



COTSWOLDS NATIONAL LANDSCAPE BOARD

Position Statement

Conserving and Celebrating Cultural Capital in the Cotswolds National Landscape

Introduction

The Cotswolds National Landscape is England's third largest protected landscape, and is renowned for the interaction between its distinctive limestone built heritage and equally distinctive topography and wildlife.

Arising from the interaction of human culture and the natural environment over 6,000 years, the beauty of the Cotswolds is not only reflected in the physical landscape and heritage, but is also widely celebrated in its rich history, folklore, literature, music and the arts.

The area is well known for architecture from prehistoric monuments to its famous wool churches, and for its role as the cradle of the Arts and Crafts movement. Its ancient markets, traditional produce and crafts resonate with a deep-seated link to the landscape; as do traditional activities such as cheese rolling and Morris dancing.

Some historical associations, such as being the home of the Olympics, are perhaps relatively little known, but the Cotswolds' distinctive stone walls, limestone villages nestling in secluded valleys, sparkling streams, ancient woods and rolling hills are appreciated across the World.

All these characteristics contribute to the beauty of the area as a cultural landscape visited by millions of people annually: local, national and international.

Importantly, none of them are dead relics of the past: they continue to inspire, enthrall and captivate; they actively contribute to people's quality of life, health and well-being as well as enhancing the natural environment.

Cultural Capital and Natural Beauty

The Florence Convention defines landscape as: *"an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors."* In the UK nationally protected landscapes are designated and managed under the legal concept of 'natural beauty,' which was first enshrined in statute almost 70 years ago. Since then the term has gradually evolved and has been subject to debate,¹ but is now generally recognised as encompassing cultural as well as natural influences and features.

'Cultural Capital' in the sense used here is the human counterpart of Natural Capital², embracing the imprint of past and present human interactions with the natural world on landscape and the evolution

¹ See Selman, P and Swanwick, C, 2010, 'On the Meaning of Natural Beauty in Landscape Legislation' *Landscape Research* **35(1)**

² See Appendix 1 note a)

of society: it thus includes tangible and intangible heritage as well as cultural activity.³ It includes but is wider than the idea of cultural economy centred on museums, arts and archives as set out in the *Cultural Capital Manifesto* promoted by UK museum, heritage and arts bodies in 2010;⁴ it also reflects, but again in some critical respects differs from the EU idea of 'cultural capital' as defined by the 2014 *Charter of Rome on Natural and Cultural Capital* as representing the human dimension of natural ecosystems.⁵ It is much more fully reflected in the scope of *The European Year of Cultural Heritage 2018*,⁶ which defines cultural heritage in the following terms:

Cultural heritage comes in many shapes and forms:

- *tangible – for example buildings, monuments, artefacts, clothing, artwork, books, machines, historic towns, archaeological sites.*
- *intangible – practices, representations, expressions, knowledge, skills - and the associated instruments, objects and cultural spaces - that people value. This includes language and oral traditions, performing arts, social practices and traditional craftsmanship.*
- *natural – landscapes, flora and fauna.*
- *digital – resources that were created in digital form (for example digital art or animation) or that have been digitalised as a way to preserve them (including text, images, video, records).*

The concept of Cultural Capital is not formally recognised by the UK Government in the same way that Natural Capital is, but it is nonetheless clearly encapsulated in a number of policy statements on culture and heritage that DCMS ministers have issued. For example, the Heritage Statement 2017⁷ states that *The arts, museums, libraries and tourism, as well as heritage, presents a golden opportunity to build strong links between heritage and the other cultural sectors and to harness the synergies across these sectors to promote and strengthen the contribution they make to delivering the government's ambitions for our country..... and Our heritage is an essential part of our cultural landscape, our economy and our country. It is globally-renowned and world-leading.*

These policy statements stress the special role that the UK's culture and heritage play in the health and well-being of people and of the economy, including tourism as one of its major exports. This emphasis on social and economic benefits goes rather further than the 2018 European 'cultural heritage' initiative, which is more purely celebratory.

