

# Media Plan: Holy Trinity Church, Goodramgate, York

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*A new focus for visitor interpretation:*

*"Personifying Pews!"*

**ARC00013M - YOO13846**

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## Contents

Contents .....	1
Introduction .....	2
Context .....	2
The Church.....	2
The Churches Conservation Trust (CCT) .....	4
Current visitor engagement: Social Media .....	5
Current Visitor Engagement: Inside the church .....	6
Objectives .....	7
Stakeholders and audience .....	9
Proposed media plan: 'Personifying Pews!' .....	10
Outline .....	10
Fulfilling objectives .....	11
Implementing the plan .....	12
The Photography, Scripting and Actors .....	12
Which characters to include and what details to go into .....	12
Developing an app .....	12

Funding.....	14
Costing.....	15
Further considerations.....	15
Timeline.....	16
Evaluation.....	17
List of Illustrations.....	18
Endnotes.....	18
Bibliography.....	19
Appendix A – Leaflet for Holy Trinity, Goodramgate.....	20
Appendix B – Questionnaire on the visitors.....	23
Appendix C – Financial Statement from the CCT.....	28





## Introduction

This media plan proposes the use of a digital app and social media to distribute information and knowledge sharing in the church of Holy Trinity, Goodramgate. The plan will answer visitors' frequently asked questions, in order to anticipate their needs and deliver an enjoyable and engaging experience. This in turn will increase visitor numbers and awareness which meets the aims of the Churches Conservation Trust and other heritage principles.<sup>1</sup>

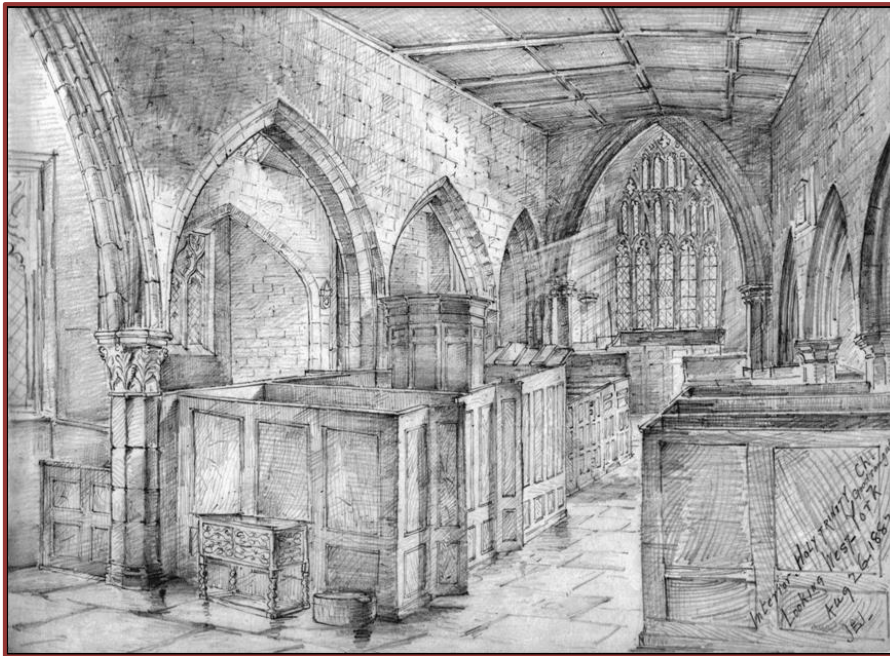


Figure 3: A pencil drawing of Holy Trinity Church, dating from 1882. The sketch was drawn by John England Jefferson of Malton, a book illustrator.

## Context

### The Church

The present structure of the church of Holy Trinity, Goodramgate, is an amalgamation of architectural styles and construction from various dates. The chancel and two eastern most arches on the south side date from c.1250, the arches on the south side of the nave and the south aisle are from c.1330, the east end and north aisle are 1470-1480 and the tower is from about 1500.<sup>2</sup>

The interior decoration of the church has undergone some changes over the years, which reflect political and social developments. For example the box pews introduced in c.1634 show the impact of the Reformation, on the layout of Church of England churches. Furthermore three pre-Reformation altar stones have survived and one example, now broken, is in the St. James chapel on the south side of the church.

