



Ripon Museums Trust

Fairer Futures

Tender Brief



Activity Plan Development 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. RMT is an Accredited Museum and a Band One National Portfolio Organisation (NPO) with Arts Council England (ACE). **Learning is a key Value for RMT – whether directly delivering learning activities, supporting learning within our communities or as continuous organisational learning.** We currently receive 27,000 visitors and engage with 8,703 people through activities and events each year. We have worked with the Audience Agency to help us understand who currently visits. We know that over 40% of our visitors are from the Dormitory Dependable and Trips and Treats segments; Homes & Heritage and Commuterland Culturebuffs both have 17% of our market.

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 adheres 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. 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 HLF 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 an 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.

The Trust are planning to submit a Delivery Phase submission in November 2023. We are planning a 3-year Activity Plan which includes 2 new posts.

3. Brief to produce an Activity Plan

Consultant Requirements

A consultant or team of consultants is required with experience of audience development, co-production and activity planning in a heritage context. Experience of activity delivery and evaluation of heritage outcomes will be advantageous and a good understanding of the wider planning requirements around the development of museum collections. RMT is a volunteer-led organisation and the consultant team needs to ensure that our volunteer community is involved from the start, volunteers are supported to participate and opportunities to develop and extend volunteering roles are maximised. The team must understand the imperatives of audience development and activity planning and be experienced in team working with other disciplines. The activities developed must meet the needs of developing audiences, provide an infrastructure for volunteer activity and community projects, be innovative and exciting. Such a Plan will progress the Trust's 'Fairer Society' Vision, make step change in community participation with our heritage and themes and develop a strong sense of place.

The attached outline Activity Plan summarises consultation already undertaken, sets out our initial ideas and potential target audiences. This commission is the next phase of work and should build on these foundations.

The consultant team must have experience of National Lottery Heritage Funding funded project development and have a clear understanding of the National Lottery Heritage Fund's priorities.

Requirements of the commission

The objectives of the Activity Plan Consultancy are:

- To test and refine target audiences, carry out consultation and develop strategies for overcoming barriers to access
- To create a deliverable Plan for how, where and when activities will be delivered – including what the heritage, people and community outcomes will be, how many people will be reached and how success will be measured.
- To identify the resources required for delivery and to confirm that the fully costed proposals are sustainable in the short to medium term and meet National Lottery Heritage Fund guidelines on audience development planning.
- To propose a comprehensive set of activities designed to maximise the opportunities and meet the gaps, identified above.
- To develop a process for monitoring and evaluating the effectiveness of the Activity Plan and its delivery throughout the life of the project.
- To work with our established framework within which volunteers can be confidently recruited and managed and so they can contribute in a way in which is also rewarding and beneficial for themselves.

Working with the RMT team, the critical tasks in this Brief will be:

- Undertake a workshop with the Project Team and key stakeholders to refine target audiences, review and agree opportunities and actions to develop learning activities as part of the Project.
- Consult and work with key stakeholders and potential partners for the delivery of learning and activities which engage visitors.
- Identify consultation groups within the range of target audiences using existing contacts and making new ones.
- Work with groups in the local community to organise public consultation events e.g. open days
- Undertake surveys in appropriate locations to gauge the Project's potential appeal and understand barriers amongst different target groups.
- Analyse barriers to access for all target audiences and, with the RMT team, develop ways to mitigate these barriers.
- Review comparable heritage sites operating in similar environments and produce summaries of the learning they offer and their methods of visitor and community engagement – such as activity programmes.
- The Activity Plan should take account of the National Curriculum requirements and opportunities to work with potential partners in this context. Identify resources required for the training of staff and volunteers and for the continuing professional development of existing staff.
- The Activity Plan should take full account of the Trust's objectives to lower carbon footprint, to use our outdoor spaces for learning about environmental issues and to provide a model of good practice for environmental responsibility
- With the RMT team produce a strategy for attracting and recruiting new volunteers to take part.
- Produce a long-term plan for sustaining the benefits of the Activity Plan.
- Support the Project Team to provide updates for National Lottery Heritage Fund and at the mid-term review meeting.
- Work with other consultants such as the Evaluation Consultant to ensure baseline data has been collected and the Business Planner to ensure business plan and Activity Plan are aligned.
- Work with the Director to secure partnership letters/letters of support for the Delivery Phase submission
- Write up a full report in line with current Heritage Fund guidelines. This should include a detailed and costed Activity Plan, budget and appendices to illustrate research and consultation. A draft report will be required for the Mid-term Review meeting currently scheduled for Summer 2023.

4. Management

The Activity Plan Consultant will be managed by the Community Curator and report to the Project Team. The Project Team will comprise key members of staff and trustees. Consultants will be required to report as required to Project Team meetings (either written report or in person or virtually) and to keep the group involved in the development work. All interdependencies between other consultants' briefs must be taken into account.

5. Timescales

Brief supplied	January 2023
Deadline for questions	5pm 6 th February 2023
Submission	12 Noon Monday 13 th February 2023
Interviews	w/c 27 th February 2023
Consultants appointed	March 2023
Contract completed	November 2023 (Subject to discussion)

The programme will be worked up in further detail with the appointed team but there is currently a desire to work to a November 2023 second round submission which it is noted is challenging and will require further discussion. The programme has a hard deadline of completion by February 2024 due to the grant expiry date. This will need to be considered in the costs.

6. Fee

There is a budget up to £16,250 (excl of VAT) and inclusive of all travel/subsistence.

7. Submission requirements

Tenders must include:

- Proven track record of producing Activity Plans as part of similar sized National Lottery Heritage Fund funded projects on time and budget – list out projects involved in within last 3 years and the role the consultancy played within those projects
- Summary of experience (within last 3 years) of delivering Activity Planning including in an outdoor setting and developing innovative digital content.
- Outline programme including key milestones (this will be more detailed for the development phase than the delivery phase)
- A statement to describe your 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 describing your approach to incorporating environmental issues into the Plan.
- 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 interview w/c 27th 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 414 777 or via email at elanor.hazlehurst@greenwoodprojects.com for all enquires. Please return all submissions to Elanor Hazlehurst via elanor.hazlehurst@greenwoodprojects.com by **12pm noon February 13th 2023**.

