historic England, and Salisbury Museum and Wiltshire Museums.

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

[www.stonehengeandaveburywhs.org](http://www.stonehengeandaveburywhs.org),

follow us on Twitter [@StoneAveWHS](https://twitter.com/StoneAveWHS)

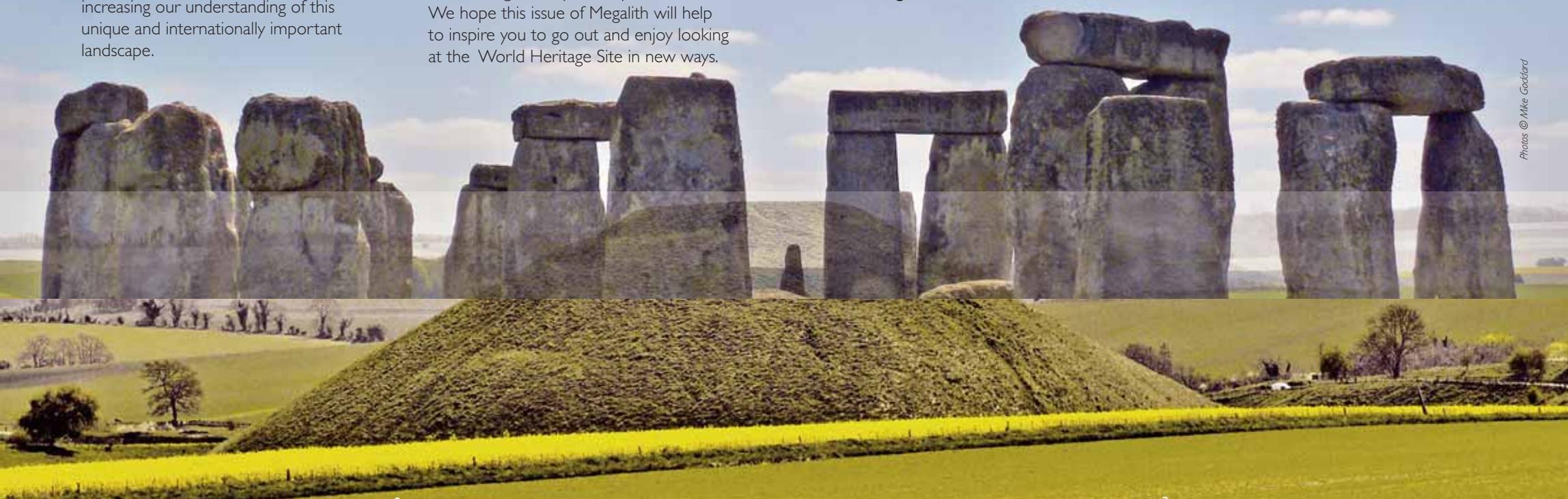
or like us on our shiny new Facebook page: [Stonehenge and Avebury World Heritage Site](#).

We hope that you enjoy this edition of Megalith. Please contact us if you'd like to find out more



**Sarah Simmonds**  
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Photos © Mike Goddard



Avebury henge looking towards West Kennet Avenue

Photo © Mike Goddard

## Introductions



At the end of November 2016, Liam Wiseman joined the World Heritage Site Co-ordination Unit as the new Stonehenge and Avebury World

Heritage Site Partnership Officer. Liam joins Sarah Simmonds (World Heritage Partnership Manager) in promoting coordinated and effective partnership working across the Stonehenge and Avebury World Heritage Site to help achieve the aims of the Management Plan. Liam has a background in heritage, having studied an MA in Heritage Management at Bath Spa University and worked as a Development Officer at Exeter Cathedral. He is proud to be working with the Stonehenge and Avebury World Heritage Site as it represents some of the most impressive feats of human prehistory.

To find out more about how the WHS is managed please take a look at our website

[www.stonehengeandaveburywhs.org](http://www.stonehengeandaveburywhs.org)

or follow us on Twitter  
[@StoneAveWHS](https://twitter.com/StoneAveWHS)

## Breaking Boundaries



The new World Heritage Site boundary signs have been installed along roads leading into the World Heritage Site.

You may notice that on the A4 at Avebury the new boundary sign is in a slightly different location. The reason for this is the original boundary sign here did not mark the actual boundary of the World Heritage Site landscape. The new sign is in the exact spot the boundary begins.

In addition plaques marking the inscription of the WHS in 1986 were produced for both Stonehenge and Avebury.



The Stonehenge plaque appears on the Visitor Centre and is a popular spot for photos for visitors; particularly those from abroad. All WHSs have these plaques which are a marker of their international importance. Thanks go to English Heritage, the National Trust and the Avebury WHS Charity for their support.