The church of Holy Trinity, Goodramgate remains almost the same, in its structure and furniture as it would have appeared two to three hundred years ago.<sup>3</sup> This factor makes the church a rarity, as it retains its post-Reformation box pews. These should have been removed in the mid-1800s, during the Catholic Revival. The box



pews in Holy Trinity managed to avoid this fate due to it becoming redundant in the late nineteenth century, with the parish attending the nearby church of St. Maurice, on Monkgate. Generally there has been little alteration to the fabric of the church, it has no electricity and is lit by candlelight, the illusion of stepping back in time is created by this, and its secluded environment.

The most interesting features in the church are the box pews and double decker pulpit (1630s), the stained glass at the East end (1470-1), the hagioscope which gives a view of the central altar from St James' chapel on the south, and the stone font which is shaped like a chalice or wine cup (1470). There are also two aumbries, two piscinae, various coffins, floor slabs and wall monuments. Also worth noting are the altar rails and reredos from the counter-Reformation.<sup>4</sup>

The church is no longer used for regular worship but performs three ceremonies a year, two on Holy Trinity Sunday and one on the first Sunday of advent, in order to keep it consecrated. An admission charge is not set in place for visiting, but a donation of £2 is recommended. Volunteers play a major part in the opening, running and cleaning of the church, including welcoming visitors.



Figure 4: Stained glass in the East window dating from 1470-1.



Figure 5 (left): The reredos dating from 1691. Figure 6 (right): Piscina in the St. James chapel, on the south, with a trefoil arch and intact bowl.





## The Churches Conservation Trust (CCT)

“The Churches Conservation Trust is the national charity that cares for and preserves English churches of historic, architectural importance that are no longer needed for regular worship. It promotes public enjoyment of them and their use as an educational and community resource.”<sup>5</sup>

As well as caring for the redundant churches, the Churches Conservation Trust aim to encourage visits by the public, in order to share the history and heritage with the wider world. This is done by opening the church as frequently and regularly as possible, advertising and organising events.



Figure 7: A workman carrying out essential work on a roof of one of the Trust's churches. An example of the work they do to keep churches open.



Figure 8: Owls in the churchyard, one of the events that have been run by the CCT to interest people in visiting Holy Trinity, Goodramgate.



Figure 9: An art display in the South-east chapel of Holy Trinity church. Some of the proceeds from the sales of artworks go to the church.

## Current visitor engagement: Social Media

Other than events which aim to raise the interest of visitors, the Churches Conservation Trust has an online presence on social media sites which aim to do the same thing. Although Holy Trinity Church does not have its own Facebook or Twitter page, it is represented on the CCT pages for Yorkshire and the North East where updates, photos and events are posted for all the Churches Conservation Trust buildings in this area.<sup>6</sup> Ninety-seven people 'like' this page. The pages are updated frequently and individuals associated with the organisation also use Flickr.

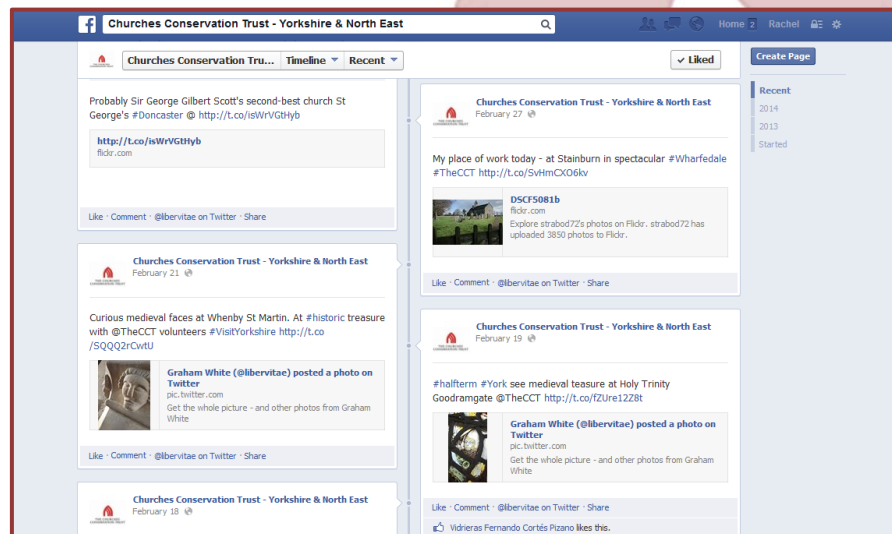


Figure 10: Screen shot of the Facebook page for the Churches Conservation Trust: Yorkshire and North East.



Figure 11: Screen shot of the page for Holy Trinity Church, York, on the 'Visit Churches' webpage.