8. 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 – 30%

Approach – 40%

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	3	=	
b. Proven track record within the last 3 years of similar activity development and delivery project (with National Lottery Heritage Fund funding) at a similar value to time and budget – list out projects involved in within last 3 years and the role the consultancy played within those projects.		X	3	=	
Proposed Methodology					
a. A full statement on your proposed approach to completing the work, this should include how you will undertake consultations and identify key audiences.		X	5	=	
b. Outline how you will work with the RMT team and wider project team.		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:

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

9. 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.

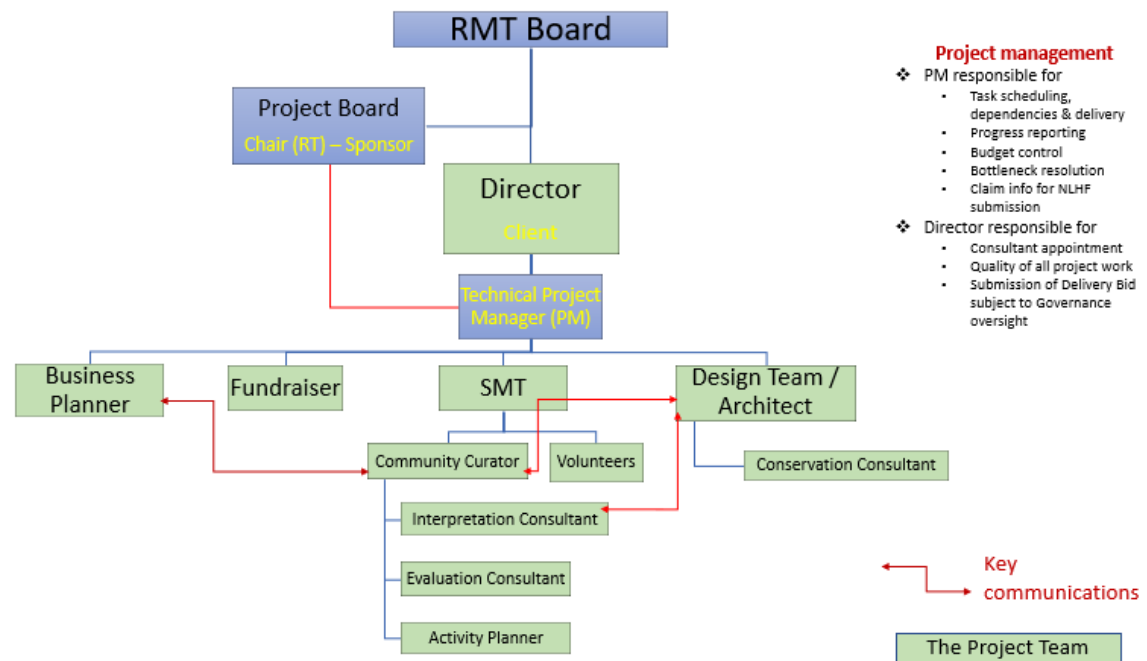
10. Appendices

Project organisational chart.

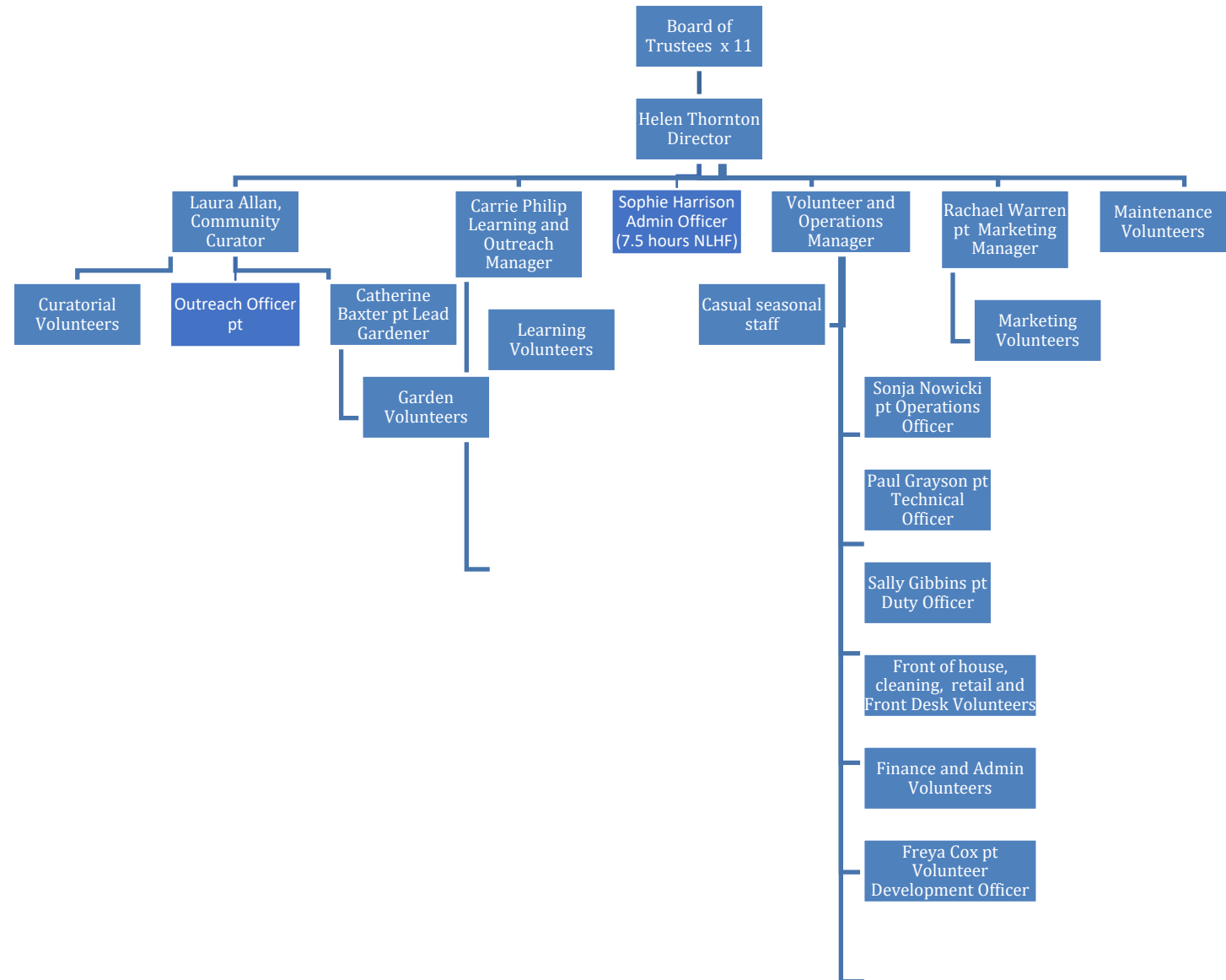
RMT staff organisational chart.

