



Ripon Museums Trust

Fairer Futures

Tender Brief



Interpretation Plan and Fit Out Design Consultant Brief

1. Introduction

Ripon Museum Trust (RMT) was established in 1982 and runs three museums in the heart of Ripon. We are a small Registered Charity and Limited Company. RMT tells the interlinked story of poverty, law, crime, punishment and justice - using a Grade II Victorian Workhouse Museum, Grade II* Liberty Gaol and Police Station, Grade II* Georgian Courthouse and a collection of 9000 objects to explore our themes. Community engagement helps us share stories of this unique heritage prompting people to act for a fairer society. We tell the story of the buildings themselves, the people who lived and worked in them and across all three sites. We put learning at our heart - delivering a changing programme of exhibitions, events, school visits and informal group learning. **Learning is a key Value for RMT – whether directly delivering learning activities, supporting learning within our communities or as continuous organisational learning** RMT is an Accredited Museum and a Band One National Portfolio Organisation (NPO) with Arts Council England (ACE).

Our Trust's Vision is to use our Heritage Assets to Inspire People to Seek a Fairer Society. Our Museums' Mission is to use the unique trio of the Workhouse, Prison & Police and Courthouse Museums, collections and the stories they tell to help people explore big issues such as fairness, equality, justice and welfare. Through excellent engagement, programming and outreach, together we will inspire people to become compassionate and active citizens, shaping society for the better. We will work for greater participation in our heritage which will enrich lives and improve wellbeing. Volunteering is integral to our organisation; at our core we work as one team. We will make a positive impact on Ripon and the region's cultural and economic capital.

Ripon Museum Trust is an equal opportunity employer and adhere to Fair Recruitment policies and practices. We welcome applications from all suitably qualified persons regardless of their race, sex, disability, religion/belief, sexual orientation, gender orientation or age. We have an Equality and Diversity Policy, Safeguarding Policy and procedures and Data Protection Policies. We are committed to reducing our carbon footprint and have an Environmental Policy.

2. Ripon Museum Trust: Inspiration for a Fairer Future Project

Our 'Fairer Futures' Project is worth £2.25M and is a substantial first step to delivering our 'Master Plan' for the Trust's future. Delivery of this Project will make significant strides towards achieving our Vision, transform the visitor experience and our engagement work with communities. It will create inclusive new spaces in the Workhouse Museum, open up previously unseen rooms and make our heritage accessible to a wider more diverse audience across all three museums. The Project will use joined up stories of the people who lived, worked and suffered at our three sites. We will make better use of our outdoor spaces and of digital techniques for more immersive engagement. The Project will secure our future and lower our carbon footprint through environmentally sustainable building improvements and greatly improve interpretative design. The idea for our Project was born out of unease with growing social inequalities which have been exacerbated by the pandemic. A powerful new Vision for the use of our heritage emerged; to use it to inspire

people to seek a fairer society. Over the last 3 years we have continued to develop these ideas and we have consulted widely. Our Project has six key strands:

Conservation of key areas of the Workhouse i.e. Main Block (recently acquired with a Heritage Lottery Fund grant). Conservation work will provide us with new spaces for activities, interpretation and learning. A lift will give access to the former dormitories which will be restored. We will prioritise eco-friendly design; a new roof, an air source heating system and improved insulation will all reduce our carbon footprint and help us become more resilient. Access to and conservation of these areas will ensure preservation of the stories and heritage for the future.

New **interpretative techniques** will connect stories and visitor experiences across all three museums. With communities we will tell multi-layered stories of those who lived and worked here, bringing the story up to date. We will create a better-quality visitor experience, use digital and other interpretation for outdoor spaces at the Workhouse, improved internal spaces for learning, volunteering and other programming.

Community engagement and co-production will build on our work with people whose voices are often invisible in history. There will be exciting opportunities for new activities at all our museums engaging new people and communities and for placemaking. These build on our work as a NPO and the unique projects we have already delivered.

Our work to improve **Wellbeing** will be built into our activities and reflects our ambition to become a place that demonstrably improves people's wellbeing.

Volunteering is at the heart of what we do, and we will expand and build on this work.

The value of our work on **placemaking** will increase by generating community wellbeing. We'll build on successful partnerships to develop activities to better explain our heritage. The Project will feed into master planning for the regeneration of Ripon's economy and bringing a wider sense of history and place.

3. Brief for the production of an Interpretation Plan

Consultant Requirements

The Trust wishes to appoint an experienced consultant team who can develop an Interpretative Plan, and produce designs for inclusive, co-produced interpretation fit out for the Workhouse Museum, outdoor graphics to interpret the whole workhouse site, digital interpretation inside the Workhouse and to assist with the interpretation of the whole site and to link all three sites with a 'design style'. The appointed team must work closely with the Trusts Community Curator and other colleagues on design and interpretation concepts. This Plan must provide a clear route to full schematic design. We want someone who can provide us with plans which are innovative, exciting and progress our Vision to inspire people to seek a Fairer Society. Such interpretation should make radical changes in community participation with our heritage and themes, develop a strong sense of place and meet National Lottery Heritage Fund (NLHF) requirements. The development of the interpretation should involve our large volunteer community from the very start as an integral part of co-producing the stories and themes, it should support involvement, health and wellbeing and enable new people to engage. The interpretation should include the use of digital to supplement, animate and extend the visitor experience. All plans must be designed within the overall capital and revenue budget set for the Fairer Futures project. The presumption is that the Interpretative Design team/Consultants will continue to work on the Delivery Phase of the Project, following a Delivery Phase submission application to National Lottery Heritage Fund currently scheduled for November 2023. This would be subject to a break clause should funds not be secured or if the client is unhappy with the standard of the work.

The team will need to include interpretative and graphic designers with experience of working in historic buildings, of providing signage and orientation and of displaying a range of collections in appropriate environmental conditions. The team must understand the imperatives of audience development and activity planning and be experienced in team working with other disciplines. The interpretative proposals must meet the needs of developing audiences and provide an infrastructure for volunteer activity and community projects.

The consultant team must have experience of National Lottery Heritage Fund funded project development and have a clear understanding of the Heritage Fund's priorities. They must be able to demonstrate their experience of delivering interpretative exhibitions in a range of historic places and museums.

An outline Visitor Experience report with outline design ideas has already been created and included within the Development Phase submission which includes proposals for the development of digital content (see attached). The consultants should start with reviewing this and building upon it where appropriate. We are seeking to commission a consultancy with access to digital specialists who will take a creative and flexible approach in order to deliver effective, impactful and sustainable interpretation and digital content which will complement the activity programme and have the potential to achieve our identified National Lottery Heritage Fund outcomes.

4. Requirements of the commission

The objectives of the Interpretative planning and design are:

- Create a Design Strategy/ Interpretative Plan and palette which will be a legacy of this project for the whole site and the other 2 museums
- Create accessible displays and exhibits
- To involve audiences in the co-curation of content to maximise inclusivity
- To develop designs which enable the team to change and update displays in the future with limited resources
- To develop a strategy for using digital media to enhance access and encourage exploration
- To minimise the environmental impact of the interpretative design strategy and to actively promote relevant themes and stories around these issues.

The critical tasks in this Brief will be:

- Liaise with the Community Curator and Project Team to understand the opportunities and constraints of the buildings
- Become familiar with the heritage of the site, including the museum collections, collective memory, oral histories and the archive collections
- Develop an Interpretative Plan with aims, principles, themes and sub themes, star objects, use of collections and archives and use of immersive techniques (such as oral history and a/v) and key design palette elements for all three sites and review these ideas with the Community Curator, Project Team and stakeholders.
- To create a fully costed plan that meets National Lottery Heritage Fund guidelines on audience development, activity planning and interpretative design.