Finally the Churches Conservation Trust has a website called 'Visit Churches' which dedicates pages to all of their sites. It is easy to use, shows opening times and directions, and offers some information and key points of interest in the church.<sup>7</sup> It also contains a list of other interesting places to visit nearby, and has a small picture gallery for each site.



### Current Visitor Engagement: Inside the church

Upon entering the church the visitor is able to walk around freely and explore. There are leaflets and a 'walk around guide' which highlights ten points of interest to look for (see Appendix A). This guide is straightforward and easy to use. There are also copies of historic photographs and pictures strategically placed throughout the church with added information about certain features. These are of great interest and engage the visitor while they are walking around. There is a good amount of written information on them which is not too lengthy.

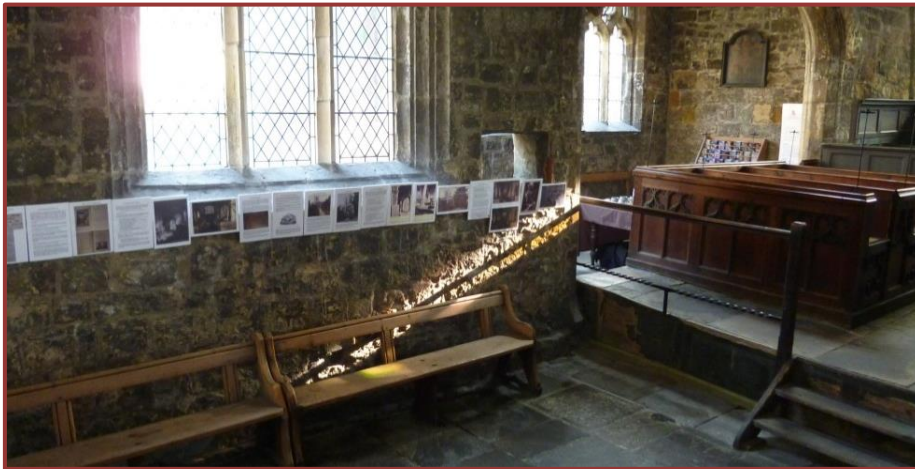


Figure 12: An example of the sort of information on display in the church. Mostly pictures with writing. These images are usually spread more evenly throughout the church than in the pictured position. In the background a leaflet rack is visible.

The church also has leaflets on different subjects. Firstly are ones about the church and the current project it is fundraising for, others offer information on the work of the Churches Conservation Trust, and how to join it or support their work. Finally there are leaflets for other areas of the country, and the sites which are owned by the Churches Conservation Trust in those areas.

The visitors are welcomed by volunteers of the Churches Conservation Trust, who are well informed and available to help and answer any possible questions.

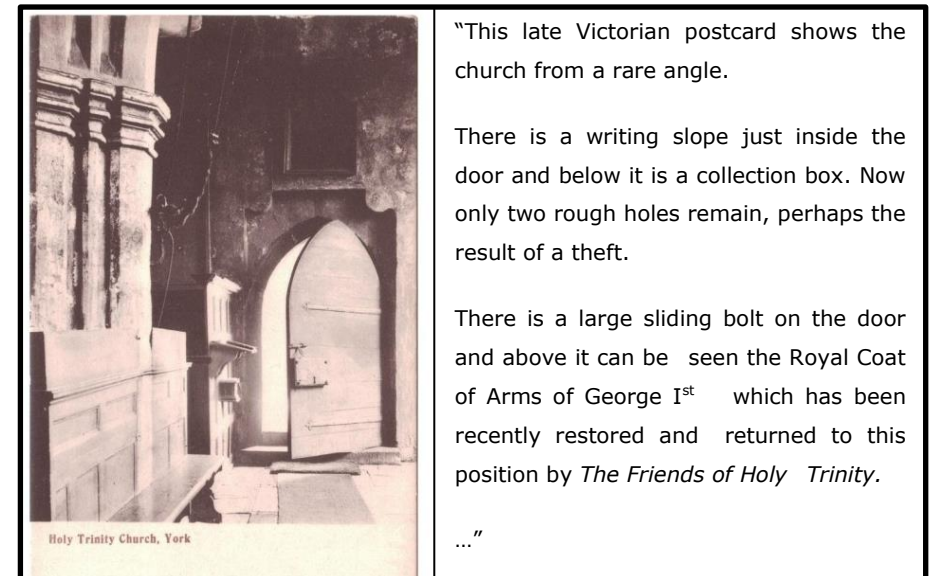


Figure 13: One of the old postcards on display in the church, and a section of its description.