Outline Programme

Outline Activity Plan



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

Project 22 11 16 RMT Fairer Fu Date: Thu 05/01/23	Task																		



**Ripon Museums: Inspiration for a Fairer Future
Consultation and Outline Activity Plan**

August 2021

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2. Our Heritage Assets
3. Needs and Opportunities
4. Target audiences
5. Consultation summary
6. Summary of proposed activities
7. Outcomes for heritage, communities and people

1. Introduction

This Consultation and Outline Activity Plan supports the Ripon Museum Trust (RMT): *Inspiration for a Fairer Future* application for a round one heritage grant from the National Lottery Heritage Fund (NLHF). This report has been developed by RMT staff and trustees with support from Headland Design consultants and sets out an approach to activities for the project, which will be developed further if the project is successful in securing further funding.

- Since the 1980s RMT has sought greater public access. Grants and income generation have developed displays and facilities. In 2017 HLF funded the acquisition of the Workhouse site enabling partial public access to the most complete Workhouse in England. With limited funding we tried out and evaluated new approaches to public engagement and schools learning. Public consultation indicated that people wanted more access to the site enabling the whole story of poverty to be told. Without sensitive conservation and purpose the site will significantly deteriorate; maintenance and running costs will threaten our ability to use it as a public resource and impact sustainability.
- Our work with young people, disabled people, isolated rural communities, homeless people, ex-offenders, people living with dementia, people recovering from mental health illness and volunteers currently yields inspirational results and we have started to work within the matrix of community social care and NHS services. But we could achieve so much more with investment.
- By using the unique trio of our sites we can demonstrate continuity and resonance in more communities. As an NPO we demonstrate positive outcomes for a range of people but the demand is increasing and investment would develop ways for us to substantially deepen and diversify these outcomes. We will make improvements to gallery interpretation, physical and sensory access and engagement programmes across three museums, integrating and connecting them and associated objects to tell the interwoven stories of social justice. This will allow us to give access to more of the collection and include more diverse voices through co-curation and co-production.
- Capital work at the Workhouse will prioritise sustainable design, we will carry out conservation work, opening up better spaces for learning and engagement. Working with communities we will develop programming to tell multi-layered stories enabling audiences to ‘walk in the footsteps’ of those who lived and worked in the Workhouse and bringing that story up to date.
- This project will create an immersive, high quality visitor experience; providing comfortable spaces for visitors and groups to learn, shop, eat, interact online, rest and work.
- This project will move the Trust significant steps forward to fulfil its Vision “to inspire people to seek a fairer society’. This project will enable us to work closely with people to understand what this delivery means for us as an organisation, for individuals, for groups and communities as a whole.

Summary of Aims:

- Through exploration of our historical assets and their contemporary relevance address give a greater sense to current national and international debates about poverty, welfare systems, policing, prison sentencing policy, rehabilitation and re-offending
- Enable people from different communities to engage with our themes, make up their own minds, use our heritage to draw their own conclusions and then use their personal experiences and opinions to shape a fairer society
- Present a full authentic interpretation of the workhouse and conserve this important site
- To reassess and update the ways in which we interact with our audiences with digital
- Work with people’s experiences of life through the Covid-19 pandemic
- Respond positively to the new ways of communicating, learning and coming together as communities to address the emotional and mental health issues arising from all our experiences.

- Broaden the profile and skills of our volunteers and contribute to their health and wellbeing

This Consultation and Outline Activity Plan outlines the target audiences for the project, the consultation that has been undertaken to inform the development of the project, an outline of the form that this scheme will take and a summary of the activities that will take place. The themes and stories that will underpin a new interpretive scheme across the site can be found in the Outline Visitor Experience document.

2. Our heritage assets

Historic sites

Ripon Museum Trust has a **unique** combination of three historic sites and an associated object collection. Ripon Union Workhouse (built 1854), Ripon Liberty Prison (built 1814, later converted to Ripon City Police Station) and Ripon Liberty Courthouse (built 1830) are all within walking distance of one another in the historic city of Ripon, providing a connected visitor 'trail' that explores the themes of poverty, welfare, crime and punishment, and fairness.