- Liaise with the Evaluation Consultant to ensure that the formative evaluation framework exists for the design of the interpretation. Review outline plans and visuals with potential user groups as part of the formative evaluation
- Identify target audiences, carry out consultation around key stories, themes and interests and needs of audiences about interpretative media and develop strategies for overcoming barriers to access
- Liaise with the Activity Consultant to integrate the development of the Design Strategy/Interpretation Plan with the Activity Plan. This co-ordination will ensure that the Interpretation Plan responds to the views of our local community, audiences, staff and volunteers, adopting a collaborative approach to interpretive planning and linking with the evaluation outcomes
- To create a robust, serviceable accessible interpretative fit-out which is appealing to target audiences with layers of information, which promotes repeat visits and which provides opportunities for a range of activities in the Workhouse spaces (inside and outside) and activities which will provide another layer of meaning and enhanced volunteering .
- To create proposals for permanent and changing displays to include showcases, graphics, interactive exhibits and digital content
- To consider future maintenance, updating and refurbishments in the interpretative planning process and feed these into the Management & Maintenance Plan
- Improve indoor and outdoor signage and orientation to make the Workhouse Museum its three historic gardens plus the location of the Male and Female Yards more visible, more physically accessible and easier to understand.
- Develop digital media to connect the built interpretation to the wider site and promote exploration
- Consultants will need to work closely with the Architect to ensure a fully cohesive approach to the interpretation and space and which provides a template design for all interpretation going forwards.
- Produce perspective visuals or models to illustrate approaches to the provision of permanent and temporary exhibitions for the Mid Term Review with National Lottery Heritage Fund currently scheduled for Summer 2023
- Produce colour, finishes and installation proposals for discussion and approval
- Develop detailed visualisations of the interpretative proposal, using running elevations and outline specifications for showcases, mechanical interactives and interactive access to digitised material, film presentations and all other exhibits
- Produce a draft report of designs to RIBA Stage 2+ visuals and costs for Mid-Term Review meeting with the National Lottery Heritage Fund (currently scheduled for Summer 2023)
- Produce an Interpretation Plan and Schematic Designs to RIBA 3 for Delivery Phase submission application to National Lottery Heritage Fund currently scheduled for November 2023.

5. Delivery Phase:

In the event of a successful second round application and subject to a break clause, the appointed consultant will be expected to design the Interpretation Plan beyond RIBA Stage 3, on time and on budget and manage and oversee the delivery of the interpretation and digital content to fitted out completion, on a design and build basis. Full consideration of the results of formative evaluation will be incorporated into the designs.

- Produce a detailed Implementation Plan with timetable and specific costs considering wider project milestones.
- Further develop and implement the detailed design of interpreted and exhibition spaces (as selected during Development Phase)
- Further develop and implement the detailed design of appropriate interpretive material as chosen during Development Phase
- Further develop and implement appropriate house style / identity for the Museums and produce templates to ensure consistency of design for future interpretive and other materials etc.
- Liaise with the architectural and technical teams to agree on M&E requirements of interpretation (including digital) and conservation requirements of buildings that will impact the fit-out.
- Ensure all evaluation results are fed into the design scheme.
- Oversee contractors working on the production and installation of the interpretation scheme
- Produce maintenance guidelines and documentation for all elements of the displays and for use during the snagging period and for the client for the longer term management of interpretation and feed these into the Management and Maintenance Plan before final payment is made.

6. Management

The Interpretation Plan Designer/Consultancy will report to the Community Curator. Reports will be made via the Project Manager to Project Team meetings as required either in writing or in person/virtually and there is a requirement to keep the team involved in the development work. All interdependencies between other consultants' briefs stated must be taken into account.

7. Timescales

Brief supplied	January 4 th 2023
Deadline for questions	5pm 27 th January 2023
Submission	12pm 6 th February 2023
Interviews	w/c 20 th February 2023
Consultants appointed	w/c 6 th March 2023
Development Phase contract completed (break clause)	November 2023

8. Fee

There is a budget of £13,000 (excl of VAT)) for the development stage of work and £24,000 (excl of VAT) for the Delivery Phase. The fee is inclusive of all travel/subsistence.

The budget for the fit out of interpretation is currently £181,667 (excl of VAT) and £54,500 (excl of VAT) for digital fit out.

9. Submission requirements

Tenders should include

- Proven track record of experience in producing interpretative plans and designs with a project of this size within the independent museums sector. List out projects involved in within last 3 years and the role your consultancy played within those projects. Please include images.
- Give examples of your recent (3 years) experience of delivering interpretation including in an outdoor setting and delivering innovative digital content.
- Outline the approach you take to programming your work including key milestones (this will be more detailed for the development phase than the delivery phase).
- A statement on your proposed approach to completing the work, including a methodology. This should set out your approach to ensuring that the work is delivered on time, within budget and to the quality required
- An Environmental Policy Statement and approach to eco-friendly procurement in relation to exhibition design, fit out and digital fit out.
- Experience of managing project budgets and project budget reporting
- Provide evidence of Insurances required – Professional Indemnity of £2m, Public Liability of £5m, Employers' Liability £5 million
- Proposed fee structure with a breakdown of day rates. Travel time for site visits should be clearly set out and are included in the total fee.
- State availability for interviews in w/c 20th February 2023.
- CVs (max 4 pages each) for key team members including membership of relevant professional bodies and adherence to professional standards.
- Contact details for at least two referees
- Maximum Tender page length 10 pages
- Tenders must be signed by CEO, business owner or equivalent senior representative of the Consultancy.

Please contact our appointed project manager Elanor Hazlehurst on 01543 414 77 or via email at elanor.hazlehurst@greenwoodprojects for all enquires or site visits requests. Please return all submissions to Elanor Hazlehurst via elanor.hazlehurst@greenwoodprojects.com by **12pm February 6th 2023**.

10. Selection Information

Submissions will be assessed on; appropriate experience; a clear understanding of the requirements of the Project; a proven track record of successful delivery of similar projects; an approach which is both imaginative and practical and represents good value for money. We would also like to see evidence of good team working and of successful completion of National Lottery Heritage Fund funded projects.

- Selection will be based on a Price/Quality Scoring split of 30%/70%.

Experience	– 35%
Approach	– 35%
Price	– 30%

- Panel Interviews
- References
- National Lottery Heritage Fund Sign Off

Please see below for an outline of the evaluation criteria:

Evaluation Criteria	Rating (0-5)	X	Weight	=	Total
Related Project Experience					
a. Qualifications and experience of the proposed team. As detailed on CV's supplied		X	4	=	
2. Proven track record of experience in producing interpretative plans and designs with a project of this size within the independent museums sector. List out projects involved in within last 3 years years and the role your consultancy played within those projects. Please include images.		X	3	=	
Proposed Methodology					
a. A statement on your proposed approach to completing the work, including a methodology. This should set out your approach to ensuring that the work is delivered on time, within budget and to the quality required		X	4	=	
b. Outline the approach you take to programming your work including key milestones (this will be more detailed for the development phase than the delivery phase).		X	3	=	
Price					
Fixed and Firm Cost with full breakdown of day rate, resource allocation and expenses					
Grand Total					

Price Evaluation

Price will count for 30 marks and will be evaluated on the basis of each Tenderer's tendered prices as set out.

The lowest overall tendered price will score full marks for price.