*A message of congratulations from Dr Mechtild Rössler, the Director of the UNESCO World Heritage Centre in Paris, to open the anniversary conference*

## 30 Fantastic Years of World Heritage Celebrated!

In 1986 Stonehenge and Avebury were among the first seven sites in the UK to be inscribed on the UNESCO World Heritage List. World Heritage Site status gives Stonehenge and Avebury international recognition alongside sites such as the Pyramids, the Great Wall of China and the Galapagos Islands as a place of exceptional importance to all humanity.

2016 saw the 30th anniversary of Stonehenge and Avebury gaining World Heritage Site status, with WHS partner organisations celebrating the achievement with a series of events including a major conference.

On Saturday 19th November 2016, the 30th Anniversary conference took place at the Devizes Corn Exchange and with 170 attendees, the venue was sold out. The conference explored the research over the last 30 years that has led to enormous advances in our understanding of the World Heritage Site landscapes. Expert panellists also discussed the potential for future exciting discoveries.

Alongside presentations from archaeologists involved in research including the most recent work at Durrington Walls, there were talks on achievements made since inscription including improvements in conservation and steps forward in how we present the World Heritage Site including the new Stonehenge Visitor Centre. The inspiration offered by the World Heritage for artists and popular culture was also explored, with talks by David Inshaw and Julian Richards.



*A panel of expert archaeologists take questions from the audience*

Alistair Sommerlad, Chair of the Stonehenge and Avebury World Heritage Site Partnership Panel, was delighted that the conference was such a success. "World Heritage Site status is an enormously important accolade for Stonehenge and Avebury. It brings with it international recognition as well as the responsibility for both protecting these two outstanding landscapes and raising awareness of why they are so important. We are extremely happy that there has been so much interest in the opportunity to learn more about the World Heritage Site and to celebrate this significant anniversary."

The conference opened with a message from Mechtild Rössler, the Director of the UNESCO World Heritage Centre in Paris, who congratulated Stonehenge and Avebury on their anniversary and praised the exemplary management and partnership working in the World Heritage Site.

With a wide variety of conference speakers including academics from France and the National Museums of Scotland as well as representatives from major heritage organisations and Natural England, it provided a fascinating and fitting celebration to the first 30 years of one of the most iconic World Heritage Sites in the UK.





No visit to Wiltshire would be complete without experiencing the magic of our World Heritage Site. On a misty morning at Avebury you can understand the appeal this sacred place held for our ancestors, and if you stand on Salisbury Plain at sunrise or sunset it's easy to see why the prehistoric people believed Stonehenge was special.

Instantly recognisable, Stonehenge is a timeless wonder, familiar to people the world over. According to the latest figures from VisitBritain, in 2015 it topped the bill as the most visited paid-for attraction in the South West (the 8th most visited in England), while ALVA, the Association of Leading Visitor Attractions, ranked it at number 22 in the whole of the UK for 2016, recording over 1.38 million visits.

Shrouded in mystery, steeped in legend, the iconic locations of Stonehenge and Avebury have been drawing people to them for thousands of years. Together with the many other ancient sites to be found across the surrounding landscape, they act as a magnet, attracting visitors to Wiltshire not only from within the UK but also from overseas.

Photos © Mike Goddard

## Why the Stonehenge and Avebury World Heritage Site is so beneficial for Wiltshire and its tourism



Once here, with such a wealth of other places to visit and things to do on offer across Wiltshire, visitors can be enticed to stay longer and discover more, causing a ripple effect that can be felt all around the county.