In practical terms, the value that people place on landscape qualities and the economic and social benefits that derive from its custodianship – especially in the UK's highly valued 'protected landscapes' – is clearly an amalgam of both natural and cultural aspects. For most people such values are intuitive, deep-seated and wide-ranging. This is also reflected in many different aspects of how protected landscapes are managed. Thus in terms of proposals for development within England's 'protected landscapes,' national planning policy requires that *Great weight should be given to conserving landscape and scenic beauty⁸ in National Parks, the Broads and Areas of Outstanding Natural Beauty, which have the highest status of protection in relation to landscape and scenic beauty. The conservation of wildlife and cultural heritage are important considerations in all these areas.*

³ See Appendix 1 note b)

⁴ See Appendix 1 note c)

⁵ See Appendix 1 note d)

⁶ See Appendix 1 note e)

⁷ https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/664657/Heritage_Statement_2017_final_-_web_version_.pdf

⁸ Paragraph 115 of the National Planning Policy Framework (NPPF)

In the Cotswolds, authorities on landscape character together with opinion polling make it clear that the built heritage is an especially important constituent of what defines the quintessential character of the Cotswolds landscape. Some visitor surveys and the popularity of several established traditional events and products have also revealed the importance of intangible heritage and artistic culture as a key aspect of how the Cotswolds landscape is a source of inspiration and cultural well-being. These characteristics are already widely celebrated and appreciated within the National Landscape, but are seldom considered in a fully integrated way, and as a result their significance has been insufficiently recognised and too often under-valued or too readily taken for granted.

Identifying the Cultural Capital of the Cotswolds and the services and benefits it provides

Cultural Capital Assets and Activities

Based on the idea of being the human counterpart of natural capital, 'cultural capital' can be seen as embracing heritage assets and character, intangible heritage, and cultural activity and associations. More specifically, it can be regarded as including (though NOT being restricted to) the following assets, attributes and activities, each of which in itself or in combination with others makes a distinctive contribution to social and economic well-being, while in many cases also supporting or relying on Natural Capital resources and ecosystem services.

- The historic landscape, relict landscape features and features of urban and rural landscape;
- Living ancient landuse habitats (unimproved pasture, meadows, ancient woodland, walls, hedges etc)
- Archaeological sites and monuments (including those scheduled and/or in state care)
- Historic buildings and architecture (including those listed)
- Historic settlements (towns, villages hamlets and farmsteads, including many Conservation Areas)
- Designed parks and gardens and other landscapes (including those registered)
- Defence areas (including many designated assets)
- Ancient or historic routes and waterways and other transport infrastructure (including many designated assets)
- Sites of historical events (including Registered Battlefields)
- Associations with significant historical people or movements
- Religious and spiritual institutions and associations (historic and extant)
- Historic secular institutions that continue to contribute to society (eg parish and town councils, civic bodies, ceremonial offices, charities, museums, galleries, libraries and archives etc)
- Sporting heritage
- Folklore
- Language and dialect
- Traditional events (including local festivals, sports etc)
- Artworks inspired by or associated with local places (literature, painting and drawing; pottery;

sculpture; wall painting and murals)

- Performing arts (drama, film, dance, music) especially festivals, special venues and locations; but also music drama etc reflecting or inspired by the Cotswolds
- Traditional crafts and skills
- Traditional produce (including protected designations, geographical indications and traditional specialities)
- Rare and traditional breeds
- Historic economic activity (markets and fairs, some long-lived family businesses with specific local crafts, production of goods of a traditional character or using traditional crafts and materials)

As is immediately apparent, these are not stand-alone assets and activities: many interact with others often in multiple and quite complex ways. Illustrative Cotswold examples of the above list are listed in Appendix 2

Cultural Capital Services, Benefits and Experience

As with Natural Capital, these aspects of heritage and culture provide a series of opportunities and services that deliver wider benefits to society. Some of these are absolute (ie they would not arise in the absence of the assets/activities and services that underpin them), while others are relative (ie they arise from the quality, value or appreciation of the assets/activities and services that cultural capital resources provide which would be much less significant in their absence).