The marks for price for each other Tender will be calculated by the following formula:

$$\text{Maximum marks for Price} \times \frac{\text{Price of lowest priced Tender}}{\text{Price of Tender being evaluated}}$$

11. Additional Information

Tenderers must keep their tenders open for 90 days. RMT is committed to procuring goods, works and services locally whenever possible and in an environmentally responsibility manner. We are committed to equality and diversity and will assist tenderers to gain access to the process. We will use guidance from the National Lottery Heritage Fund for the creation of Briefs and Contracts.

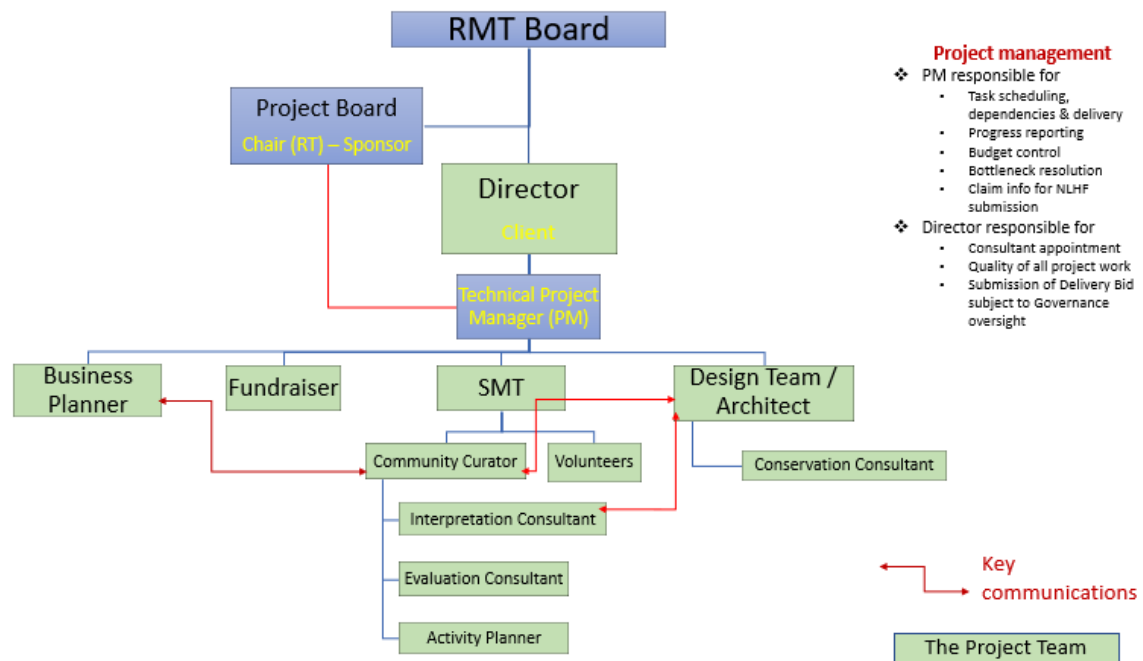
12. Appendices

Project organisational chart.

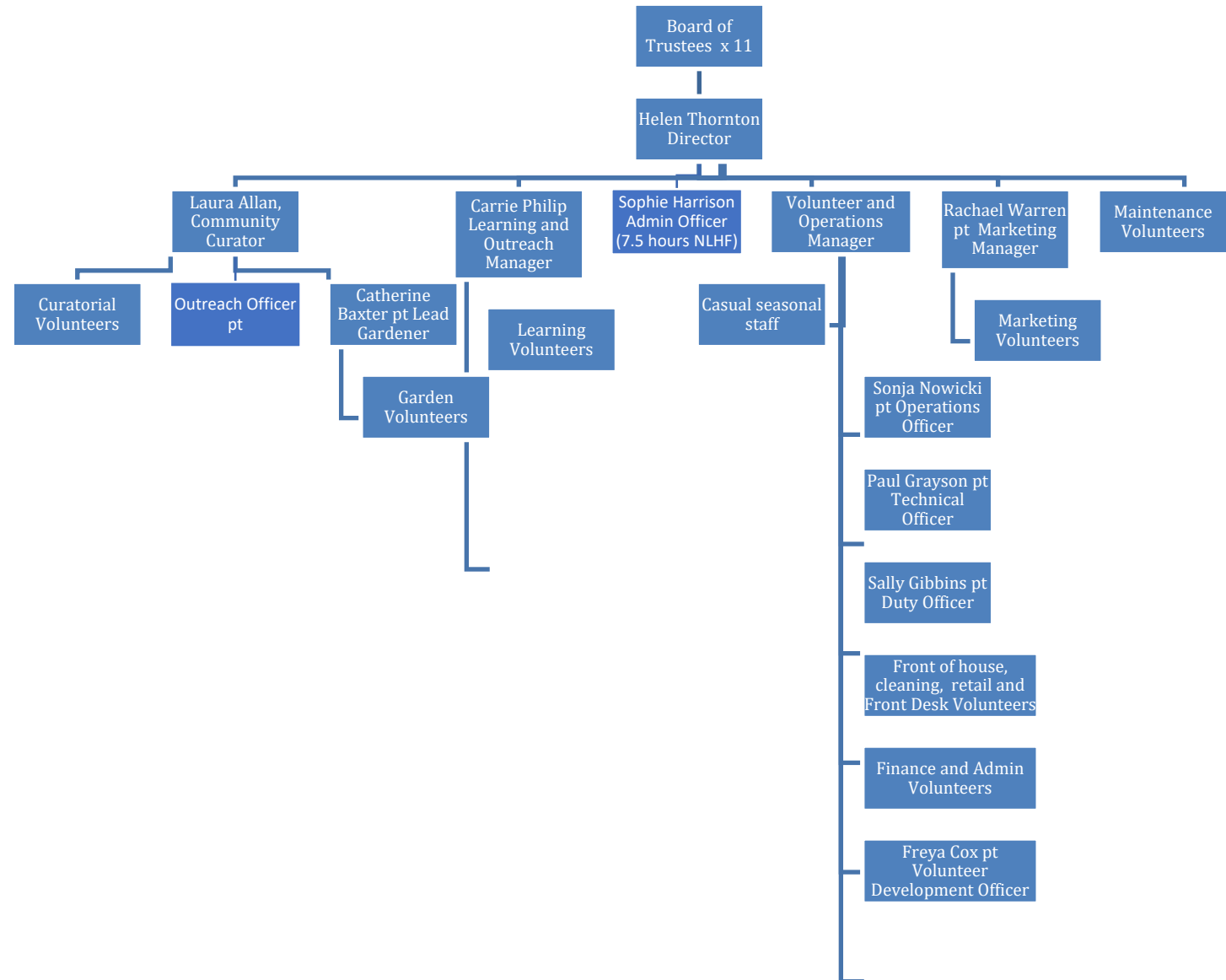
RMT staff organisational chart.