## Objectives

The objectives of the media plan will anticipate visitor needs and expectations, draw upon current understanding of the importance of our heritage, and reflect the aims clearly set out by the Churches Conservation Trust.

### 1. Engage the visitors

The notion of heritage today is not simply about the past; it reflects the interaction between people and the world they inhabit.<sup>8</sup> Through the interaction with material and intangible traces the visitor can develop a sense of identity in relation to the church.<sup>9</sup> Understanding this is the key to visitor engagement.

A relationship with the past through interaction with the physical present can be utilised in the church of Holy Trinity, with the surviving artefacts from various ages. These artefacts inspire thoughts and questions about the past. For example, the very real nature, and rarity of the box pews capture the imagination of the visitors. The use of narrative is something that has proven successful in other museums to engage visitors, due to enhanced interaction in a virtual world.<sup>10</sup>

### 2. Answer visitors' frequently asked questions and highlight key areas of interest

Research has been carried out by the author in the form of a short questionnaire and a discussion with 12 CCT volunteers of various ages and experience in the church, regarding visitors and interaction with the visitors. A number of repeating factors emerged, including some frequently asked questions. It was generally viewed that interaction with the visitors could be improved with media development. (A broader presentation and some sample questionnaires are to be found in Appendix B).

Although there is a walk around guide to the church, it does not offer in depth detail on key features. If frequently asked questions could be predicted and answered in the media plan this would offer information on the key areas of interest in the church, anticipate visitor needs and expectations.

This is something the CCT is keen to achieve in their aims,<sup>11</sup> and would certainly improve the visitor experience.



### 3. Increase visitor awareness and daily visitor numbers, and widen the audience range

The questionnaire which was distributed amongst the volunteers revealed that there is a narrow age range of visitors with the majority between 51 and 65 (further details in Appendix B) A media plan would hope to broaden the age range in order to interest different members of society.

One of the CCT's aims is to increase visitor numbers in all of their churches and Holy Trinity Church welcomed a record number of 63,000 visitors in 2012.<sup>12</sup> For this reason, increasing visitor numbers is not highest on the list of priorities for this media plan. However the likelihood of an increase in donations from higher visitor numbers is obviously beneficial.

### 4. Increase of online presence

With the use of different media, such as social websites and apps, effective communication, information sharing and community building can be achieved. This is important for a heritage building because it allows the visitor to participate with the interpretation of

objects or sites.<sup>13</sup> In the case of Holy Trinity there is a lot to interpret and share online.

The increase in online presence will benefit the church because it will create an audience outside the boundaries of the buildings. People will be able to experience the building and heritage through other people's interactions. This is beneficial because not everyone is able to visit the church; therefore fewer people are excluded from some experience of the heritage.

Finally the CCT welcomes the use of social media and technology in order to promote the development of the heritage sector.<sup>14</sup>

### 5. Involve local communities

The CCT wishes to work closely with local communities, in order to ensure that historic churches become part of their future.<sup>15</sup> It would be profitable to become a vital part of a community, by working with youth projects and other groups to ensure that Holy Trinity is protected and cared for in the future.

## Stakeholders and audience

It is important to acknowledge the key parties who are involved, not only in the everyday life of the church but also in the nearby area of the City of York. These people may have a say on what happens in the church, and all should be considered to ensure the right approach is chosen.

- The Churches Conservation Trust
- English Heritage (the building is Grade I listed)
- The Friends of Holy Trinity
- Volunteers and any others working at the church
- Any nearby business which would be effected by changes, e.g. those on Lady Row, Goodramgate
- Teachers, pupils and parents of the pupils at the Minster School which is situated behind the church

Through the use of careful planning, adhering to the aims set out by the CCT and making no major changes to the fabric of the church all of these stakeholders can be appeased. It remains to be said that if any major increase in visitor numbers is expected at any point in the plan, it would be good practise to inform them.

The current audience, falls mostly within the ages of 51 and 65. The plan will therefore attempt to interest a younger audience of 'under 25s' and young families. In doing so the plan should make some effort to approach different media and technology which would interest this demographic. However with the majority of the visitors being older, it would be advisable to create something that includes them too.



Figure 14: Young Family in one of the Churches Conservation Trust churches.