The 'services' that such assets and activities provide are in one sense quite abstract, but in other ways have significant real-world consequences – which in some cases may prove transformative. Here again, these are not simple black-and-white categories, but may overlap, reinforce each other, or draw in multiple strands in complex interactions that may have both positive and negative tendencies or outcomes. These include the following:

- Aesthetic and other intangible experience
- Knowledge-based evidential and investigative benefits
- Personal well-being and development services
- Direct and indirect community and social services and benefits
- Direct and indirect economic services and benefits
- Private and corporate asset values (especially where related to wider public benefits)
- Locational development services (eg heritage regeneration)
- Conservation and improvement of the natural environment

Cultural capital contributions to Natural Capital

Physical cultural assets contribute to Natural Capital and ecosystem services. In some instances, conservation and restoration of cultural assets can increase their contribution. As with cultural capital benefits, there are multiple strands that overlap. Contributions include:

- Water quality – uncultivated sites⁹, silt and nutrient capture by water meadows
- Carbon capture and storage - encapsulated energy¹⁰, timber in buildings, thatching, shingles, uncultivated sites and ancient semi-natural woodland
- Air quality – low carbon cost of traditional natural materials (not concrete or brick) such as stone, slate, timber and lime; insulating properties of traditional thatch and wattle and daub.
- Biodiversity – limestone grassland on scheduled monuments, ancient semi-natural woodland, lichens on stonework; historic buildings as habitats for bats, barn owls etc; historic boundaries (walls, hedges) and ancient trees as rich habitats for a wide diversity of wildlife
- Soils – soil development on unimproved, traditionally managed grassland; uncultivated archaeological monuments; and ancient semi-natural woodland

Cultural Capital Benefits to Society

Depending on how such services are managed and delivered, they may work alone or in tandem to deliver broader societal outcomes, and these can be both positive and (if not well-managed) negative. In some instances, individual or corporate interests and benefits may conflict with wider public interest benefits. Such benefits include the following:

- Quality of life (eg sense of place and belonging, tranquillity)
- Individual prosperity
- Health and fitness (including mental well-being)
- Education and learning
- Knowledge and broadening of horizons
- Skills and employment
- Interpersonal relations
- Community cohesion
- Economic prosperity
- Cultural awareness and sense of identity

The range of economic and social benefits provided by cultural assets and activities is thus varied and can be profound. Some are far easier to substantiate as hard evidence than others, and a wide variety of indicators/ criteria/ markers are required to quantify such benefits, especially when they are only one part of a wider set of values.

⁹ Uncultivated sites include parkland, hillforts and other earthworks, managed heritage sites such as Hailes Abbey and Minster Lovell Hall, deserted and shrunken villages under grass, common land and airfields.

¹⁰ Encapsulated energy - the energy expended in the construction of old buildings that are still in active use is a form of energy conservation related to whole life-cycle assessment of energy performance (including demolition etc)

An example of an assessment of the range of cultural capital assets, services and benefits provided by a particular site in the Cotswolds, the Rollright Stones, is attached as Appendix 3. This both reflects and informs their management by the Rollright Trust. It may also prove possible to develop more generic assessments on similar lines for different types of cultural capital assets and activities.

Cultural Capital Issues in Offsetting Harm

The benefits to be gained through a proactive approach to cultural capital are often directly deliverable; but even where losses occur, there can also be less direct means of offsetting harm and delivering other benefits. Most forms of cultural heritage such as archaeological sites and features, ancient trees and historic buildings are finite and cannot be replaced or re-created if lost to development or changes in land management. Damage to cultural capital assets in general should be avoided, but where this is not possible, the harm can sometimes be of 'offset' to some degree by other beneficial actions related to cultural capital. Familiar examples include:

- The concept of 'enabling development' where development that would not normally be acceptable is permitted in order to secure the preservation and conservation of important historic buildings or monuments at risk.
- Local Authority Design Guides and guidance from Historic England¹¹ which are important means of helping to ensure that harm to historic character and sense of place is lessened by making appropriate choices in architectural design, materials etc. to fit in with local vernacular styles and historic patterns of settlement
- Securing Public Art and Community Levy payments through which social facilities and activities promoting public well-being can be achieved by enhancing cultural capital and conserving spirit of place.

Similar considerations apply to ecological aspects of cultural capital. Wildflower-rich meadows, woodland and hedges can be planted, and whilst they may look like existing habitats they do not possess the complex ecology that takes decades, if not centuries to establish and cannot be considered as replacing something that is lost. Nonetheless, they can enhance the historic character of the area by recreating forms of land management that have important cultural resonances for the present day, as well as enhancing biodiversity.