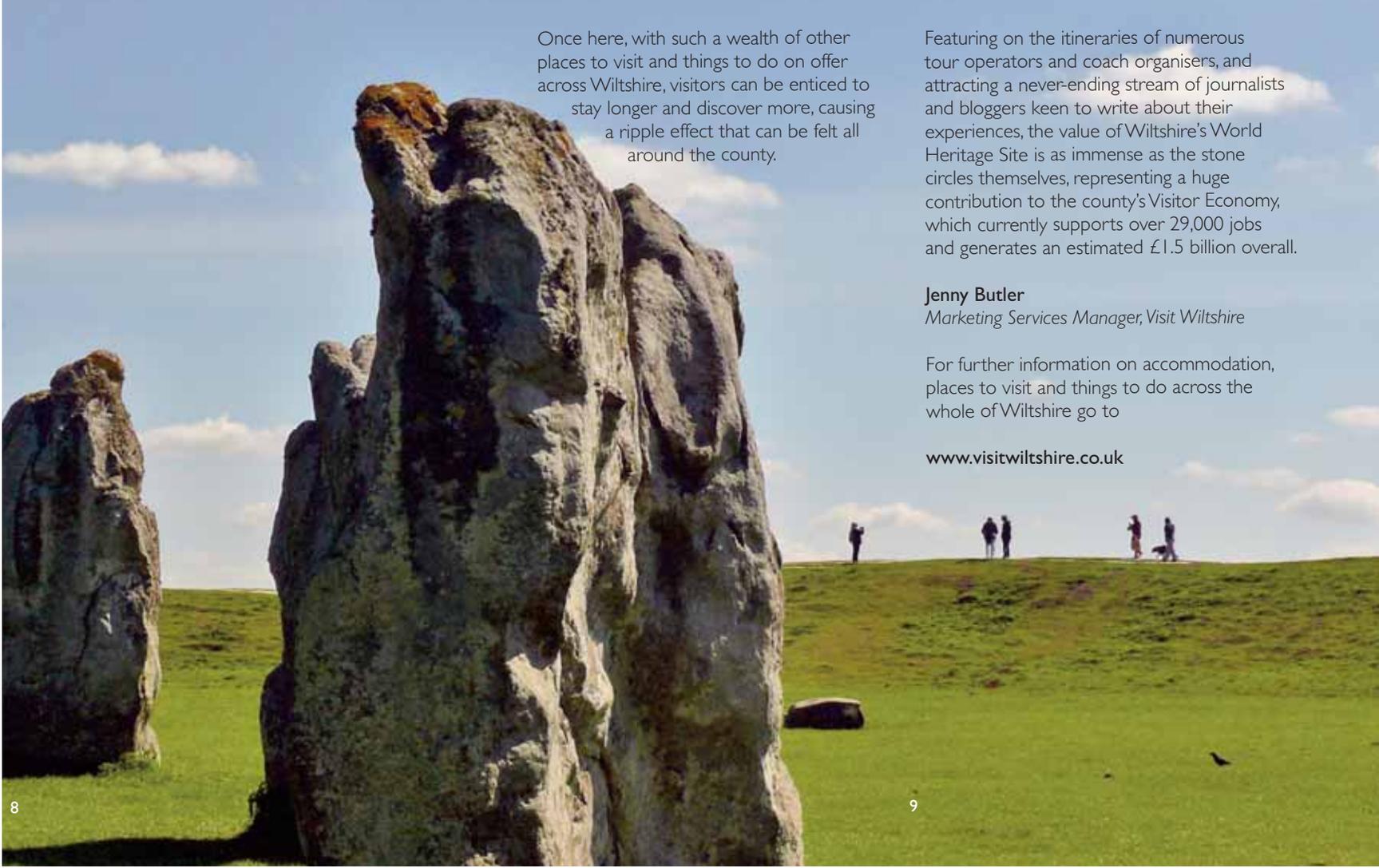
Whether on a day trip from London, a short break or a longer holiday, these visitors make a huge contribution to Wiltshire's economy, benefitting local businesses from every sector of tourism, from hotels and B&Bs to pubs and restaurants, transport providers to tour guides. In fact, so keen are people to stay nearby, that Stonehenge even has its own accommodation page on the [VisitWiltshire](http://www.visitwiltshire.co.uk) website.

Featuring on the itineraries of numerous tour operators and coach organisers, and attracting a never-ending stream of journalists and bloggers keen to write about their experiences, the value of Wiltshire's World Heritage Site is as immense as the stone circles themselves, representing a huge contribution to the county's Visitor Economy, which currently supports over 29,000 jobs and generates an estimated £1.5 billion overall.

**Jenny Butler**  
*Marketing Services Manager, Visit Wiltshire*

For further information on accommodation, places to visit and things to do across the whole of Wiltshire go to

[www.visitwiltshire.co.uk](http://www.visitwiltshire.co.uk)



## Art & Ritual

The term 'ritual landscape' was not always so widely accepted by archaeologists. The word ritual has become shorthand for describing the care shown in placing objects such as bones, stones, and barrows in a special way, but we can only guess at what beliefs and abstract ideas inspired the Neolithic monument builders. Yet, alien and unrecoverable as this distant past is, its visible remains carry a strand of cultural DNA which connects to the present.