## Proposed media plan: 'Personifying Pews!'

### Outline

The plan will use an app which can be downloaded in the church or before arrival, using 3G/4G or potentially Wi-Fi, on people's phones, tablets or laptops. An interactive board will also be available for use inside the church with the same app installed.

A 360° scene will appear on screens and will be inhabited by individuals from the past. The people can be selected and will tell a story of their life and experience in the church, including the purpose of the pews. The characters in the scene will be brought to life by actors and filmed on location.

More information on historic social, political and artistic factors will be available by clicking a link marked 'Stepping into the Past'. Here small passages of information will be shown under separate headings, for example 'The Reformation'.

The visitors will be encouraged to photograph themselves in the box pews and post the results on their chosen social media site. They will be asked to tag Holy Trinity church when doing so. The hashtag will be #Personifying Pews' at YHT (YHT=York Holy Trinity).



Figure 15: Actors at Holy Trinity church for the filming of BBC series 'Death Comes to Pemberley', 2013.



Figure: 16 Actors at Holy Trinity church for the filming of BBC series 'Death Comes to Pemberley', 2013.



## Fulfilling objectives

The proposed media plan: 'Personifying Pews' creates an interactive translation of the answers to some of the visitors' most frequently asked questions. The focus will be on the box pews and questions revolving around them including: "who sits in the pews?", "do more important people sit in the bigger pews?" and "why do some seats face backwards?"<sup>16</sup> In answering these frequently asked questions in an interesting manner, the media plan will anticipate the needs of the visitor; exceed their expectations and deliver an enjoyable experience.

Through the use of physical actors and narrative stories, 'Personifying Pews' is able to enhance the visitors' engagement with the past. Research has shown that if the stories are linked, the effectiveness of engagement is increased, and even more importantly the narrative must be linked to the overall theme.<sup>17</sup> These points will be reflected in the scripting of the narratives.

When posting a photograph on a social media site the visitor is encouraged to physically interact with the heritage which is around them. It also allows for 'community curation': a process in

which everybody can participate in sharing information, passing on stories of heritage and thus guaranteeing its future.<sup>18</sup>

Local schools and drama groups of various ages will be approached to perform the acted roles in 'Personifying Pews'. This will bring the church into their awareness and will fulfil the CCT's wishes to work with local communities. It will also broaden the visiting audience to Holy Trinity and safeguard its future in the minds of a younger generation.

When visitors post their photographs on any media site the online presence of Holy Trinity will be increased, providing they tag the church in their post. This in turn will increase the visitor numbers and broaden the audience range.





## Implementing the plan

### The Photography, Scripting and Actors

Professional 360° photography has been taken of the church and these photographs will be used as the background for an interactive app set up in the church.

With 'Personifying Pews' it is clear that a time frame must be set for the actors to represent. Somewhere between 1630 and 1800 would be an ideal time as it is representative of the unique interior of the church and a whole picture can be considered.

### Which characters to include and what details to go into

Characters: A priest, a rich couple, a poor couple, children, a servant woman, somebody very old and a chorister.

This selection of 7 characters and character groups is large enough to create a representative proportion of a congregation but also small enough to manage the communication of a storyline between the individual stories.

The detailed information which is linked in to the app, will outline: the Reformation and the counter-Reformation, iconography of church art i.e. in the stained glass windows, the use

of the hagioscope, important people associated with the church, and a guide to the heraldry in the church.

With this information the visitor can go into as much detail as they want to. A desire to read the information will be instigated by the engagement with the stories in the scripts.

### Developing an app

It is important when developing digital technology to decide which 'open' platform to choose, e.g. IOS, android or windows; because this impacts the way the information is stored.<sup>19</sup> The choice is determined by the target audience, which is young people and young families. The following graphs have aided the decision on which smartphone platform to choose:

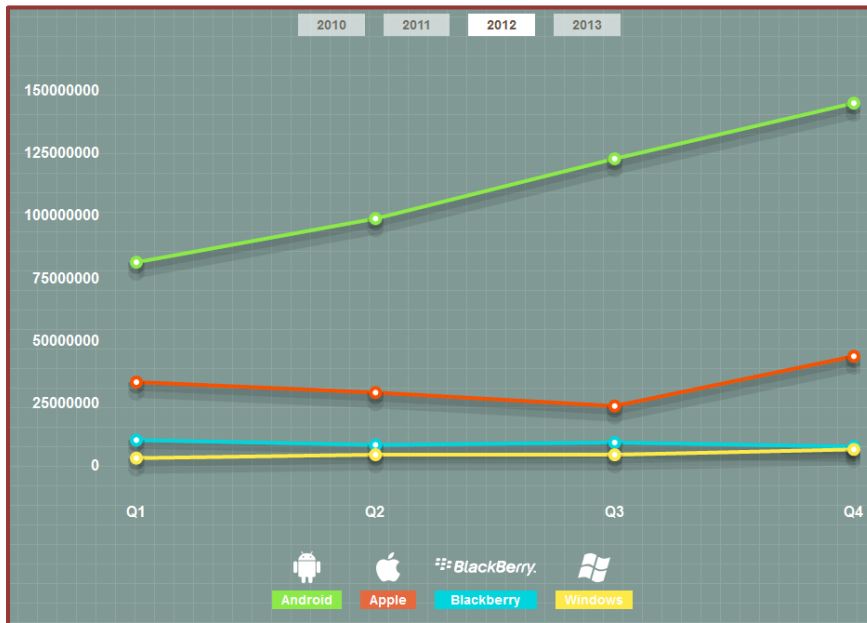


Figure 17: A graph showing the total sales of four smartphone devices over four years from 2010 to 2013. The graph outlines the popularity of the devices and also the rate of growth in sales.

These results are based on worldwide sales rather than just UK sales because there are a wide range of visitors to Holy Trinity from overseas and these results are relevant to the choice of platform to use.

The graphs show that the android device is the most popular in total sales, and has become the most popular in downloads of apps,<sup>20</sup> thus the android platform has been chosen for use.

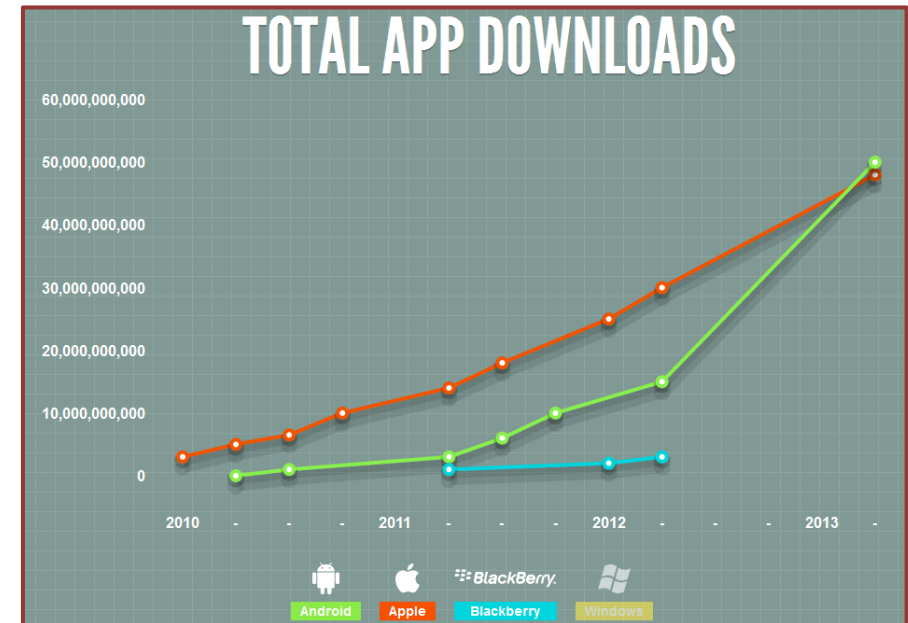


Figure18: Graph showing the total downloads on the same four different smartphone platforms from 2010 to 2013.

If the project is successful then 'Personifying Pews' will be able to branch out and encompass the other brands as well.

It is important to think about how large the files are to download and store on a portable device. This might have implications for the moving images and quality of recordings, especially when attempting to download using the WiFi. This is something to bear in mind during the stages of production.



The app must not discriminate against people with disabilities i.e. visual impaired or people with learning difficulties. In order to overcome this in a simple way it is best for the app to simply be usable by everybody.<sup>21</sup> It should contain subtitles, compatible for use with hearing aids, be easy to read, i.e. large font, and easy to operate.

When creating digital media of any sort the creator must always remember to back up the files and protect the material under copyright.