This Position Statement only begins to define cultural capital for the Cotswolds; to establish its significance and turn it into something of real worth delivering tangible benefits, it is desirable to hold discussions, meetings and seminars to develop the concept further within a framework of practical application. In the light of that it will be desirable – at a generic level – to examine

- The state/condition (strengths and weaknesses) of different aspects of cultural capital in relation to the benefits derived from them;
- Identify threats and opportunities to different aspects of cultural capital;

¹¹ For example 'Setting of Heritage Assets' and 'Farm Buildings and Traditional Farmsteads' <https://historicengland.org.uk/advice/caring-for-heritage>

- Weigh up the available options and opportunities to make improvements;
- Develop practical plans to address the implications for action that emerge from the steps above, especially in relation to the Board's role in the following areas, as articulated in the AONB Management Plan 2018-23:

Conserving and Enhancing:

- Landscape and Geology,
- Local Distinctiveness,
- Tranquillity
- Dark Skies
- Historic Environment and Cultural Heritage
- Rural Land Management;
- Development and Transport

Increasing Understanding and Enjoyment:

- Sustainable Tourism,
- Access and Recreation,
- Health and Well-being

Economic and social well-being of local communities

NOTES

The Cotswolds National Landscape Board has the statutory duty to pursue the following two purposes:

- a) to conserve and enhance the natural beauty of the AONB; and
- b) to increase the understanding and enjoyment of the special qualities of the AONB.

In fulfilling these roles, the Board shall seek to foster the economic and social well-being of people living in the AONB.

The Board is comprised of members appointed by the local authorities, elected parish council representatives and individuals appointed by the Secretary of State. The Board, formed in December 2004, is the only organisation that looks after the National Landscape as a whole.

The Cotswolds National Landscape was designated in 1966 and extended in area in 1990. It is one of 38 Areas of Outstanding Natural Beauty across England and Wales. It is the largest AONB, covering 790 sq.miles (2038 sq.km). It is a landscape of equal importance to National Parks such as Snowdonia and the Lake District.

For further information:

website: www.cotswoldsaonb.org.uk.

Appendix 1: Notes on Conceptual Definitions and Context

a) Natural Capital

The Government's Natural Capital Committee has defined "natural capital" as referring to

"the elements of nature that produce value or benefits to people (directly and indirectly), such as the stock of forests, rivers, land, minerals and oceans, as well as the natural processes and functions that underpin their operation". (NCC 1st Report 2013).

It is further explained as being distinguishable from ecosystem services as:

"..a stock (rather than the flow of ecosystem services it provides); it includes biotic and abiotic elements (as opposed to only biodiversity); and these need not be interacting, as is implicit in the definition of ecosystems."

The Natural Capital Committee's overall vision further states that

"In simplest terms, based on the assumption that an economy's assets also comprise (i) produced or manufactured capital (roads, buildings, machines) and (ii) human capital (health, knowledge, culture and institutions), then natural capital is the third element that underpins all economic activity."

However, it will be noted that while potentially implicit in 'human capital' none of these three forms of capital reflects the particular values that society places on the inheritance of assets, or the products and services that have their roots in the complex interactions of past human society with the environment, although such interactions underpin all three strands of capital identified above through complex ongoing processes of both proactive and reactive change.

b) Intangible Heritage

The UK has not ratified the UNESCO Convention on Intangible Heritage, but it helpfully provides the following definition:

"Cultural heritage does not end at monuments and collections of objects. It also includes traditions or living expressions inherited from our ancestors and passed on to our descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts."

c) Cultural Capital A Manifesto for the Future

Supported by extensive facts and figures a consortium of cultural bodies published a Manifesto for cultural Heritage in 2010. Most of it remains highly relevant.

"Britain is coming out of the longest and deepest recession since the 1930s – and the arts and heritage have never been more in demand. Museums and art galleries are more crowded than ever, libraries are busy, theatres and concert halls full, heritage attractions booming, the creative industries flourishing.

This is not escapism: it is a real engagement, right across the nation. It is the result of more than a decade of sustained public and lottery investment in all aspects of our cultural life: in new buildings, new education programmes, new events, new work, new talent, and in the engagement of new and wider audiences eager for all that a creative, cultural life has to offer.