Ripon Union Workhouse

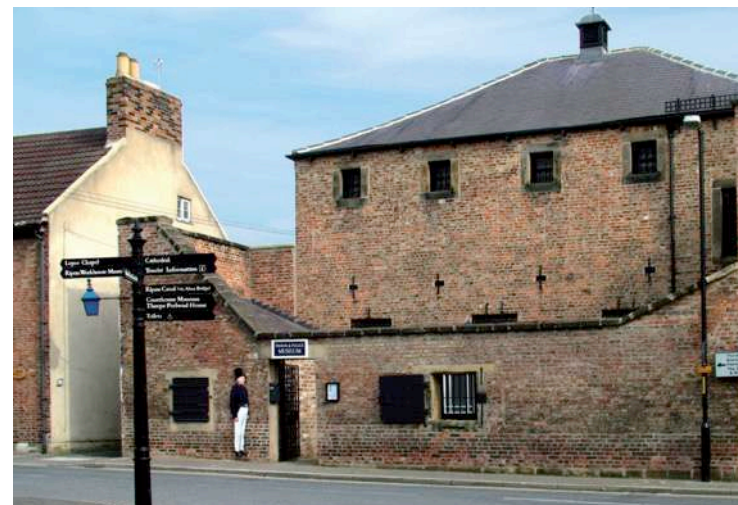
- The Workhouse Museum is housed in the former Ripon Union Workhouse, which is arguably the most complete surviving workhouse site in England. It comprises several buildings - the Vagrants' Block, Main Block, the Woodshed, the Infirmary and the Mortuary - and the outdoor spaces - inmate work-yards, three gardens, including the kitchen garden, and the connecting spaces. Whilst the Infirmary and Mortuary are not owned by RMT, the external aspects offer potential for innovative interpretation to tell the stories of these buildings and the people they housed.
- Ripon Union Workhouse was built in 1854 on the site of an earlier workhouse building. Under the 1834 Poor Law, the workhouse offered accommodation and support for the poorest and most destitute people in Victorian society. This included people from within the Union, who were offered longer-term accommodation in Main Block, and people from outside the Union, who could have two nights' accommodation in the Vagrants' Block.
- Life in the workhouse was harsh, designed to be a last resort, with a stigma and shame attached to it that many people can still remember. Inmates were classified and segregated, with families separated on arrival and kept apart; there was a plain, unappealing diet, basic living conditions, and a strict programme of work. It is also important to acknowledge the evidence at Ripon Union Workhouse of kindness, care, education and an opportunity for some to make a better life for themselves. This is often in contradiction to people's assumptions of workhouse life, which for many is based on Charles Dickens.
- A current day visit to the Workhouse Museum involves an immersive self-guided exploration of the Guardians' Room; the Vagrants' Block, with its corridor of sleeping cells and work-yard; the ground floor of Main Block, including Master and Matron's accommodation, inmates' dining room and kitchen; schoolroom and medical room; and the three gardens, including a working kitchen garden with heritage varieties of fruits and vegetables.
- The Workhouse is the largest and most accessible of our three museums. The only one with significant outside space, allowing most potential for staging events, activities and regular clubs. It holds compelling stories and raises important humanitarian and ideological questions to explore, which are as relevant today as in 1854, when it opened. A learning visit here delivers historical content but also a workout for pupils' social, moral, spiritual and cultural (SMSC) development.



- In 2019, the Workhouse attracted 3,409 formal and informal learning visitors from all Key Stages and age groups, and over 12,000 family learners. Our operations, front of house, learning, curation and garden teams are based there and importantly it is the hub for our volunteers.

Ripon Liberty Prison

- The Prison & Police Museum is housed in the former Ripon Liberty Prison, which was later used as Ripon Borough Police Station. The building retains most of its original cells, complete with barred windows, whitewashed stone walls, and even the 19th-century call system, with one larger room on the ground floor where several cells were knocked together when the building was used as a police station. There is a small yard to the front of the building, with some external displays.
- Ripon Liberty Prison was built in 1816, to replace the House of Correction, which had been in place next door since 1684 but which had, in 1812, been described as "*barbaric*". The prison held up to 18 prisoners, who usually served short sentences of hard labour for petty crimes, such as theft, being drunk and disorderly, or begging. The prison also received debtors until the 1860s. Prisoners carried out unproductive labour, such as walking the treadwheel or turning the crank, or productive labour, such as picking oakum or chopping firewood, for up to 10 hours per day.
- Following the Prison Act of 1877 and the centralisation of prisons under government control, 38 smaller prisons in England closed, including Ripon Liberty Prison. In 1887, the building was converted to a police station for the Ripon Division of the West Riding Constabulary. The prison cells were repurposed as police lock-up cells, an officer's mess room, and interview and charge rooms. The former House of Correction next door served as the Inspector's house. This arrangement continued until 1956, when the police station moved to North Street, Ripon.
- A current day visit to the Prison & Police Museum involves a self-guided immersive exploration of the ground-floor cells, which tell the story of the police service in Yorkshire and the Humber through object displays, and the first-floor cells, which tell the story of the prison, criminal investigation, and punishment through object displays and recreated rooms. There are graphic panels, an accompanying audio guide and space for changing exhibitions.



Ripon Liberty Courthouse

- The Courthouse Museum is housed in part of the former Ripon Liberty Courthouse, which was built in 1830. It comprises the Jury Room, the Magistrates' Room, and the Courtroom, with its original benches, court well, defendant and witness boxes, and magistrates' bench. Adjacent to the Courtroom is the holding cell, where prisoners were held immediately before trial - access to this cell is currently provided on special open days. The public gallery in the courtroom is no longer visible but there is potential for innovative interpretation, perhaps digitally, to tell this story.
- Ripon Liberty Courthouse served as a court of Quarter Sessions, meeting quarterly to decide on criminal matters, with verdicts decided by a jury and sentences given by the magistrates. Before each session, the magistrates paraded from Ripon Town Hall to the Courthouse,



accompanied by halberdmen, whose ceremonial halberds are on display in the museum. All the magistrates were men, drawn from the landed gentry, tenant farmers, shopkeepers and clergy. Many also served on the Board of Guardians, who oversaw the running of the workhouse.

- Prisoners were marched through the streets from Ripon Liberty Prison to the Courthouse, where they were held in the holding cell before being brought up the courtroom to face trial. Their fate was decided by the jury and magistrates and could involve paying a fine, carrying out a sentence of hard labour in the prison, or being transported to Australia or America.
- A current day visit to the Courthouse Museum involved a self-guided immersive exploration of the three rooms, with graphic panels, a family trail, an audio guide and a short film. Space for changing exhibitions is very limited.