Outline Programme

Outline Visitor Experience and Design Report (RIBA 1)



APPENDIX G – Key responsibilities of RMT staff July 2021



Key responsibilities

Director ft

- Strategic direction
- Financial and performance management
- External relationships (ACE etc)

Volunteer and Operations Manager ft

- Management and development volunteers
- Visitor Services, access and facilities management
- Environmental Action Plan lead

Learning and Outreach Manager ft

- Learning Programme development
- Developing new approaches to learning including digital
- Manage Learning Volunteers

Community Curator ft

- Community Engagement
- Collections Management
- Manage Curatorial Volunteers

Marketing Manager pt

- Marketing and PR Strategy
- Social media and digital content

Lead Gardener pt

- Develop and manage three historic gardens
- Manage Garden Volunteers

Operations Officer pt

- Front line and administrative operations

- Income development

Volunteer Development Officer pt

- Support for volunteers with additional needs
- Mental Health and Wellbeing for all volunteer teams

Technical Officer pt

- Informational Technology hardware and software support

Learning Officer pt

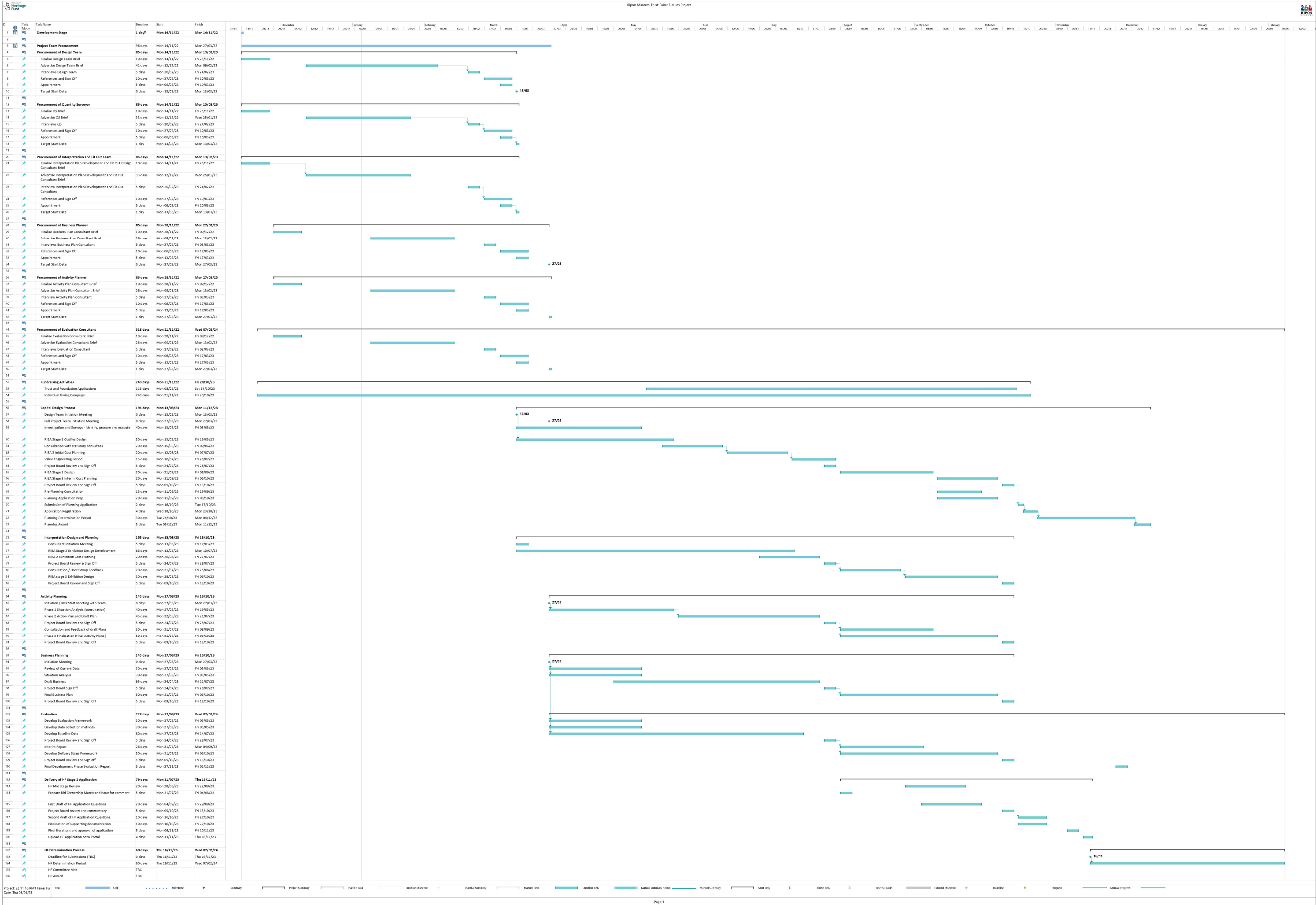
- Delivery of learning sessions/digital to schools and other learners
- Programme administration

Outreach Officer pt

- Delivery of outreach sessions to community groups
- Community engagement

Duty Officer pt

- Front line customer services and rotas
- Visitor data





Ripon Museums: Inspiration for a Fairer Future



Summary

This document describes outline visitor experience interpretive concepts for the new visitor experience at Ripon Museums.

Contents

1. Introduction
2. The story we want to tell
3. Connecting the sites
4. Outline interpretive design approach
5. Creating an immersive experience
6. The visitor journey
7. Design concepts – Guardian's room
8. Design concepts – Story hubs
9. Exterior interpretive approach
10. Benchmark images for other interpretation
11. Outline graphic approach

1. Introduction

The aims of the project

The themes of poverty, welfare, crime and punishment, and fairness are as relevant to society today as they were in the 1800s and 1900s. The treatment of the poor, disadvantaged, criminal and destitute is an issue which is discussed, debated and grappled with as much today as it was in the past.

The *Inspiration for a Fairer Future* project provides us with a fantastic opportunity to **explore, discuss** and **debate** with our audiences. Our interpretation, created as part of this project, will trace the changes in criminal justice and welfare over the past 200 years, with a particular focus on the individuals who passed through our institutions, to create an emotionally engaged learning experience for a wide range of audiences. The purpose of the reinterpretation is to grow our number of visitors, attract new audiences, deepen engagement, and inspire visitors to change their behaviour and actively seek a fairer society.

The four main aims of the scheme are to connect our three historic sites, create a cohesive narrative in all three museums, highlight contemporary relevance and provide a sense of place.

Our interpretation will **connect** our three historic sites, and their associated collections and stories, firmly and explicitly through stories that can be traced across them. The stories will be placed in the context of social and economic history in Ripon and the surrounding areas and explore the impact of national legislation and events.

Our vision is for visitors to be able to trace these stories and make those connections for themselves, through the creation of a **cohesive narrative** across all three museums.

Our interpretation will highlight the **contemporary relevance** of our themes, through the inclusion of contemporary voices and stories. It will encourage visitors to think, debate and consider how the welfare and criminal justice systems have changed and evolved over time, and to ask whether our current systems are fit for purpose. We aim to encourage our visitors to be more **active citizens**, to take what they have learned out of our museums and into their everyday lives and inspire people to seek a fairer society.

Our themes are **universal** and we therefore aim to interpret their overarching and national relevance. However, where possible, we will use examples, stories and objects specific to Ripon and Yorkshire, as a way of providing a **sense of place** and a local connection.

Order
Segregation Welfare
Family Justice Women
Education Fairness
Homelessness Poverty Law
Health Crime Society
Punishment
Disability

2. The Story we want to tell

Main themes

The interpretation will be developed in consultation with our target audience groups and will focus on sharing key themes and stories that connect our three sites and collections. Based on previous consultation users and non-users the possible key themes for exploration are:

Poverty and desperation

- The industrial revolution led to unemployment and destitution, as well as child labour. At the same time, housing was scarce and therefore expensive, which often led to overcrowding or homelessness. Many cases of death caused by starvation and destitution were reported.
- Faced with poverty and homelessness, the poor would seek admittance to the union workhouse as a last resort.
- Others chose a life of vagrancy, walking from casual ward to boarding house.
- Those faced with starvation or a lack of basic necessities often turned to crime out of desperation.
- Poverty remains an issue today. According to a report by the Joseph Rowntree Foundation in 2019, four million British workers are living in poverty. Growing numbers of people earn low pay in insecure employment, and the introduction of Universal Credit continues to increase levels of poverty further. Levels of rough sleeping and demand at food banks have risen.