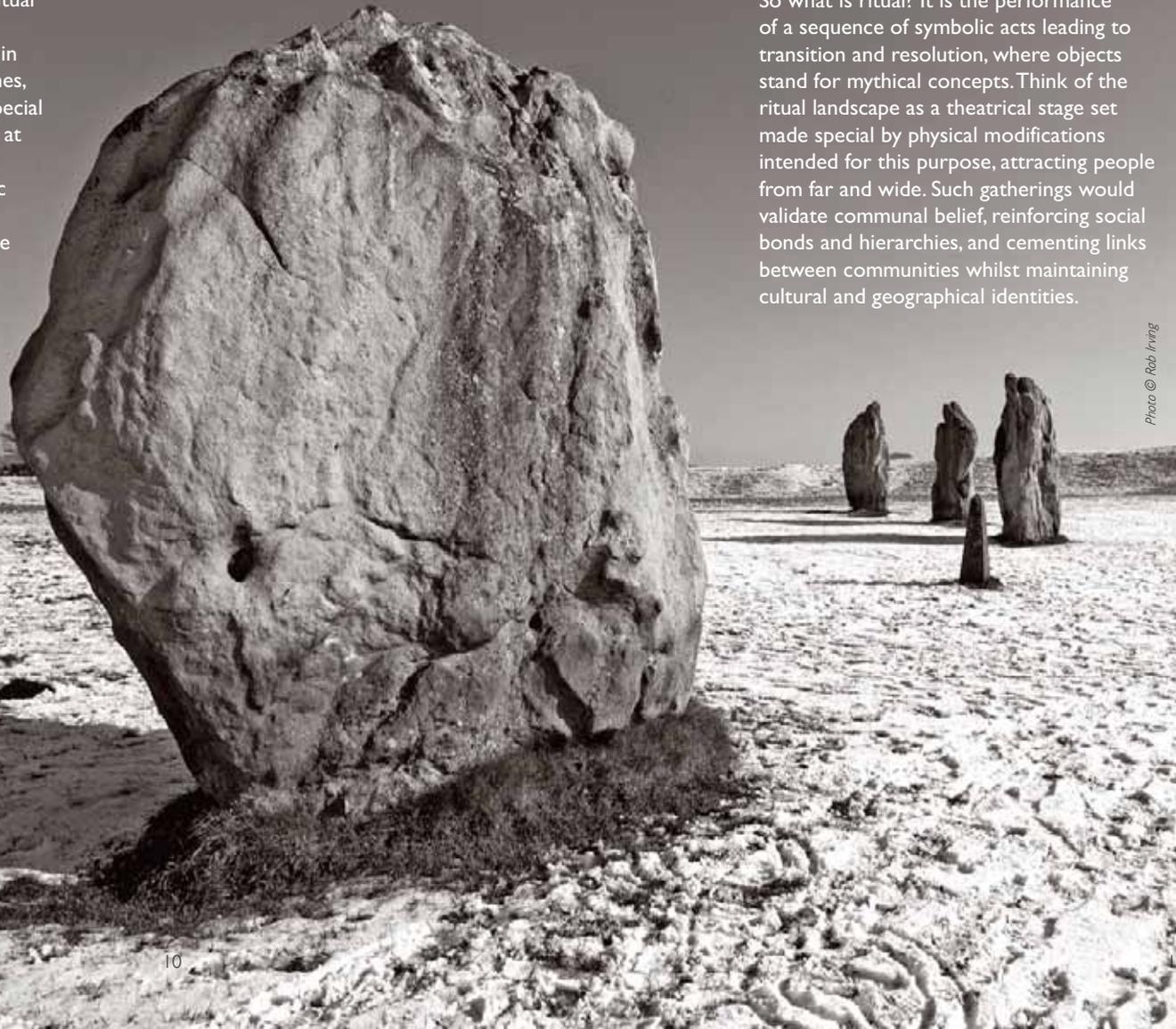


Photo © Rob Irving

As Jeanette Winterson noted, we can visit the past through art 'and the further back we look, the stronger we can sense the human spirit as always existing'. Anyone moved by the visual aesthetic of barrows on a skyline can experience this.

So what is ritual? It is the performance of a sequence of symbolic acts leading to transition and resolution, where objects stand for mythical concepts. Think of the ritual landscape as a theatrical stage set made special by physical modifications intended for this purpose, attracting people from far and wide. Such gatherings would validate communal belief, reinforcing social bonds and hierarchies, and cementing links between communities whilst maintaining cultural and geographical identities.

Unlike a few years ago, archaeologists are no longer expected to explain ritual but to ask how they can contribute to a broadening understanding of ritual. This extends to activities that give prominence to performance and memory, leading to a more intuitive understanding of how such landscapes were used. At Silbury Hill, for example, its initial deposits included soil and turfs brought from elsewhere. This ritual act is paralleled with the bluestones at Stonehenge, transported from west Wales, 140 miles away. The effort required indicates the extent to which memory and meaning were entwined with place in the minds of the people who performed this activity. Today we'd call this conceptual art. As an artist interested in the relationship between art and ritual, I see ritual landscapes as examples in a long tradition of places that act as portals to the otherworldly – manmade environments that both inspire and, most importantly, reflect back, magical thought.