Cultural organisations have repaid this public investment by feeding the creative industries with talent and ideas, by stimulating the minds of our young people and by enhancing the quality of life for citizens across the country. They have maintained the United Kingdom as a leading international destination for people who appreciate the liveliness of our arts and the richness and depth of our heritage. Against a darkening economic sky, these organisations have kept their lights bright and their doors open. Culture is a great British success story."

https://www.nationalmuseums.org.uk/media/documents/publications/cultural_capital_manifesto.pdf

d) European Charter on Natural and Cultural Capital (2014)

“Human influence on European ecosystems has been constant and widespread throughout History. The Cultural Capital includes the capacity of human populations to deal with the Natural Capital.

The Cultural Capital is related to three main features of individual people and groups in each given and specific geographical and socio-economic context: - knowledge, including the traditional and scientific dimensions; - capacities as the way knowledge is retained, increased, elaborated and developed; - practices corresponding to all activities producing tangible and intangible flows of goods and services.”

<http://register.consilium.europa.eu/doc/srv?l=EN&f=ST%2016540%202014%20INIT>

e) European Year of Cultural Heritage

Cultural heritage has a universal value for us as individuals, communities and societies. It is important to preserve and pass on to future generations. You may think of heritage as being ‘from the past’ or static, but it actually evolves through our engagement with it. What is more, our heritage has a big role to play in building the future of Europe. That is one reason why we want to reach out to young people in particular during the European Year.

Cultural heritage comes in many shapes and forms.

- *tangible – for example buildings, monuments, artefacts, clothing, artwork, books, machines, historic towns, archaeological sites.*
- *intangible – practices, representations, expressions, knowledge, skills - and the associated instruments, objects and cultural spaces - that people value. This includes language and oral traditions, performing arts, social practices and traditional craftsmanship.*
- *natural – landscapes, flora and fauna.*
- *digital – resources that were created in digital form (for example digital art or animation) or that have been digitalised as a way to preserve them (including text, images, video, records).*

Through cherishing our cultural heritage, we can discover our diversity and start an inter-cultural conversation about what we have in common. So what better way to enrich our lives than by interacting with something so central to who we are?

Cultural heritage should not be left to decay, deterioration or destruction.

<https://europa.eu/cultural-heritage/>

Appendix 2: Cultural Capital Assets and Activities

Cultural Capital Asset/Activity	Cotswold examples
The historic landscape, relict landscape features and features of urban and rural landscape	Ridge & Furrow, pre and post enclosure field patterns, assarts, quarrying, ancient trees, village greens, market places
Living ancient landuse habitats (unimproved pasture, meadows, ancient woodland, walls, hedges etc)	Unimproved limestone grassland; ancient woodland; meadow; drystone walls and ancient hedges
Archaeological sites and monuments (including those scheduled and/or in state care)	The Rollright Stones, Minster Lovell Hall, Great Witcombe Roman Villa, Sodbury Camp, Cotswold/Severn Barrows
Historic buildings and architecture (including those listed)	Woolstaplers Hall, Upton House, Hailes Church, Wool Churches, Beverstone Castle, Tyndale Monument, Beckford's Tower, Box Tunnel, Rodmarton Manor
Historic settlements (towns, villages hamlets and farmsteads, including many Conservation Areas)	Chipping Campden, Stow-on-the-Wold, Charlbury, Northleach, Castle Combe, Marshfield Deserted and shrunken medieval villages
Designed parks and gardens and other landscapes (including those registered)	Hidcote Manor Gardens, Cornbury Park, Lodge Park, Cirencester Park, Kelston park
Defence areas (including many designated assets)	Aston Down Airfield, Rissington Airfield, Charmy Down, Cold War Bunkers, Stop-line Bristol
Ancient or historic routes and waterways and other transport infrastructure (including many designated assets)	Fosse Way, Akeman Street, Saltways, Thames and Severn Canal, Midford Viaduct, Chipping Norton to Cheltenham Railway, Holloways, drove roads
Battlefields and other events (including those registered)	Dyrham 577AD, Lansdown 1643, Stow 1646, Edgehill 1642
Associations with significant historical people or movements	William Tyndale, William Morris, William Smith, John Singer Sargent, George Whitefield, Ernest Wilson Arts and Craft Movement – William Morris, Ernest Gimson, Peter Waals, C. R. Ashbee
Religious in and spiritual institutions and associations (historic and extant)	Numerous prehistoric, Roman, Saxon and later sites and places of a religious purpose, character or associations, including henges and stone circles, barrows, Romano-British temples, cemeteries of all periods, churches and monasteries, non-conformist chapels and meeting houses etc Knights Templar
Historic secular institutions that continue to contribute to society (eg parish and town councils, civic bodies, ceremonial offices, charities, museums, galleries, libraries and archives etc)	Society for the Protection of Ancient Buildings, Historic churches Trust, Local History Societies Museum in the park, Corinium museum, Chipping Norton Museum, Cotswold Countryside Collection, The Wilson Prema Arts, Walking the Land, Stanton Guildhouse, The Loovre
Sporting heritage	Horse racing, Badminton, Croquet, Baseball, motor sport – Prescott Hill Climb
Folklore	The Rollright Stones; The 'Campden Wonder', The Hangmans Stone, Yubberton Yawnies, Hetty Pegler, Tingle Stone, Tom Long's Post, Tom,