Vagrancy and homelessness

- The authorities believed that vagrancy was encouraged by public charity so they tried to address the problem through the workhouse system, the prison system and the courts. Casual wards were built in workhouses to provide temporary accommodation for vagrants, whilst the Vagrancy Act of 1824 gave the police the power to arrest a person for being a 'rogue and vagabond' without a warrant. This crime was punishable by hard labour in a House of Correction or prison.
- Many people still face homelessness today. In autumn 2018, the total number of people counted or estimated to be sleeping rough on a single night in England was 4677. Funding cuts often mean that local authorities have to prioritise especially vulnerable homeless people, leaving many others to rely on charities for support.

Health and welfare

- Workhouses provided care for those who were unable to support themselves due to old age, illness or disability, both physical and mental. Poor Law unions had a duty to employ at least one medical officer, and virtually all workhouses had a small infirmary room or block for care of sick inmates. From the 1880s, admission to workhouse infirmaries was increasingly permitted to those who were poor but not sufficiently destitute to require entry to the workhouse. This led to widespread expansion of infirmary buildings and a major improvement in workhouse medical care.
- The workhouse housed those with mental illnesses and physical or learning disabilities who could not work or support themselves. They were classified as 'idiots' or 'lunatics'. The Poor Law Commission ordered that they should be accommodated in a special ward within the workhouse but in many workhouses they were accommodated with other inmates and given no specialist care or treatment.
- The workhouse system laid the foundation of the National Health Service, marking the beginning of Britain's state-funded medical service, by providing free treatment for those who would not otherwise be able to afford it. When the NHS was established in 1948, a large proportion of its property came from former workhouses.

Segregation

- Classification and separation on the grounds of age, gender, health, and moral standing, formed an important part of Victorian institutions such as workhouses and prisons.
- The 1834 Poor Law made a distinction between the 'deserving' and the 'undeserving' poor
- Within the workhouse, inmates were kept separate from vagrants; men separate from women; children separate from adults; and the aged and infirm separate from the able-bodied. The architecture of the workhouse - dual staircases, labyrinthine corridors, high walls - was designed to keep people apart.
- The experience of being segregated or separated is still a reality for many people today. Individuals or groups can feel segregated by their situation (e.g. poverty, or ill health or COVID-19), identity (e.g. gender or sexual identity), or characteristics (e.g. disability, or age).

2. The Story we want to tell

Crime and punishment

- The Victorians were concerned about rising levels of crime, which could range from petty crimes such as theft, which was common, to violence and murder. New police forces were established however there was mistrust in the newly established forces of the 1800s.
- Punishments were harsh and could include death by hanging (often a public spectacle), transportation to Australia or a prison sentence. Children were often punished in the same way as adults, with boys as young as ten being transported.
- Conditions in Victorian prisons were harsh, with prisoners often being subjected to hard labour, such as turning the crank or walking the treadwheel. In the mid-1800s, reformers campaigned for rehabilitation for prisoners, including education, training in a trade, and religious instruction.
- Society remains concerned about crime today and debates around rehabilitation, punishment and reform continue. The debates around punishment and reform continue in the same vein as they did in the mid-1800s.

Fairness

- Fairness is an overarching theme that relates to all other themes discussed here. It is more about posing questions, rather than answers, and encouraging visitors to think about fairness and what makes a fairer society. We have the resources to stimulate debate and exploration of some difficult and contemporary issues. We can provide an informative and supportive environment for that exploration. Our historic sites also can 'speak for themselves', allowing people to explore their emotional reactions. The buildings and collections are impactful and challenging aspects of our project which 'bear witness to the issues under debate.

We would expect that during the development phase these themes would be tested and refined, through extensive consultation with our target audience groups. Through the consultation we would like to work with groups to identify second tier themes, topics and further develop the visitor journey. It will also help us to identify potential partners and projects which could inform interpretation.

Key questions linked to these themes and stories

We would like to work with target audiences to develop key questions related to our themes. With the purpose of posing these questions to our visitors to develop thinking and debate. Possible questions could be:

- *How have we cared for the most vulnerable people in our society, both in the past and today?*
- *How have we dealt with criminals, both in the past and today, and how do we keep our society safe?*
- *What has been the lived experience of the poor, vulnerable or criminal members of society, both in the past and today?*
- *Who should decide how we treat the poor, vulnerable, or criminal? Who decides what is 'fair'?*
- *What is fair punishment? Do people have an equal say? Does punishment work?*
- *Who should pay for the poor?*
- *How should we bring about change for a fairer society?*

2. The Story we want to tell

Key principles to telling the story

Our approach to interpretation in this project will be based on six key principles, which will inform and shape everything we do to interpret and engage visitors with our heritage.

Connections

Forming and interpreting connections will be one of the key principles of our interpretation. This includes, but is not limited to, connecting the three sites together through stories and themes; connecting the past and the present; connecting visitors to place (“it happened right here”); and connecting visitors with one another and with our communities.

Immersive

We are fortunate that our museums are located in the original historic buildings, complete with stairs and floors worn by the feet of the people who once walked through them. Our interpretation will complement, and be integrated with, this **immersive and emotive experience** for visitors, rather than detract from it.

Collections-based

Our interpretation will be **borne out of our collections** (both historic sites and associated objects) and will celebrate the strength and unique nature of those collections. The stories we tell will be authentic and historically-accurate, firmly rooted in thorough research into our collections and associated archives.

Personal stories

Personal and individual stories of the people who lived, worked, or passed through our sites will form the basis of all of our interpretation. Through this focus, we will evoke **empathy** in our visitors with the real-life experiences those connected with our sites.

Contemporary relevance

Our interpretation will emphasise the continuing relevance of our themes, through the inclusion of contemporary voices and stories. We will draw on the strong relationships we have already built with charities, community groups, organisations and individuals to include the experiences of people still affected by our themes, **in their own words**.

Co-curation and co-production

To achieve the principles listed above, we will utilise current best practice in co-curation and co-production to **empower and enable our communities and audiences** to have a strong voice in our interpretation.