I applaud the WHS initiative asking how art can enrich our experience and understanding of ritual landscapes. No one can claim expertise on how these sites should be interpreted; we are allowed to dream, to reveal how, as Rebecca Solnit put it, 'the most successful artists reach farthest beyond what they can know to become part of strangers' imagination.'

**Dr. Rob Irving**  
Artist

## Living Landscapes



*Silbury Hill, from the car park*

*Photo © Mike Goddard*

**Listen to the tone in the voices of people as they talk about either half of the Stonehenge and Avebury World Heritage Site. It is often steeped in curiosity, excitement and awe.**

What is so incredible about these landscapes is the way in which they evoke this enthusiasm and delight in people today. We can hear the passionate words of archaeologists, artists, locals, historians, photographers, tourists and more; this is a landscape that moves us.

This outpouring of enthusiasm is the reason I love this place so much. Listening to people who are inspired by the landscapes inspires me. Last summer the Hidden Landscape Project, the Stonehenge Riverside Project and the National Trust came together for an excavation at Durrington Walls and uncovered a previously unknown Late Neolithic monument underneath the henge bank.



*Excavations at Durrington Walls, August 2016 © Clare King*

One of my jobs for the fortnight of the dig was public engagement. Every time I spoke to interested people visiting the dig or to the archaeologists working on site, I was transported into my own imagining of the Late Neolithic at Durrington Walls.

These are not the only people who provide inspiration. Each half of the Stonehenge and Avebury WHS is among the most precious and remarkable landscapes you will come across, in the world. It was the people of the past who built and transformed it.

These prehistoric people, for reasons still unknown, came together and through enormous endeavour created the monuments around us; the stones, barrows and earthworks that continue to inspire and mystify today. The gold, the tools, weapons, vessels and objects they made or traded provide us with that special link to the people of the past, showing us their humanity, while at the same time shrouding the past in mystery.

The 'how' intrigues us and can leave us looking on in wonder, but these were people with immense skill and imagination and should not be underestimated. Details about 'why' remain faint. We are not, after all, Neolithic or Bronze

Age people; we do not have their culture, values, or knowledge, and there are countless motives, complexities and reactions that we cannot penetrate. This is perhaps what makes them so intriguing and attractive to us.

### **Briony Clifton**

*Archaeology Assistant, Stonehenge and Avebury WHS*

[www.nationaltrust.org.uk](http://www.nationaltrust.org.uk)

## British Art: Ancient Landscapes at Salisbury Museum



*A restored Stonehenge / Alan Sorrell © The Salisbury Museum*

*British Art Ancient Landscapes* is the first exhibition dedicated exclusively to artistic views of British prehistory and includes works by British artists from the 18th century to the present day.

Stonehenge features quite strongly in the exhibition, having frequently appeared in topographical paintings, prints and drawings from the 16th century onwards.

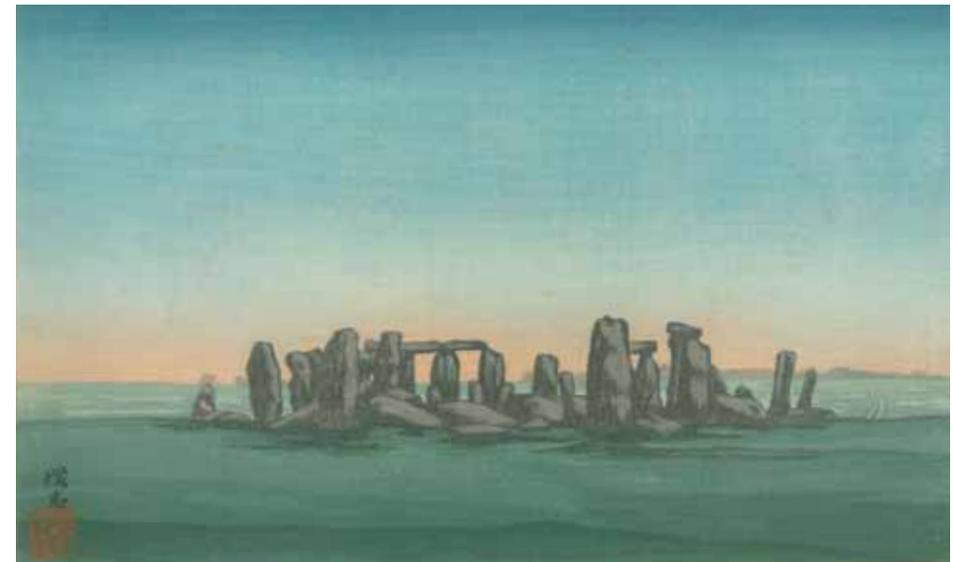
In the late 18th century JMW Turner visited the site and sketched what he saw. This, and later visits, were to inspire his astonishing watercolour of Stonehenge that appeared in the celebrated *Picturesque Views in England and Wales* series of engravings in the late 1820s (the original watercolour is in Salisbury Museums' collection). Turner's contemporary and rival John Constable produced *A watercolour of Stonehenge* in 1836, which like Turner, went beyond the topographical to encourage an emotional response to the monument.