Finally when encouraging people to post online it is important to be clear what is required of them otherwise they may not do it correctly, or be put off doing it altogether if it is confusing.<sup>22</sup>

## Funding

The Churches Conservation Trust is a charitable organisation which has a set amount of donations from various funding bodies such as the Department of Culture, Media and Sport and the Church Commissioners. The Trust has an agreement with its sponsors regarding where the money is spent. Looking at the financial

statement and summary for the year ending 31 March 2012, most of the income on church repair and maintenance.<sup>23</sup>

The 'Personifying Pews' project will apply for funding from the Heritage Lottery Fund for a 'Sharing Heritage' grant which offers between £3,000 and £10,000. The project fulfils a number of the outcomes required by the HLF for consideration. The criteria are as follows:

### Heritage outcomes

- Better managed
- Better interpreted and explained

### Outcomes for individuals (with our investment people will have)

- Learnt about heritage
- Changed their attitudes or behaviour
- Had an enjoyable experience

### Outcomes for community/society (with our investment)

- More people and a wider range of people will have engaged with heritage.<sup>24</sup>

After the initial investment has been made and the digital media set up, the funding of the project will fall under the maintenance sector for the CCT's funding and therefore will be able to be covered in the long term providing it is a success.

### Costing

Photography, filming and acting	N/A
Investment in equipment i.e. display screen	£1,000-£1,500
Development of the app	£2,000-£4,000
Wi-Fi	£1,000 a year
Maintenance	£1,000 a year
Total to start the project and run for the first year	Up to £7,500

This costing has been drawn up based on the assumption that the running of the social media sites and all other maintenance, as well as the research and scripting would be carried out by volunteers and students.

### Further considerations

Wi-Fi is currently restricted to the vestry for staff use in Holy Trinity however this could be extended to the rest of the church, but it would need to be strengthened.

Many areas in the church are not easily negotiable for people with disabilities or very small children and there is no toilet or baby change in the church. It would be advisable to warn against this problem on the app before it is downloaded. There is already an accessibility warning on the 'Visit Churches' webpage for this site.

A lot of thought and criticism of projects surrounds aspects of climate church and global warming.<sup>25</sup> In a church with electricity and heating confined to one room this is not previously been a problem for Holy Trinity. However during the production of the plan, care should be taken to consider these factors.

## Timeline

Month	Goals	Details
<b>April 2014</b> Start-up phase	Apply for permission and funding Description sent to stakeholder groups Apply to local communities for participation	Need permission from English Heritage and the Churches Conservation Trust and Funding from Heritage Lottery Fund.
<b>May 2014</b> Start-up phase	Working relationships built between local communities and groups who will implement the plan Initial research	Schools and drama groups for the acting Students and historic re-enactment groups to help the research and the script writing.
<b>June 2014</b> Implementation phase	Ongoing research and script writing Online advertisement via social media sites and the web page. This is continued throughout the project.	Time period, society, costume etc. to be carried out by students, volunteers and re-enactment groups.
<b>July 2014</b> Implementation phase	Ongoing research Script writing and finding costumes start filming	Volunteers to carry out the filming work
<b>August 2014</b> Implementation phase	Finish filming Creation of the app Installation of interactive screen in the church Analyse the reach of the online advertisement	Collate figures to analyse the amount of posts the project has received including the comments and likes etc. and how many time web page is visited.
<b>September 2014</b> Intermediary phase	Launch Trial of the app Changes made to the app based on visitor review from the trial week	One week trial of the app in which visitors are questioned on their experience with it and what they think.
<b>October 2014 – January 2014</b> Intermediary phase	Official launch of 'Personifying Pews' Monitor online posts, results to questionnaires and visitor feedback Actively engage visitors on what they think	Report on progress at the end of the month Continued promotion of the app through social media Invite schools to events which allow them to use the tool
<b>February 2015</b> Final phase	Collate results from the online posts, daily figure numbers and donations in order to come up with a correlation.	Determine overall success and how best to proceed
<b>March 2015</b> Final phase	Report on progress to stakeholders	Appeal to the CCT to fund the maintenance of the app based on the report





## Evaluation

The plan has attempted to consider all potential audiences with a particular focus on the younger generation, because there are fewer visitors in this age range. Everyone can benefit from the interactive and engaging tools placed in the church; however the use of an app which is only accessible on an android device is somewhat selective. Hopefully after the implementation of 'Personifying Pews' the CCT will think it a worthwhile enough investment to fund the development further, and reach the platforms of iOS and Windows.

Although one of the aims was to increase visitor numbers and awareness, there is a manageable limit to this. With only a small number of volunteers staffing the building a careful watch on the visitors will be necessary. This increase in visitor numbers creates a higher possibility of physical damage to the historic fabric and may disturb the isolated atmosphere of the church. Observations will be made and if negative effects develop steps must be taken to rectify them.