3. Connecting the Sites.

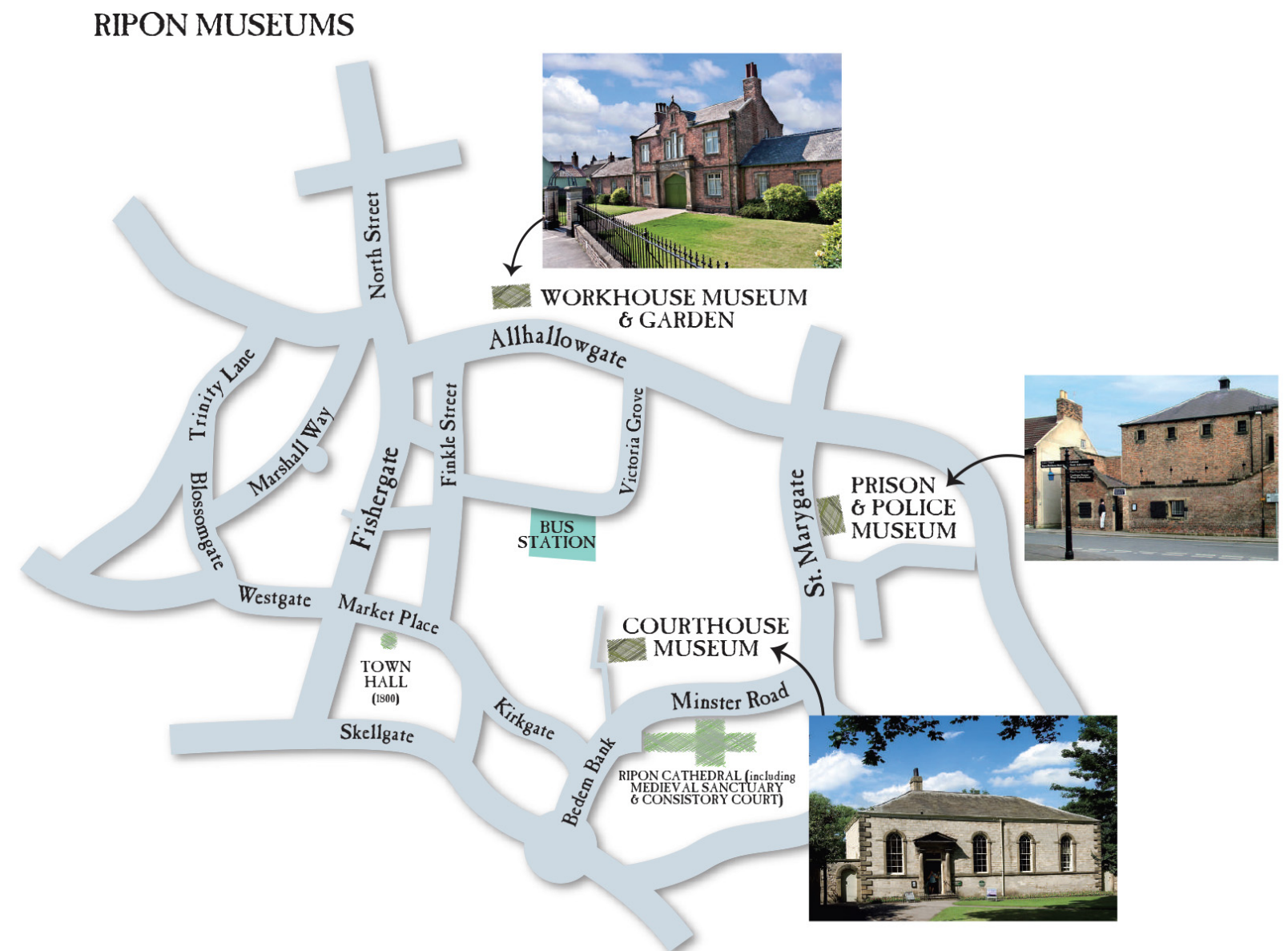
Creating a holistic visitor experience in Ripon

The scheme project will connect our three historic sites and create a cohesive narrative across all three museums, highlight contemporary relevance and provide a sense of place.

Our interpretation will **connect** our three historic sites, and their associated collections and stories, firmly and explicitly through stories that can be traced across them. The stories will be placed in the context of social and economic history in Ripon and the surrounding areas and explore the impact of national legislation and events.

Our vision is for visitors to be able to trace these stories and make those connections for themselves, through the creation of a **cohesive narrative** across all three museums.

Our interpretation will highlight the **contemporary relevance** of our themes, through the inclusion of contemporary voices and stories. It will encourage visitors to think, debate and consider how the welfare and criminal justice systems have changed and evolved over time, and to ask whether our current systems are fit for purpose. We aim to encourage our visitors to be more **active citizens**, to take what they have learned out of our museums and into their everyday lives and inspire people to seek a fairer society.



4. Outline interpretive design approach

The Visitor Experience

The re-development of Ripon Workhouse is an opportunity to transform the visitor experience. This will include developing and structuring the interpretive narrative and developing immersive experiences that exploit and enhance the inherent drama of the historic spaces.

The interpretive narrative story will be told in a linear and thematic way which unfolds across the site and through each space to create an integrated site wide narrative experience.

The historic interior spaces will be respected, some will include subtle and respectful set dressing and using a cinematic audio-visual approach will create wonderfully immersive visitor experiences through the site.

At points throughout the visitor journey 'Story hubs' will be created to deliver focused thematic content. These 'Story hubs' will deliver the main interpretive narrative and aid visitor understanding as they move through the site. This approach will allow the historic spaces to 'breathe' and layered interpretation in these spaces will be light-touch, discoverable or AV to provide immersive experiences throughout the visit.

This overall approach will change the visitor experience from largely a passive one to one which immerses visitors in the site and the stories.

Approaches to storytelling

Varying the approaches to storytelling means that visitors have different ways of engaging with content throughout the exhibition. This responds to the idea that people learn in different ways and that we, as individuals, appreciate being offered more than one type of experience.

Interactivity features throughout the exhibition helping ensure that experimental and kinesthetic learners can find ways to engage with the story.

Sharing the story with visitors in all its richness requires a considered approach to how it is organised across the site as a whole and in the individual spaces. Variety in pace, rhythm and type of engagement makes for an enjoyable and memorable day out.



Developing a layered approach to the interpretation

Historic spaces –

Some of the historic spaces through the visitor journey will be set dressed to provide immersive environments in which to tell the stories.

Cinematic Storytellers –

The interpretive approach will seek to put personal stories at the heart of the visitor experience. The voices of inmates and staff and the sounds of the workhouse will be used throughout to bring the story of the workhouse to life. Together they will deliver the narrative around which the visitor experience will hang.

Story Hubs –

Exhibition points through the visitor journey where the more comprehensive stories are told.

Discoverable Interpretation –

A further layer of interpretation can be discovered through the historic spaces. These may relate to specific objects on display.

5. Creating an immersive experience

Cinematic Storytellers

Using cinematic storytellers will bring the story alive. Visitors will be immersed and feel part of the unfolding drama. Visitors will connect emotionally with the storytellers and the interpretive stories.

Key protagonists will be selected at formative points through the story to give their perspectives on their life experiences. Together they will deliver the narrative around which the visitor experience will hang.

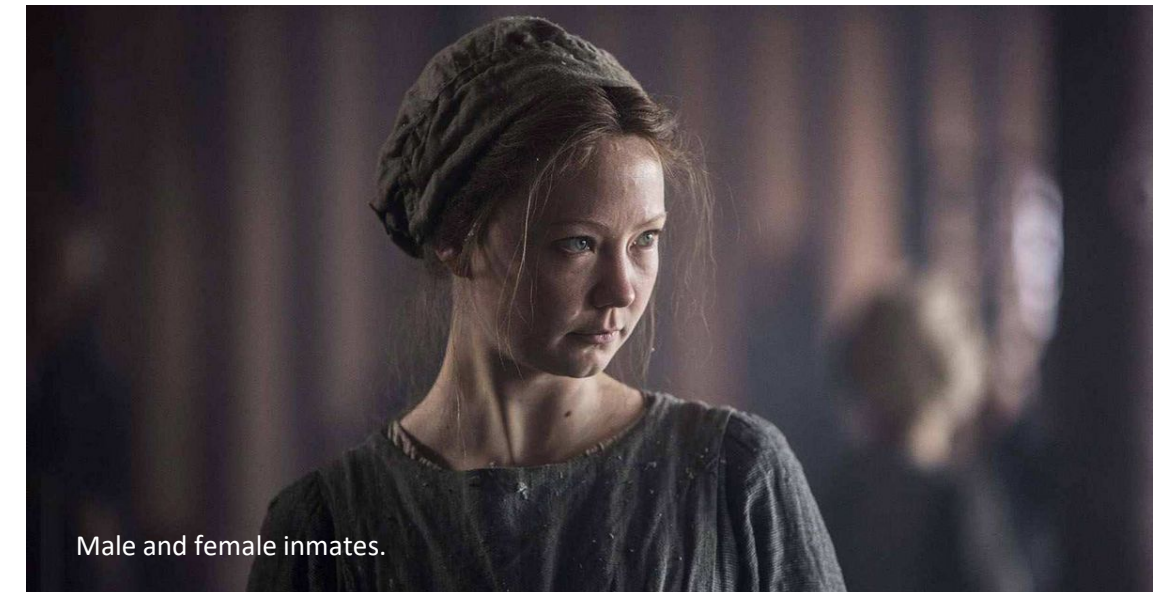
These storytellers can be projected images that appear and fade on the building fabric, they can also be part of triggered audios. Each one will be no longer than 1 minute. They can be triggered as visitors enter spaces. Visitors will enter each area and watch/listen to each one whilst exploring other graphics and discoverable interpretation.