Object collection

Alongside our historic sites, RMT holds a complementary collection of objects, around 9,000 in total, relating to our sites, themes and stories. The strength of the object collection lies in early and 20th century policing, with approximately 95% of the object collection relating to policing in Yorkshire and the Humber. This is a regionally significant collection, which should be highlighted and celebrated. The collection includes:

- Police uniform and headwear, including specialist clothing such as riot gear
- Medals and badges
- Truncheons, including that of Thomas Sweeting, Ripon's first police officer
- Handcuffs and restraints
- Documents and photographs
- Police equipment, including lamps, communication equipment, crime scene investigation kits

The remaining 5% of the object collection relates to the Workhouse and the Courthouse. We have few surviving objects from these institutions, meaning the ones we do have are rare, unique and significant. Objects include:

- Guardian's Chair, used by the Chairman of the Board of Guardians from the 1850s
- Vagrants' Baths, used by vagrants entering the Workhouse
- Vagrants' Nightshirt, worn by a vagrant in Knaresborough Workhouse
- Workhouse beds, used in Knaresborough Workhouse

Up until this past year it was hard to fully utilise our object, photograph and document collections for learning because only a few people knew what we had and where it was stored. Since becoming an ACE NPO we have been able to employ a curator who has directed work in digitising the collections and making them accessible.



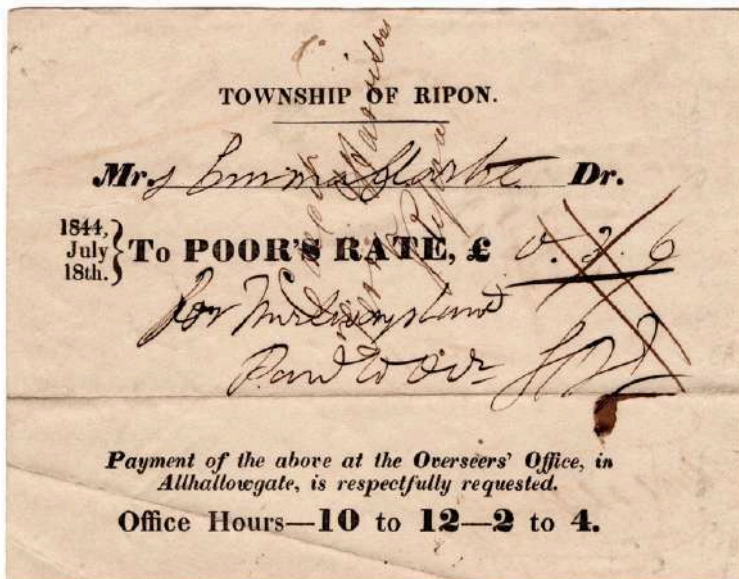
3. Needs and Opportunities

Powerful sense of place. RMT's Strategic Plan acknowledges that although we are not a museum of Ripon we are nonetheless based here and we can engender and embody a powerful sense of place. Our trio of sites did not spontaneously spring up but are the product of the society in which they were based. Ripon has a rich heritage and we have an opportunity to use our sites to convey that history and make sense of the wider picture that is still so evident today. We need to build on the Law and Order Trail, our recently produced Inside Out Trail (responding to Covid-19 restrictions) and use our vision of inspiring a fairer society by linking up with institutions in and around Ripon, which share our vision and purpose - the churches and chapels, almshouses, hospitals, charities such as Jepson's, industrial schools such as the former Ripon Industrial Home for Girls on Bondgate, friendly societies, the big estates who cared for their workers' / tenants' welfare. We can use concepts such as sanctuary, curfew and the setting of the watch, and licensing. The compactness of Ripon and the density of its heritage makes it an ideal place for walking trails and outdoor activities, which is a real opportunity for RMT. There is scope to develop both virtual as well as physical trails. Many of our active volunteers come from Ripon and the surrounding area, and their knowledge will be invaluable as we develop these opportunities.



The museums themselves enable visitors to walk in the footsteps of the people who lived and passed through them over the past 200 years, thus engendering a sense of place; to tread the prison steps worn by the feet of the incarcerated; to stand in the dock where defendants were sentenced to hard labour or transportation; to close themselves into a stark prison cell; to stand in the imposing Guardians' Room and imagine what it would feel like to plead your case for help. The atmosphere of our buildings is powerful and moving and it shines through for visitors of all ages. Alongside that, we have a significant collection of objects, helping us to tell the story of law, order, justice and welfare, some of which are incredibly rare. Our collections are exceptional – nowhere else in the country has a unique combination of a workhouse, prison and courthouse; nowhere else can you trace individual stories across these three sites; and nowhere else is collecting objects relating to the police service across the whole of Yorkshire and the Humber.

Cohesive stories. However, despite the powerful connections, we do not currently have a cohesive story within or across the three sites in our interpretation. There is little grounding or contextualisation for visitors, who are thrust into the visitor experience without understanding the importance of where they stand. There are layers upon layers of interpretation, which have been added over the years, resulting in a lack of clarity and focus. We have an over-reliance on written interpretation, and a limited use of digital media throughout the museums. We are fortunate to have access to one of the largest workhouse archives in the country (held at the North Yorkshire County Record Office) but this is an under-utilised resource. There are key rooms and spaces missing from the visitor route, especially at the workhouse, and we know from our evaluation that visitors want to see a dormitory, for example. There is a lack of diversity and representation in the stories we tell.



Challenge of physical space. Some of our gallery spaces are small and difficult to interpret or make accessible to all. The use of digital media will need to be carefully considered, so that it does not detract from the immersive experience we are trying to create, and we will need to tackle some of the technical issues we face, such as weak Wi-Fi coverage in particular parts of the sites. Consulting with our audiences will be key to ensuring that our displays are diverse, representative and engaging to a wide range of people.

National Portfolio Organisation. Over the past few years, particularly through our work as an NPO, we have been building up a strong body of accurate historical research, including personal and individual stories; finding ways of linking our three sites together; and highlighting the contemporary relevance of our themes. We have explored the emotional and empathetic responses that visitors can have to our museums, and experimented with sensory engagement. We have worked with artists, partners, communities and organisations connected to our themes, to show different voices and perspectives. We want to do more of this, be bigger, better and more ambitious, and to embed and integrate this approach into our permanent offer with a focus and a clarity that we have not had before.