	Dick and Harry Dunsdon, St. Kenelm
Language and dialect	Holt (high wood) , Mazzards (wild cherries), Bottom (valley), Brash (light stony soil), Tack (summer cattle grazing), Stank (pool created by a dam)
Traditional events (including local festivals, sports etc)	Dover's Hill Olympicks, Bisley well-dressing, Tetbury Woolsack Races, Cheeserolling, Painswick Clipping and Puppy Dog Pies, Aunt Sally, agricultural shows and village fetes.
Artworks inspired by or associated with local places (literature, painting and drawing; pottery; sculpture; wall painting and murals)	LS Lowry – Moreton, Bourton, Stow and Northleach (1947) 'Dixton Harvesters' Laurie Lee, A.E. Housman Gordon Russell, Robert Welch, Sophie Thompson Joanna Trollope, Jilly Cooper
Performing arts (drama film dance music) especially festivals, special venues and locations; but also music drama etc reflecting or inspired by the Cotswolds	Longborough Opera, Cotswold Morris, 2000 Trees Music Festival, Gustav Holst, Ralph Vaughan Williams, Ivor Gurney Jonny Coppin The Titfield Thunderbolt, Bridgit Jones' Diary, This Country, Father Brown, War Horse, Dr Doolittle,
Traditional crafts and skills	Dry stone walling, Hedgelaying, stone carving
Traditional produce (including protected designations, geographical indications and traditional specialities)	Stone, Stone slates Wool Gate hurdles, charcoal Beer, cheese, honey, rapeseed oil, gin, charcuterie,
Rare and traditional breeds	Cotswold Sheep, Gloucester Cattle, Oxford Sandy and Black pig, English Longhorn, Old Cotswold Legbar chickens, Gloucester Old Spot
Historic economic activity (markets and fairs, some long-lived family businesses with specific local crafts, production of goods of a traditional character or using traditional crafts and materials)	Market town open air markets Stow Horse Fair, Northleach Charter Fair. Malt – Chipping Campden, Marshfield Silk – Blockley Cloth – Stroud, Chipping Norton Sheep Markets – Stow, Chipping Campden Sheepwashes

Appendix 3: The Rollright Stones and their surroundings – a case study (courtesy of the Rollright Trust)

This summary of the cultural capital represented by the Rollright Stones illustrates the potential for using the approach as a basis for developing conservation and management plans that are wide ranging and outward looking in maximising the benefits to be gained from such places. Comparable analyses could be applied to intangible heritage and cultural activities.