The storytellers can be introduced at the start of the visitor journey and visitors can be invited to pick a particular person and to follow their story as they move through their visit.



The Master, Matron and staff

Examples of the range of storytellers that could be used to tell the workhouse story and to show the layers of society.



Male and female inmates.



Children..



Guardians / Trustees

5. Creating an immersive experience

Examples of the cinematic storytellers are shown below.- Characters will be identified at specific points in the visitor journey. Together the storytellers will deliver the narrative around which the visitor experience will hang.



6. The Visitor Journey

The visitor journey around the site has a structured approach and follows in part the journey that an inmate world have taken when being admitted into the workhouse.

Wayfinding will direct visitors on the self-guided experience and along the way they will encounter a range of interpretive approaches, media, immersive experiences. Living history will be delivered at certain times to enhance the visitor experience further.

Ref:	Space
1	Entrance
2	Guardians room
3	Upstairs waiting room
4	Ground floor – Water heating room (others ?)
5	Bathroom
6	Uniform room/lobby
7	De-infesting room
8	Receiving ward
9	Tramps’ bathroom
10	Cell view
11	Tramp Major’s Room
12	Cells
13	Work-yard
14	Vagrant’s dayroom
15	Transition space
16	Café / Shop
17	Male work-yard 1
18	Hospital lawn area
19	Male dayroom 1 – ground floor
20	Male dayroom 2 – ground floor
21	Male dormitory 1 – First floor
22	Male dormitory 2 – First floor
23	Central room – first floor
24	Male yard 2 / Power House
25	Power house
26	Piggery / garden
27	Children’s houses / School room
28	Female yard and drying ground
29	Scullery
30	Kitchen
31	Dining room
32	Master’s sitting room
33	Master’s parlour
34	Master’s house – ground floor
35	Master’s house garden
36	Female work-yard
37	Exit to café / shop

- Story Hub Points
- Temp exhib / flexible use



7. Guardian's Room – Visitor Introduction

The visitor experience will start in the Guardian's Room, laid out with historical authenticity. A wow factor, immersive AV will show the Chair of the Guardians, he will proudly welcome visitors to Ripon Workhouse and explain its role within society and how it looks after the poor and destitute. He will tell of the rules to be followed, the work to be undertaken and the life to be expected within the walls of the workhouse. Further interpretation will include printed graphics to the top of the horseshoe table, interpretive books and journals for visitors to look through and portraits on the walls to tell of some of the significant people in the history of Ripon Workhouse.

As visitors leave this introduction they will have a good overview and understanding of the role of the workhouse, the society out of which it was born and of the story that is about to unfold.



8. Story Hub Points

Story Hubs rationale

At points throughout the visitor journey ‘Story hubs’ will be created to deliver focused and concentrated thematic content. These ‘Story hubs’ will deliver the main interpretive narrative and aid visitor understanding as they move through the site.

This approach will add to the range of visitor experience, will allow the historic spaces to ‘breathe’ and be more immersive and will prevent the interpretive narrative becoming segmented through the many spaces.



Story Hubs – Design style

Modern exhibition insertions will be designed to suit the different identified spaces along the visitor journey. They will use the developed site wide graphic style approach, historic imagery and illustrations.

9. Exterior Interpretive Approach

Points for outdoor interpretation around the wider site are shown on the plan. This interpretation will be delivered through a combination of fixed signage and digital content delivered to visitors own mobile devices.

Graphic panels:

These will be used to identify and interpret specific locations. They will include text information, images and illustrations. They can include illustration of buildings now lost, such as the Children’s Block.

Digital interpretation:

This layer of additional information can be delivered via QR codes placed onto the physical graphic interpretation panels or at other locations. This content may include additional immersive storyteller scripted audios or cinematic film clips. This will continue the internal interpretive approach site wide.

Simply designed interpretive panels to sit comfortably with the site aesthetic.