Volunteers. We have a passionate and dedicated team of volunteers, keen to carry out research, run activities, develop exhibition ideas, write interpretation and much more. We are keen to attract new members to and diversify the volunteer team, encouraging people from across our target audiences to get involved.

4. Target Audiences

The following target audiences will be catered for through a range of activities within RMT's new activity programme. We will aim to engage with these audiences and consult with them through the development stage of the project to better understand their needs and to aid the development of activities that will encourage people to get involved in discussions surrounding the concept of a fairer society, as well as activities that are designed to promote their health and wellbeing.

- **Underrepresented groups** - people with protected characteristics, such as members of the LGBT+ and BAME communities, people with disabilities and also those with lived experience of the current welfare state and criminal justice system
- **Local community** – people who have moved to the area and want to better understand Ripon and its history, families who regularly attend activities, adults who engage with events and debates, and people with a connection to the city and surrounding area
- **Special interest groups** – people interested in our themes of poverty, welfare, crime and punishment, those with a personal connection to our collections and/or themes, such as current and retired police and prison officers, legal practitioners or people who worked at our sites, and people with family connections to our sites, including family history researchers
- **Young people** – we recognise that young people are an underrepresented audience and we will aim to engage young people with the concept of a fair society in a variety of settings, such as Ripon Youth Centre, the Scout Association, the local Pupil Referral Unit, church youth groups and support groups for young mothers (under 25 years old)
- **Tourists and visitors** – people visiting the area from elsewhere in the British Isles or further afield
- **Learners** – our museums are important places for learning and we want to work with learners of all ages, which includes not only schools, colleges and universities but also lifelong learning groups such as the U3A and the Ripon Lifelong Learning Centre
- **Digital audiences** – this encompasses all our target audiences but we recognise that there are some new and pre-Covid-19 audiences who like to interact with us virtually and online
- **Volunteers** – a valued and crucial part of RMT, at the heart of what we stand for and a key beneficiary of our work through the promotion of their health and wellbeing; this audience consists of local people and communities of interest but we would like to encourage a wider range of people to join the volunteer team, such as people with additional need and those experiencing social isolation or anxiety, who may benefit through involvement through volunteering, developing skills, friendships and building confidence.

5. Consultation summary

Consultation with a range of groups and individuals has taken place over the past three years to aid the development of ideas and to understand the views of current visitors, users, partners and stakeholders, which will inform future planning. Consultation with target audiences will be needed to further develop activities as the project progresses and to help promote Ripon Museum Trust's vision and aims.

5.1 Sharow View project, 2017-2018

In 2017, following the purchase of the Main Block building on the Ripon Union Workhouse site, a pilot project was carried out to test out different types of interpretation and gather visitor feedback on the various interpretive styles. Consultation with visitors, volunteers, community groups and partners was carried out in various forms over the course of a year:

- **Chalkboards** - visitors were asked to respond to various questions; *'which was your favourite room in the museum?', 'what would you like to see more of?'* and *'was it easy to find your way around Main Block?'*.
- **The Museum Scale** – community group members were asked to grade different interpretive approaches by marking on a scale.
- **Comments cards** - visitors were asked to respond 'yes' or 'no' to 40 questions, such as *'I think there should be more objects from the workhouse in display cases'* and *'I would like there to be more comfortable areas with chairs so I can relax'*.
- **The Museum Cake** - visitors and volunteers were asked to divide a cake into various subject matters, representing which portion of the museum should be given to each subject.
- **The Museum Vision** - community groups and visitors were shown various images of museum layouts and asked to pick their favourites.

The image shows four examples of comments cards arranged in a 2x2 grid. Each card has a header 'What do you think?' and a question, followed by 'Yes' and 'No' checkboxes and a small logo of three people at the bottom right.

- Top-left card: 'I think there should be more objects from workhouses in the museum, in display cases.'
- Top-right card: 'Whenever I hear the word 'museum', I just want to yawn!'
- Bottom-left card: 'I would like there to be more comfortable areas with chairs so I can relax...'
- Bottom-right card: 'I think this was the perfect museum experience. The rooms were very interesting.'

What we learned

- A large proportion of respondents wished to see a complete recreation of the Workhouse site - dressed sets and immersive exhibitions were popular methods of interpretation. Many visitors were also keen to learn more about themes not connected to the workhouse when these were presented, which means we should consider expanding upon our themes while bearing our core mission in mind.
- Over three quarters of respondents agreed that *"variety is key"* in interpretation and, alongside recreated rooms and spaces, respondents were keen to see a more traditional approach of objects in display cases. Objects on open display were also popular.
- The preferred time period for the main displays was 1854-1900, but respondents were also very keen for us to explore and address contemporary issues. There was a hesitancy around the museums becoming more political, though feedback from more recent exhibitions contradicts this (see below). Using our collaborative approach and including multiple voices may present a better approach than having an overtly political curatorial voice in our interpretation.
- The temporary exhibition programme was a popular addition. The most impactful exhibition was *Homeless Not Faceless*, a photographic exhibition exploring contemporary homelessness, which gained overwhelmingly positive feedback. 40% of respondents felt we should not be showing exhibitions that divert from the workhouse theme.

- Prior to the *Ripon Re-Viewed* exhibition, 62% of respondents expressed a preference for fewer digital interpretations but during the exhibition, which saw us project imagery and film onto screens, 50% agreed that they would like to see more. This suggests that visitors may have preconceptions about what they want to see but react differently when they are presented with digital interventions. It is important that digital interpretation is subtle and enhances the immersive experience, rather than jolting visitors back into the present day, so ways of incorporating digital into the fabric of the displays should be explored.
- The *Ripon Re-Viewed* exhibition experimented with the idea of representing local history in the museum, a theme that had not yet been utilised through the core displays of the museum. Prior to this exhibition, 77% of visitors said they would like to hear more about Ripon history during their visit and, during the exhibition, visitors from our local audience (defined as having an HG postcode) increased from 17% to 27%. This suggests that local stories will bring in a local audience, but there should still be a link to our core themes.
- Though 64% of visitors did not expect to see a garden on their visit, 83% of visitors enjoyed seeing the Master's Garden and 77% of respondents felt an outdoor space was an important part of their visit.