Constable and Turner are not the only artists who have been inspired by Stonehenge and the prehistoric landscape of Wessex. The exhibition includes 20th century artists such as Paul Nash, John Piper and Eric Ravilious who have all taken an imaginative and creative interest in ancient sites and landscapes. Nash was captivated with Avebury, seeking a different approach to the scientific archaeological interpretation and restoration work undertaken there in the 1930s. Piper was similarly fascinated with Avebury, whilst Ravilious is well-known for his landscape paintings that feature chalk hill figures.



*Stonehenge 1919 Linocut / Horace Brodzky © The Salisbury Museum*

*British Art Ancient Landscapes* is curated by Professor Sam Smiles, a leading expert in the field. It takes Wiltshire as its starting point, but goes beyond this to look at other sites in other parts of the British Isles including Cornwall, Wales and Scotland. There is a particular emphasis on megalithic sites, but we have not restricted the exhibition to looking at just 2D work, for example we have *Two Figures* (Menhirs) by Barbara Hepworth on loan from the Tate.



*Stonehenge moonlight / Yoshijiro Urushibara © The Salisbury Museum*



*Stonehenge during a storm, JMW Turner © The Salisbury Museum*

***British Art: Ancient Landscapes* is on at Salisbury Museum until 3 September 2017.**

The most surprising discovery made during the research for the exhibition were two oil paintings by the film director Derek Jarman of Avebury and a short film from 1971 called *A Journey to Avebury* Shot on 16mm film one could be fooled into thinking it is a home movie but it is so much more. It captures an empty landscape of trackways, vegetation, earthworks and stones – the sepia tones at odds with the green landscape that one knows it to be. The film and one of the paintings are featured in the exhibition.

**Adrian Green**  
*Director, Salisbury Museum*

## Open Farm Sunday in the World Heritage Site at Avebury 2016

In 2016 the fourth successive and highly successful Open Farm Sunday was held at Manor Farm, Avebury Trusloe, courtesy of the Butler family and in the heart of the WHS. The event is organised by the Marlborough Downs Nature Enhancement Project (formerly Nature Improvement Area). Many of its members have property in the WHS and have been very supportive of the historic environment. There were tractor and trailer rides to Windmill Hill, where it was demonstrated how conserving the historic and natural environments were taking place together.



Suzie Swanton and a lamb called Jaws © marlborough.news



Ever popular trailer rides © marlborough.news

The WHS has taken part in all the OFS events and attracts a lot of interest. The WHS displays and members of the Coordination Unit had fun playing "where in the world is this World Heritage Site?" – often the children know more than their parents!

In 2016 one of the main themes was ploughing through the ages. Displays were much enhanced by the kind loan of old farm machinery from the collections of The Wiltshire Museum, some of which was manufactured locally at the Bratton Ironworks. The Director of the Museum, David Dawson, kindly attended all day.

Photo © Mike Goddard



World Heritage Site Pictionary with Sarah Simmonds

We were also able to show a film of the construction in 1960 of the Overton Down Experimental Earthwork which had kindly been transferred to DVD and donated to the archive by Ray Sutcliffe. A programme very much of its time and with commentaries from eminent archaeologists sadly no longer with us but full of character and fascinating to many visitors.

A big thank you to all who assisted.

### Gill Swanton

WHS Farmer, archaeologist and co-chair of Avebury and Stonehenge Archaeological and Historical Research Group

## Public Consultation on proposals to upgrade the A303 through the World Heritage Site

Earlier this year Highways England unveiled its proposals to upgrade the A303 where it passes through the Stonehenge World Heritage Site. The proposals include a 2.9km tunnel beneath part of the WHS as well as new or improved junctions with the A345 and A360 and a new bypass for Winterbourne Stoke.