Type of Cultural Heritage Asset/Activity	Manifestation at the Rollright Stones
The historic landscape and features of urban and rural landscape	A group of 3 prehistoric monuments either side of a major ridgeway along the scarp of the Cotswolds and set within fields of medieval and 19 th century origin and with early 20 th century tree planting
Living ancient landuse habitats	Stones as habitat for lichens; ancient parish boundary hedge (Little & Great Rollright); 19 th /20 th century hedges and copses
Archaeological sites and monuments (including those scheduled and/or in state care)	Early Neolithic burial chamber; later Neolithic stone circle; Possibly Neolithic or early Bronze Age circular burial cairn and other barrows; Bronze Age (or possibly Saxon) standing stone, Late Bronze Age or Iron Age field system; middle Iron Age settlement; Roman farm; Saxon cemetery and possible moot.
Historic buildings and architecture (including those listed)	Subsurface cold war bunker on site of Royal Observer Corps post
Historic settlements (towns, villages hamlets and farmsteads, including many Conservation Areas)	Within parishes of Little Rollright Oxfordshire (shrunken medieval village) and Long Compton Warwickshire, linear village clearly visible from burial cairn by the King Stone
Designed parks and gardens and other landscapes (including those registered)	Designed landscape tree copses (c.1926) either side of stone circle replacing ring of larches (c.1860 to 1940) within the circle
Defence areas (including many designated assets)	Subsurface cold war bunker on site of ROC post next to burial cairn on highest point of ridge
Ancient or historic routes and waterways and other transport infrastructure (including many designated assets)	Ridgeway route past the Stones is part of so-called Jurassic Way (possibly prehistoric origin); the same road c. 5km west at Daylesford is the 'King's Military Way' in a Saxon charter, a name which may be the origin of the Rollright petrification legend about a King and his army (see below).
Historic events (including registered Battlefields)	1940 (WW2) ring of larches felled to provide unhindered view of horizon; cluster of aircraft losses in the vicinity. 1992 end of Cold War marked by decommissioning of bunker
Associations with significant historical people or movements	Close association with a long list of antiquaries and archaeologists (Leyland, Camden, Aubrey, Plot, Stukely, Beezely, Crawford, Thom, Burl), reflecting much of the evolution of approaches to prehistory in Britain;
Religious and spiritual institutions and associations (historic and extant)	Modern paganism actively practiced; naming ceremonies; wedding celebrations; scattering ceremonies; associations with variety of 'earth mysteries'; dowsing; use for forest church
Historic institutions that continue to contribute to society (eg parish and town councils, civic bodies, ceremonial offices, charities, museums,	Long history of state involvement with management since 1883 (Office of Works, Dept Environment, Historic Buildings and Monuments Commission and English Heritage). Recent history of ownership and

galleries, libraries and archives etc)	management by the Rollright Trust (founded 1997)
Folklore	11 different traditions: petrification legend relating to whether King could see Long Compton, witch etc; uncountable stones; animism; fortune telling; fairies etc etc
Traditional events (including local festivals, sports etc)	Recent history of regular celebrations of traditional/pagan seasonal festivals (solstices, equinoxes, quarter days etc). Regular star gazing especially for astronomical events (eg Transit of Venus 2012)
Artworks depicting, inspired by or associated with local places (literature, painting and drawing; pottery; sculpture; wall painting and murals)	Occurrence in novels (eg Penelope Lively, <i>Whispering Knights</i> ; William Horwood <i>Duncton Wood</i> , Patricia Bracewell, <i>Shadow on the Crown</i> and <i>The Price of Blood</i>) also believed to be part of the inspiration for Tolkein's 'barrow downs' in <i>Lord of the Rings</i> . Poetry includes poetic versions of folklore legends; lyrics of <i>Roll Right Stones</i> by Traffic (1973) - see below - and eg Claire Trévien's 'Rollright Stones' in <i>Astéronymes</i> Numerous works depicting the Stones in paint; ceramics; batik etc and photography (includes John Piper's illustration for Shell Guide to Oxfordshire); numerous antiquarian drawings; numerous photographs by Henry Taunt Temporary sculptures (Anish Kapoor <i>The World Turned Inside Out</i> 2003; David Gosling <i>The Rollright Witch</i> 2012-13; David and Adam Gosling <i>Three Dancing Fairies</i> 2017-present Local schools and young people for European Year of Cultural Heritage, <i>Reimagining the Ring</i> 2018; also light sculptures etc
Performing arts (drama film dance music) especially festivals, special venues and locations; Also music and drama etc reflecting or inspired by the Cotswolds	Film: TV dramas include <i>Dr Who Stones of Blood</i> (1979), <i>Father Brown The Standing Stones</i> (2015); numerous documentaries (eg <i>Standing with Stones</i> (2008); Drama: Sir Mark Rylance's production of <i>The Tempest</i> (1992); numerous other Shakespeare productions in 1990s to 2000s; local productions Chipping Norton Youth Theatre etc; Concerts: <i>Moon Stones</i> concert and moongazing celebrating 50 th anniversary of moon landings forthcoming, 2019 Music: Ernest Fowles <i>At the Rollright Stones</i> (1918); <i>Roll Right Stones</i> Traffic (1973)
Traditional crafts and skills	Prehistoric and ancient crafts demonstrated at open days; stone moving exercise in education activity; dowsing
Rare and traditional breeds	Not direct (in early 19 th century Little Rollright was the origin of key breeding stock for English Longhorn Cattle)
Traditional produce (including protected designations, geographical indications and traditional specialities)	N/A
Historic economic activity (markets and fairs, some long-lived family businesses with specific local crafts, production of goods of a traditional character or using traditional crafts and materials)	N/A
Contribution to Natural Capital	Geological interest of boulders and their origin; buried soils (esp <i>Whispering Knights</i> and cairn by King Stones; significant lichens (70+