5.2 Exhibition evaluation, 2019-2020

Since 2018, we have introduced a new programme of temporary exhibitions, which have focused on the contemporary relevance of our themes, collections and stories. We have received feedback and evaluation on these exhibitions, in a number of forms:

- Chalkboards and post-it notes: Visitors to the *Rogues & Vagabonds* exhibition were invited to leave their feedback on the exhibition in two different ways - a chalkboard inviting general comments about their response to the exhibition, and a post-it note board inviting comments in response to a question about the 1824 Vagrancy Act.
- Comment cards: Visitors to the *Prisoners on Prisoners* exhibition were invited to leave their general feedback about the exhibition on comment cards.
- Questionnaires: Participants and visitors to the *Prisoners on Prisoners* exhibition were asked to complete questionnaires, asking them to score their agreement with various statements, such as '*I thought about offending and reoffending*' and '*I thought about right and wrong*', and to leave comments about how the exhibition made them feel.

Some of the comments from this exhibition evaluation included:

"Every MP should visit this exhibition"

"Sobering thought that homelessness is not a thing of the past"

"The project was very interesting and was keeping us focused on the women who were talking. Amazing how very similar their lives were and what made them commit crimes - learned a lot about the female mind and how women work hard on surviving. Very good! Thank you."

"I loved doing the project, it made me realise that I have a chance to rehabilitate now, before prisoners were punished more which didn't make them better."

What we learned

- The level of engagement with contemporary issues related to our themes was very strong amongst both participants and visitors, and helped to demonstrate their ongoing relevance.
- Visitors were not afraid to share their political viewpoints and to debate with one another using the feedback boards.
- Participants benefitted from learning about and understanding the experiences of people in the past and reflecting on how that compares to their own experiences today.

5.3 Formal and Informal Learning Offer Evaluation

Our set of buildings, stories and issues match the National Curriculum at a variety of Key Stages and subject areas from Early Years to University and beyond, allowing us huge scope to engage people in a variety of ways. A key component in our museum-based learning offer is our buildings, providing an authentic background to our role-plays and activities, and an atmosphere that provokes an emotional response, helping to root the experience. Informal, lifelong and family learners also find inspiration in engaging with our stories in a variety of ways, through art, cooking, objects, taking part in trials and expressing opinions. We have held the prestigious Sandford Award for Heritage Education continuously since 2008, improving our grading at each reapplication. The 2018 judge's citation read:

"Ripon Museum Trust is a unique collection of three museums, in their original buildings, that tell the story of crime, punishment and social justice in the nineteenth century. The Georgian Liberty Courthouse Museum, the Regency Prison and Police Museum, and the Victorian Workhouse Museum and Garden individually and collectively explore the treatment of, and thus attitudes towards, criminals and poverty and provide a high-quality learning experience which stimulates visitors of all ages to ask perceptive questions, think critically, weigh evidence and develop judgement. A visit to the museum complex effectively helps to enrich the lives of visitors in a thoughtful and unique way and helps them gain insights into how the treatment of offenders and the relief of the poor have developed over time."

Feedback on RMT's formal learning offer is collected from a variety of sources:

- Verbal feedback from pupils and teachers during their visit
- Verbal feedback from volunteers delivering sessions
- Written evaluation forms
- Feedback from correspondence with teachers

The following is a sample of representative feedback from each formal education stage drawn from our evaluation forms.

KS1 Feedback – Victorian Workhouse Day - immersive hands-on authentic activities in authentic spaces led by costumed volunteers in role

"The volunteers were all excellent. They really gave the children a flavour of Victorian times with their enthusiasm and expertise. The whole day from start to finish was a really wonderful experience for our pupils." Rosewood Academy

KS2 Feedback – Rich and Poor Day, Crime & Punishment Day

"..in all the trips I have been on, this has to be one of the very best.....the role-plays were absolutely fantastic!" - South Otterington Primary

"Fantastic costumes and ideas involved." - Wavell Juniors

"The day was rounded off with another role-playing activity, this time looking at the Sinkler brothers and how they terrorised the area. Due to this activity we were able to use the Sinkler brothers as part of a cross-curriculum writing activity which produced excellent pieces of writing." - All Saints Halifax

"The whole day was a fantastic experience and really helped the children get to grips with this era of History by role-playing and immersing themselves in the day. The children loved to see how the courts operated and how a trial was conducted, even more so when they could decide the fate of the defendant."

KS3 Feedback – Rich and Poor Day, Christmas Carol slant

"Super. It allowed the girls to understand what the Workhouse meant to the Victorians and relate that to Scrooge's views." - St Mary's

KS4 and KS5 Feedback

"All the staff and students agreed that it was a really great experience...We found the whole day to be much more exciting and interactive than we imagined." - St Helen's College

"The Guardians' role-play really helped to contextualise the work of the Board of Guardians, which students often struggle to comprehend." - York College

Further and Higher Education Feedback

"This experiential visit complements and underpins important elements in the Level 4 module Nature and Culture of Childhood"

'What made the greatest impression on your learners?'

"Understanding the sheer poverty and desperation of the poor and the massive divide within society." - Senior Lecturer, Childhood Studies, Sunderland University

What we learned

- The powerful effect that role-play in authentic spaces has on learners' ability to understand - facilitating those penny-drop moments
- People need to engage emotionally as well as intellectually to root understanding
- While telling us useful information about the group from the teacher's point of view, our evaluation did not give us information about what the group were thinking and feeling especially in the light of evaluation developed for our schools outreach

5.4 Outreach Programme Evaluation

As an independent museum reliant on admission charges, we are aware that we may have become increasingly distanced from people for whom cost is a barrier and that we need to work differently to include communities and people we have not previously engaged. In the 1800s workhouse, learning was promoted as a way to overcome social and economic disadvantages. This is still the case today. The original overall objective for our Outreach Programme was to use all heritage resources available to us innovatively, to engage more diverse audiences and enter into a conversation with them to the benefit of all.