Highways England is now reviewing the wealth of information people gave them and carrying out further surveys as they develop the preferred route. The Secretary of State for Transport is expected to announce his or her preferred route for the scheme later this year. People will then get another chance to give their opinions in a round of statutory public consultations before an application is submitted in 2018.

More than 9,000 people and organisations responded as part of the public consultation on the proposal between January and March, and around 2,500 attended the ten exhibitions.

For more information visit the Highways England website at

[www.highways.gov.uk/a303stonehenge](http://www.highways.gov.uk/a303stonehenge)

Photo impression © produced by Highways England

Photoshopped impression of the A303 near Stonehenge restored to grass

## Loop in the Landscape

Outdoor Writing Workshops in the Stonehenge World Heritage Site

When I set out on a walking workshop, the first thing I invite writers to do is to turn their notebooks on their sides. It's a small adjustment in page orientation but in turning our attention from portrait to landscape, we begin to lose ourselves a little in the open treeless landscape around Stonehenge. Just as a painter might paint a portrait, this quick exercise invites writers to think about how they might write a landscape. We try a few more experiments: we write in the close detail of the woods and make quick breezy sketches while walking along the Cursus barrows. We throw bright hoops into the air and write poetic surveys of the miniature landscapes they enclose. By the end of the walk, we have dug deep into the layers of the landscape without leaving a mark.

This summer I am hosting a series of public outdoor writing workshops taking place in the landscape between Stonehenge and the nearby town of Amesbury, a place where the shallow chalk landscape is densely marked by a sense of deep time. Even a jagged bit of flint collected from the local river prompted students at Amesbury Archer Primary School to think about the same small portion of the landscape altering over millennia.

They wrote brilliantly strange stories about dinosaur teeth and space flight, some of my favourites from the project so far.



Photos © Ellen Wilkinson

These written landscapes, imagined by new and experienced writers from across Wiltshire and the South West, will be published in a collection of poems, photographs and walking routes called *loop* to both mark and guide the beginning of a new long-term art plan for the town of Amesbury, managed by *Ginkgo Projects*.

More information is available from [www.loop.org.uk](http://www.loop.org.uk).

**Holly Corfield Carr**

*Holly Corfield Carr is an award-winning poet and researcher based between Bristol and Cambridge where she researches geology, sculpture and site-specific writing practices in contemporary poetry.*

## Human Henge: Cultural Heritage Therapy in action



Photos © Human Henge

*Dancing in the Stonehenge landscape*

Using natural and constructed landscapes to promote health and well-being has a long and distinguished history stretching back to the pilgrimages of Medieval times. Human Henge takes the idea one step further by combining archaeology and creativity in a World Heritage Site as a way of improving mental health and reaching out to marginalised communities.

Run by the Restoration Trust in partnership with Bournemouth University, English Heritage, and the Richmond Fellowship, with support from the National Trust and Avon and Wiltshire Mental Health Trust; this innovative project takes participants on journeys of discovery through the Stonehenge landscape.



The project builds on the idea that Stonehenge was once a place of healing by exploring the relationships between people and place in the past and the present. Thinking about how people might have used ancient places, come together for communal endeavours, interacted, and created social networks creates opportunities to break down some of the emotional barriers that underpin many mental health issues.

By spending time at a selection of the sites, singing, dancing, making music, and looking both inwards and outwards it becomes possible to connect with the landscape, the skyscape, the monuments, and, most importantly, with ourselves and with other participants. As one participant reflected after a visit to King Barrow Ridge: 'it was about connecting on a personal level with the landscape by listening to the birds and the wind, feeling the cold, sitting in the grass and being surrounded by these amazing burial monuments'.

Through a programme of participant-led activities, local people living with mental health problems and on low incomes, come together for fun and therapeutic adventures. Experts, carers, support workers, and contributors from a range of cultures facilitate journeys through the remarkable and inspiring landscape of the World Heritage Site. Each programme involves ten half-day sessions that are held in different parts of the landscape, including Durrington Walls and Woodhenge, the Cuckoo Stone, the King Barrow Ridge barrow cemetery, and the reconstructed houses and displays at the visitor centre. Each programme culminates with an early-morning ceremony inside Stonehenge, designed and executed by the participants themselves. The project is funded by the Heritage Lottery Fund, Amesbury Area Board, and English Heritage, and will run until June 2018. To find out more visit our web-pages at: <http://humanhenge.org>

**Professor Timothy Darvill**  
and the Human Henge Team

## World Heritage Site inspiring Creativity

There has been a large amount of interest in recent years from artists and creative professionals working in the Stonehenge and Avebury World Heritage Site and we would like to help this to continue.