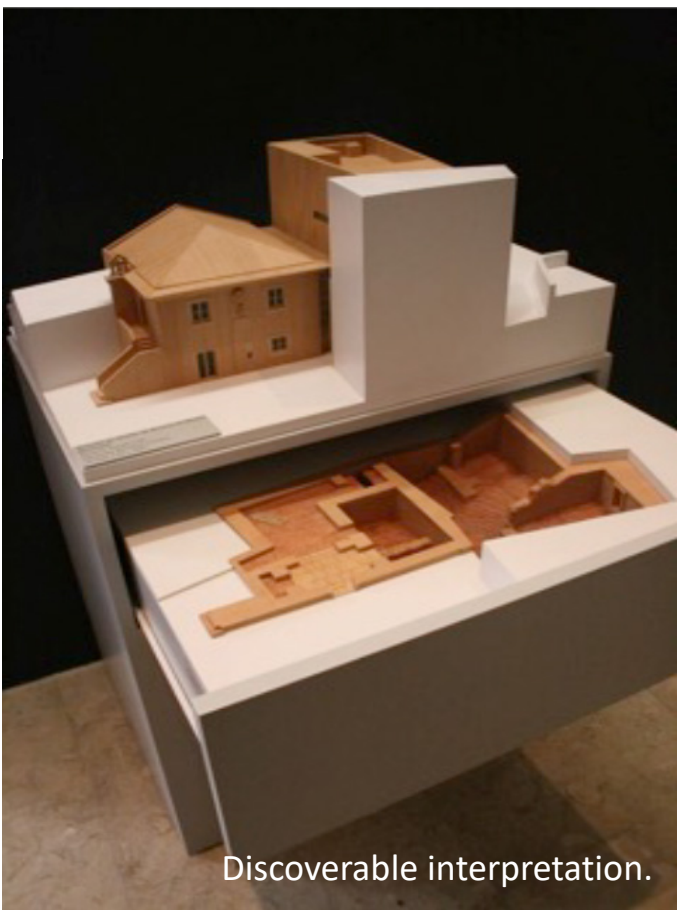
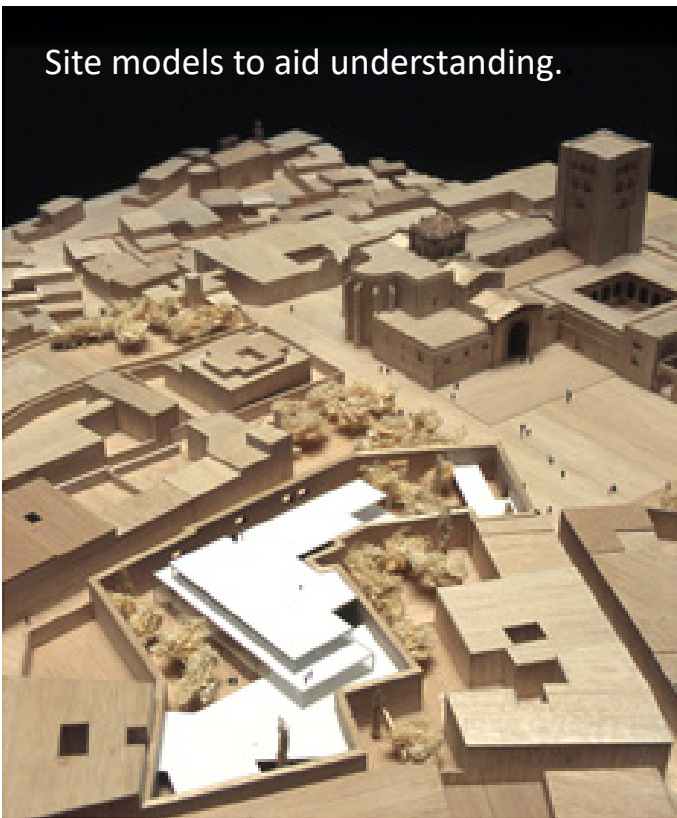
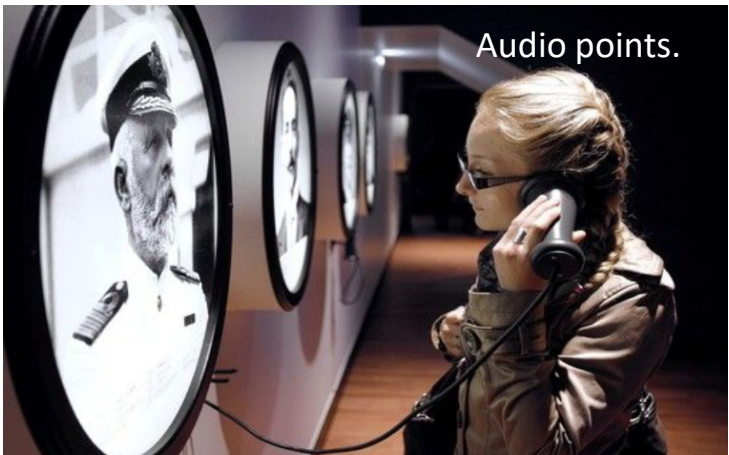
Points for outdoor and digital interpretation

- Working in the yards
- The Kitchen gardens
- The Children’s block
- The Power house
- The Master’s garden
- The Hospital



10. Interpretive Media – Benchmark Images

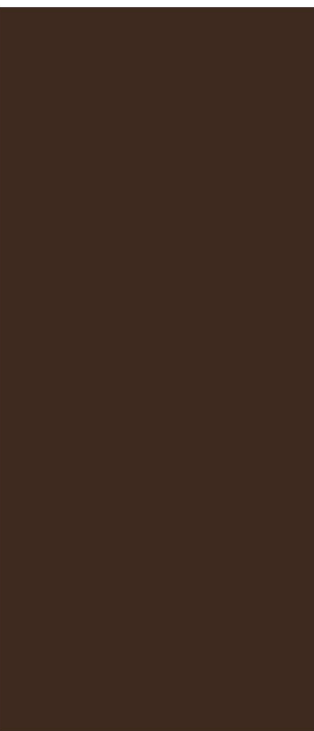
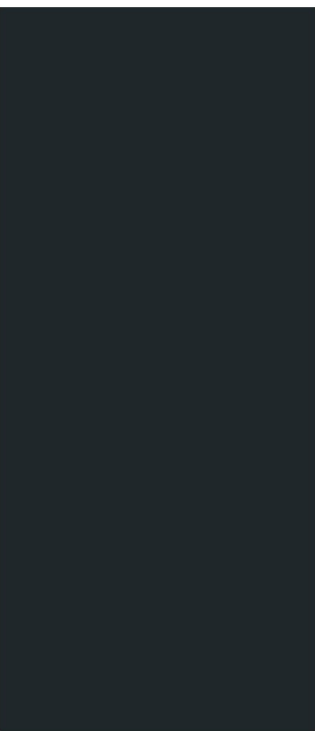
The images below show other types of interpretation which will be considered throughout the site.



11. Outline Graphic Approach

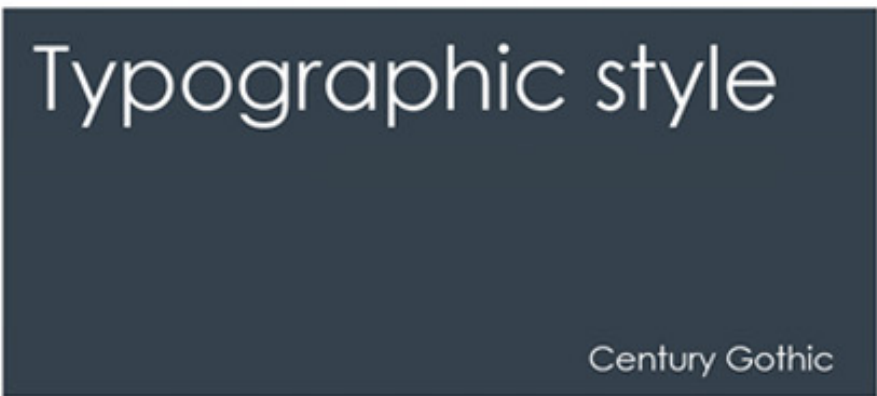
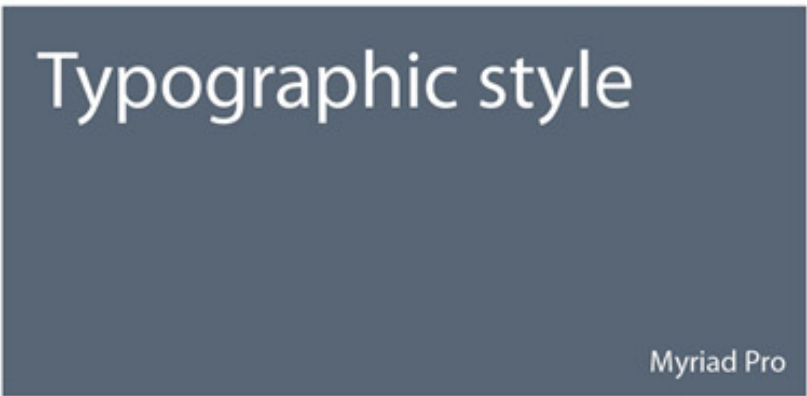
A simple graphic approach will sit comfortably within the building aesthetic.

A muted palate of colours to complement the materiality of the building.



HEX	#6d625d	HEX	#6e828d	HEX	#1f272a	HEX	#3e2a1e	HEX	#44525b
RGB	109 98 93	RGB	110 130 141	RGB	31 39 42	RGB	62 42 30	RGB	68 82 91
HSV	19 15 43	HSV	201 22 55	HSV	196 26 16	HSV	23 52 24	HSV	203 25 36
CMYK	0 10 15 57	CMYK	22 8 0 45	CMYK	26 7 0 84	CMYK	0 32 52 76	CMYK	25 10 0 64

Typography style options – Simple and modern.





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