All in all the plan is potentially extremely successful in achieving, not only its aims, but also the aims of the Churches

Conservation Trust. It does however require a little more technical development in the areas of app development.

The media plan and the funding for its maintenance must be willing to adapt to the changing technologies of the time. Updating the software is important to keep the plan in the future, providing it has been a worthwhile investment.

In order to understand the impact that the plan is having on people's enjoyment of the building surveys on site and also online must be carried out for those unable to access the site, but can download the app elsewhere.

## List of Illustrations

- Fig 1: (Cover page) Exterior view of the south side of Holy Trinity, Goodramgate. Source: Moblog, Nd.: 'The Church of Holy Trinity, Goodramgate, York'.
- Fig 2: (Contents page) Bottom right. Interior view, facing East. Source: CCT, Nd.3: 'Holy Trinity Church, York'.
- Fig 3: (Page 3) A pencil drawing of Holy Trinity Church (1832). Source: Holy Trinity Church archives.
- Fig 4: (Page 4, top) Stained glass in the east window dating from 1470-1. Author's photograph 13<sup>th</sup> February 2014.
- Fig 5: (Page 4 bottom left) The reredos dating from 1691. Courtesy of Graham White.
- Fig 6: (Page 4, bottom right) Piscina in the St. James chapel, on the south, with a trefoil arch and intact bowl. Courtesy of Graham White.
- Fig 7: (Page 5, left) A workman carrying out essential work on a roof. Source: The Churches Conservation Trust, Nd.: 'Craft Skills Courses'.
- Fig 8: (Page 5, top right) Owls in the churchyard. Source: Holy Trinity Archives.
- Fig 9: (Page 5, bottom right) Art display in the South-east chapel. Source: CCT, Nd. 3: 'Holy Trinity Church, York'.
- Fig 10: (Page 6, left) Screen shot of Facebook page. Source: CCT, Nd.1: 'Facebook: Churches Conservation Trust: Yorkshire and the North East'.
- Fig 11: (Page 6, right) Screen shot of webpage. Source: CCT, Nd.3: 'Holy Trinity Church, York'.
- Fig 12: (Page 7, left) An example of the sort of information on display in the church. Source: Holy Trinity Archives.
- Fig 13: (Page 7, right) An example of display in the church. Source: Holy Trinity Archives.

Figure 14: (Page 10) Young Family in one of the Churches Conservation Trust churches. Source: CCT, Nd.2: 'Family Explorer Cart'.

Figure 15 and 16: (Page 11) Actors at Holy Trinity church (2013). Source: Holy Trinity Archives.

Figures 17 and 18: (Page 14) Graphs showing the popularity of smartphones and the total downloads to smartphones. Source: Mobile Statistics, 2013: 'Quarterly Device Sales in 2013'.

## Endnotes

- <sup>1</sup> The CCT, 2012: 18; The Council of Europe, 2009: 2.6.
- <sup>2</sup> The CCT, 2009: Np.
- <sup>3</sup> The CCT, 1996: 3.
- <sup>4</sup> The CCT, 2009: Np.
- <sup>5</sup> The CCT, 2009: Np.
- <sup>6</sup> The CCT, Nd.1, 'Facebook: Churches Conservation Trust'
- <sup>7</sup> The CCT, Nd.3, 'Holy Trinity Church, York'.
- <sup>8</sup> Fairclough, 2009: 29.
- <sup>9</sup> Giaccardi, 2012: 3.
- <sup>10</sup> Riedl and Young, 2003: 49.
- <sup>11</sup> The CCT, 2012: 18.
- <sup>12</sup> The CCT, 2012: 5.
- <sup>13</sup> Giaccardi, 2012: 3.
- <sup>14</sup> The CCT, 2012: 19.
- <sup>15</sup> The CCT, 2012: 19.
- <sup>16</sup> Research carried out by author. See Appendix A.
- <sup>17</sup> Riedl and Young, 2003: 47.
- <sup>18</sup> Liu, 2012: 31.
- <sup>19</sup> HLF, 2012: 8.
- <sup>20</sup> Arthur, 2011: Np.
- <sup>21</sup> HLF, 2012: 13.
- <sup>22</sup> HLF, 2012: 18.
- <sup>23</sup> The CCT, 2012: 18.
- <sup>24</sup> HLF, 2012: 8.
- <sup>25</sup> HLF, 2012: 14.