	species); general fauna and flora local value.
--	--

Cultural Capital Services	Manifestation at the Rollright Stones
Aesthetic and other intangible experience	YES – Substantial and regular feedback from visitors demonstrating predominant interest in folklore, spiritual and sense of place aspects of site; extensive evidence of spiritual experience in offerings left; use for scattering ashes; use for private and public ceremonies; interest among dowsers and earth mystery fans; significant positive interest in temporary sculpture installations; use for films; drama etc
Knowledge-based evidential and investigative benefits	YES – knowledge of prehistoric archaeology; Saxon archaeology; local history (including 20 th century) geology; limestone weathering; lichens; history of antiquarian and archaeological thought; monument management; heritage values; social attitudes to sacred sites; scientific and non-scientific approaches to physical monuments
Personal well-being and development services	YES – manifest in numerous on-line visitor comments; Individual cases where engagement with the site and/or artistic, ceremonial or educational activities has been reported to have positive impact on mental health and well-being. Health and well being effects of volunteering Health benefits for visitors on foot or bike
Direct and indirect community and social services and benefits	YES – regular public open days, forums and other events (including archaeology, arts, astronomy, etc)
Direct and indirect economic services and benefits	YES – difficult to quantify, but modest: direct income c.£15k; based each visit being equivalent to an eighth of a day visit, and average spend per day visitor in Oxfordshire of £39, the overall economic benefit may be c.£74.5k per annum
Private and corporate asset values (especially where related to wider public benefits)	YES – difficult to quantify, but modest. Capital value including rented land probably in excess of £100k; outgoings to corporate bodies c.£13k pa
Locational development services (eg heritage regeneration)	YES? – indirect: strategic policy to safeguard site from commercialisation to retain aesthetic and historic character, relying on local businesses to meet other visitor needs.
Conservation and improvement of the natural environment	YES – proactive policy to conserve lichens; active policy to conserve and enhance plants and other wildlife

Cultural Capital Benefits	Manifestation at the Rollright Stones
Quality of life (eg sense of place and belonging, tranquility)	Positive – very strong for significant proportion of visitors
Cultural awareness and sense of identity	Positive – very strong amongst some particular groups, but also more general
Individual prosperity	Uncertain and v. limited
Community cohesion	Positive but limited – well-mixed and wide ranging interest by age, gender social class and spirituality; relatively limited across ethnic minorities
Economic prosperity	Minor positive – number of visitors length of stay and overall low financial turnover means impact is very small
Health and fitness (including mental well-being)	Positive – for mental health and well-being including recuperative benefits Minor positive – for physical largely limited to some site maintenance volunteering and visitors on foot or bicycle
Education and learning	Positive but limited: Very positive feedback for c.150-200 primary pupil visits pa including some deprived inner city schools Occasional MA and other graduate research (c. 1 per 2 years)
Knowledge and broadening of horizons	Positive: Proactive management to use an ancient site as catalyst for activities that are meaningful to today's society embracing archaeology, ecology, earth sciences, history, spirituality, performing and fine arts, astronomy
Skills and employment	Minor positive: some benefit for graduates whose research has helped gain employment; volunteers benefit from some skills development; very minor effects of direct employment of contractors or indirectly through visitors being directed to local facilities
Interpersonal relations	Positive – vast majority of visits are in company of at least one other person; low key and uncommercialized character does not detract from people enjoying each other's company; long term family relationships celebrated or marked in wedding and naming and scattering ceremonies; other interpersonal relationships developed through volunteering, interaction with other visitors including at open days etc