This is why we are now working more closely than ever before with Wiltshire Arts Service to publish case studies of some fantastic examples of art, theatre and other creative practises inspired by the World Heritage Site. This is an attempt to help artists and creative professionals understand the challenges and physical constraints related to working with such a sensitive landscape, as well as identify opportunities for creative practise and collaboration. Some examples include Rob Irving's *Ritual Landscape* exhibition focusing on Avebury and the *Defender of the Dead* a play set at Stonehenge by Sian Williams.

The arts scene in Wiltshire is something that has the potential to widen our ways of understanding the WHS and stimulate greater opportunities for engagement with this magnificent landscape.

The Arts Framework for the World Heritage Site, currently under development, will provide a valuable resource for a variety of artists interested in the inspiration and opportunities related to the World Heritage Site.

For more information see [Stonehenge and Avebury World Heritage Site website](#) or the [Arts in Wiltshire blog](#).

Photo © Sian Williams



*Defender of the Dead, a play by Sian Williams*

## A Day in the Life of a Historic Property Steward at Stonehenge

The day at Stonehenge starts forty five minutes before we open to the public with a morning briefing where we hear about the important events of the day. After collecting keys and radios, it's time to get to work. You could be working at the monument itself, in the exhibition, or a number of other locations. One day you might be selling tickets and guidebooks and on a summer's day you could be welcoming the best part of 9000 visitors, each one of whom is excited to see the famous stone circle for the first, second or third time! The next day you could be helping people on to the shuttle bus with wheelchairs, buggies and luggage, chatting to tour leaders and ensuring people are safe and happy wherever they are.

And then there is the monument. Here every day begins with an official handover from the night security team. The moment they say, "Over to you" makes me happy every time! A check of the monument, the ground, the stones and the lichens on their surfaces (there are 77 different types) will determine whether there is anything to report back to the curator.

The ground condition must be monitored inside and outside of the stone circle, as our visitors need to be able to enjoy their visit without fear of falling over, slipping or sliding on mud. Also, some of the archaeology is quite near the surface so it's important that footfall is restricted in certain places.



On some days we will change the route of the paths around the monument or move the bridge over the Stonehenge Avenue slightly so that no area gets overly trodden or worn. With 1.3 million visitors from across the world coming to Stonehenge each year, each day brings new conversations and interesting experiences: talking to people with fascinating stories or memories of Stonehenge, leading a guided tour of the stone circle, monitoring exhibition environmental controls, making sure a TV crew doesn't get in the way of our visitors, or celebrity spotting and just being part of an amazing team. I find it incredibly rewarding to be a part of our living history and proud to help look after and present one of the most iconic and important monuments in the world to people from across the planet every day.

Historic Property Steward *English Heritage*



## Cultural Landscapes International Seminar, Brazil

At the end of last year the World Heritage Site Partnership Manager Sarah Simmonds was invited to present a paper at an international seminar on managing World Heritage cultural landscapes. The objective of the UNESCO-funded seminar was to encourage the exchange of best practice between professionals working in World Heritage Sites across the globe.

The seminar took place in Santo Angelo in the state of Rio Grande do Sul in Southern Brazil near the Jesuit Missions of the Guarani Indians. This is a transnational World Heritage Site focussed on the impressive remains of five 17th and 18th century Jesuit missions, built in the land of the Guarani Indians in both Brazil and Argentina. Those who have seen the 1986 film *The Mission* starring Robert De Niro and Jeremy Irons may recognise some of the photographs.



*Guarani Indian singing group in traditional dress*

UNESCO funded experts from countries including Columbia, Spain, the USA, Peru, Mexico and Portugal to come to Brazil to share their experience of all aspects of managing World Heritage Site landscapes from drafting legislation and policy to conservation, interpretation, community participation and economic regeneration. The landscapes discussed included the Coffee Cultural Landscape of Columbia, Prehistoric Rock Art Sites in the Côa Valley in Portugal, the Agave Landscape and Ancient Industrial Facilities of Tequila in Mexico and the Sacred City of Caral-Supe in the Peruvian Andes, a 5000-year-old 626-hectare archaeological site which is the oldest centre of civilization in the Americas.

Despite the apparent diversity of landscapes and national contexts it soon became clear there are many common challenges in protecting and presenting these World Heritage Sites. The seminar provided a wonderful opportunity to learn from international colleagues and share the UK's experience in meeting these challenges.

Many thanks are due to Brazil's Institute of National Historical and Artistic Heritage for organising this invaluable seminar, and to UNESCO for covering all costs for the participants which made it possible to take part.

Sarah Simmonds