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Child-led	8m	<i>'I'm into nature and wildlife because of the children.'</i>
Nature Enthusiasts	5m	<i>'I really want to get more involved – I love nature.'</i>
Passive preservationists	3.5m	<i>'We should try and keep natural things / the environment as they should be.'</i>
Helpless Backyarders	5.6m	<i>'I'm interested in nature and stuff but it's all just too much.'</i>
Concerned campaigners	2.1m	<i>'Let's make a difference'</i>
Armchair action	5.3m	<i>'I love the programmes...'</i>

Understanding the audience: 2

- Research into audience behaviour

The impact of sustainable development on Public Behaviour, commissioned by COI on behalf of DEFRA; Andrew Darnton, March 2004

Carrots, sticks and sermons: influencing public behaviour for environmental goals, A Demos/Green Alliance report for DEFRA, 12/2003

Rules of the Game, Futerra for Defra, 2005

Findings from this research:

Policies to drive behaviour change for sustainability should aim to change behaviours, and make changing attitudes a secondary objective.

Behaviour change campaigns should be:

- Action oriented: participation is the key influencer of behaviour
- Focussed on a narrow range of behaviours
- Community led
- Immersed in local issues

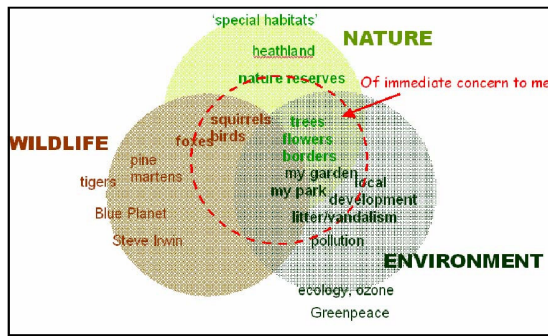
Understanding the audience: 3

- Focus groups

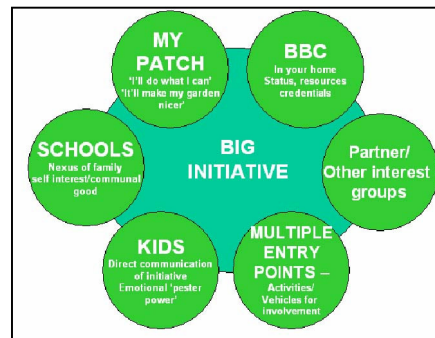
There are two key drivers for interest in natural history and the environment:

- Kids
 - Kids are the key to getting people to join in – schools are the most meaningful locus of community spirit
 - Nature is an important focus for family activities – spending time doing something with the kids
 - Also a sense of the welfare of the next generation and the legacy we are leaving for them

- Local
 - 'My patch' is a very powerful concept
 - Making 'my patch' nicer is more relevant than 'global conservation', 'sustainable development', etc...
 - Making projects very local, providing a clear sense of the impact of work done, and a clear reward for effort will be the most effective approach
 - People in the cities are, if anything, more passionate than those living in suburban or rural settings



Key elements of the campaign



Focus of Audience Interest

Breathing Places

J.C. Loudon: 'Hints on Breathing Places for the Metropolis, and for Country Towns and Villages, on Fixed Principles' (1829)

'We hope that the legislature may not think it unworthy of their attention to take into consideration the subject of breathing places, on some systematic plan, calculated for the benefit of all ranks in all parts of the British metropolis'

A radical plan for London, based on concentric circles of half a mile in width alternating between buildings and green space...enabling everybody, no matter what their status to have a green space no more than a quarter of mile from their home.

Definitions:

What is a breathing place?

- A space that people care for, for the benefit of wildlife and people
- Anything from a small community space to a major landscape project

What is nature-friendly?

Three simple actions are involved:

- Providing food
- Providing shelter
- Providing water

Upcoming BBC Broadcast activity

Springwatch II: BBC2 May / June 2006
 Autumnwatch: October 2006

Nature's Calendar: throughout 2007
 Springwatch: BBC2 2007
 Nature of Britain: BBC1 Autumn 2007

Back to the Wild: BBC1 2008

Greatest Wildlife Garden: BBC2 2008/9

BBC Nations and Regions: Ongoing
 CBeebies and CBBC
 Radio 4

Partnership infrastructure

- A steering group to define the high level objectives and outcomes of the campaign
- A BBC-led campaign delivery team to coordinate all aspects of campaign delivery, including liaison with external partners
- Two BBC-funded workstreams to mobilise and resource external partners, led by organisations with relevant expertise in mobilising participation in Communities, and with Children and Young People
- 12 regional delivery teams to coordinate the effective delivery of the campaign across the UK
- A partnership stakeholder group for regular consultation, advice and information sharing

A few simple conclusions

- Start with the audience
- Keep it simple
- Make it purposeful and the impact tangible
- Work in partnership – both with your own sector, but also by looking outside to new partners

breathingplaces@bbc.co.uk

Susie Fisher, Director, The Susie Fisher Group **What do people want from a Natural History Gallery?**

The Horniman Museum has a Natural History gallery of the old school, with wood and glass cases full of stuffed animals and a display structure untouched since the 1950's.

Committed now to refurbishing and restructuring, the Museum consulted its local audiences to find out how they felt about Natural History. What did they know, what was the shape of the subject in their minds, what were they looking for? Would anything be left of the old Victorian gallery? This paper explores the tight-rope walk between preserving the old, introducing the new and leaving the visitor delighted, thoughtful and informed about Natural History.

The Horniman has a Natural History Gallery of the Old School

- It has barely changed since 1900. Even including a face-lift in 1950.
- It has a spectacular collection of Victorian stuffed animals and birds, all with their Latin names on tiny typed labels in mahogany and glass cases.
- There are organising principles e.g. Armour, Motion, but these are very hard to spot.
- It is all housed in a balconied and barrel-vaulted hall with the proportions of a small cathedral.
- The Horniman itself has an enviable relationship with its audience. It is beloved and used by the local community. One generation introduces it to the next, in a mixture of nostalgia and investment for the future. It is full of children.
- It offers much to engage people, an imaginative new Gallery of Musical Instruments, extensive park and gardens, an ethnographical collection and an aquarium.

But The Natural History Gallery is perceived by many as the heart of the Old Museum.

question *against this demanding background, what does a modern audience want from a natural history gallery?*

Picture the dilemma

The gallery has become an icon in its own right.
“It’s like a time warp, being in an Indiana Jones movie.”