Being selected in 2018 as one of Arts Council England's (ACE) National Portfolio Organisations gave us the opportunity to develop an outreach programme and deliver our sessions free of charge to the end user. This allowed us to choose our areas of involvement both geographically and with regards to participants. For our schools strand we chose the A1/A19 corridor, recruiting primary schools by researching areas and Ofsted reports. We concentrated on schools from socially and economically deprived areas and those with up to 90% of pupils with English as an Alternative Language (EAL). Each of these factors has a huge effect on a schools' overall performance.

Our community outreach focused on Ripon city and North Yorkshire; elderly people living in rural social isolation and adults with learning difficulties. Most of the local communities we chose to engage are reflected in the Ripon Workhouse records.

Stories, costumes, objects and role-play feature strongly in our outreach programme but, in order to produce the emotional response that enables identification with the subject matter and discussion around it, we decided to use creativity and a new pedagogy.

Learning Schools strand: one teacher from Leeds wrote across the top of her evaluation form,

"Thank you so much for an amazing experience for our children today – they have benefited hugely!!"

In our teachers' evaluations we asked them to identify the main barriers to learning for their children. Teachers identified: children's passivity and lack of ambition; lack of confidence; EAL language barriers; difficulty in access and staying on track; communication with others and anger management. They felt we addressed these barriers through a range of approaches,

"Fantastic work in groups and tackled difficult concepts together!"

"They loved the variety of experiences."

"...use of resources to engage [costumes, objects], drama – scenarios that LA [lower attainment] children can relate to".

All children evaluated both sessions using criteria based on their thoughts and feelings during each session e.g. *I connected ideas together* and to what degree – *lots, quite a lot or a little bit*. This allowed us to compare session outcomes. Children enjoyed both sessions equally with 70% rating them 'Great', 21% 'Good' and 9% 'OK'. Differences started appearing with active reflection and discussion criteria; the Art & SOLE session scored substantially higher than the Stories/Costumes sessions:

- *I connected ideas together* lots 63% as compared to 42%
- *I shared my ideas* lots scored 64% as compared to 45%
- *I made choices* lots scored 58% as compared to 45%

A teacher wrote about Art & SOLE,

"This was fantastic. I'm going to steal this idea and use it in class."

5.5 Audience Survey 2020

In summer 2020, an audience survey was shared via Survey Monkey to gather the thoughts of both current visitors and non-visitors to the Ripon Museum Trust sites. A series of 14 questions were asked to understand current and potential audiences, including which interpretive themes and types of activities may hold most appeal for them. The survey was put together by students from the Museum Studies Masters course at the University of Leicester as part of their placement work with Headland Design Associates (consultants on the project). It was shared through Ripon Museum Trust communication channels, on social media platforms, through museum networks, with the 2020 cohort of the University of Leicester's Museum Studies course and 'The Museum as Muck' group, a self-declared working-class museum group who won the activist museum group of the year award in 2019.

The survey was live for just over a week and 140 responses were collected.

Q1. Have you visited Ripon Museums before?

All 140 respondents chose to answer this question with most responding that they have not visited before; 78% (109) answered 'No', while 22% (31) answered 'Yes' they have visited in the past.

Q2. Which of the Ripon Museum Trust sites have you visited before? Please select all that apply.

Only 26 respondents chose to answer, with 114 opting to skip this question. Of those who answered, most respondents had visited the Workhouse Museum (96%, 25) before, with 77% (20) saying they had visited the Prison and Police Museum and 65% (17) answering that they had been to the Courthouse Museum.

Q3. When did you last visit?

Again, only 26 people answered this question and 114 others chose not to respond. Of those who responded, a large majority answered that they had visited within the last 12 months (62%, 16), 27% (7) of respondents had visited between 1 and 2 years ago, 4% (1) of people had visited 3-5 years ago and 8% (2) had not visited for more than 5 years.

Q4. What is your connection to Ripon?

This question was designed to better understand the make-up of our current and potential audiences; whether they are local or visiting the area, whether they have been drawn by an interest in the stories told by the museums or by an interest in the area. Twenty-five people chose to answer and 115 people skipped this question. Most of those who answered live locally (40%, 10), 16% (4) are interested in the history connected to the sites, 12% (3) have visited Ripon for the day and 8% (2) have visited Ripon on holiday. Nobody answered that they are interested in the area or that they have no connection to the area. Six people (24%) chose 'other' as a response; four of those people have a family connection to Ripon and the other two holiday in the general Ripon and Harrogate area. Two also responded that they have an interest in genealogy, which links to the family history research potential held within the RMT collections.

Q5. If you have not previously visited Ripon Museums, would you consider visiting?

This question was answered by 82 of the 140 respondents and skipped by 58. An overwhelming majority answered that they would be interested in visiting (88%, 72), while on 12% (10) said that they would not consider visiting.

Q6. Please explain what would attract you to the museums or why you would not visit.

Of the 140 respondents, 75 answered and 65 skipped this question. Respondents gave a range of reasons that would encourage them to visit one or more of the Ripon Museums sites.

"Want an uplifting, inspiring, thought-provoking experience."

"Cultural history, the chance to hear real accounts. I also enjoy immersive interpretation. Understanding the place, its people, identity, culture and story on a tourist trip to the area."

"More of a lived experience than a observational one."

The most popular reasons that would attract respondents to visit was an interest in the topics presented within the museums (23), with the Workhouse Museum or the stories connected to the Workhouse site being the next most popular (11),

"Working class history of the workhouse - how the language used then - is the same now."

"Interest in history, particularly morbid history like the tragedy of workhouses."

Five people also said more generally that the stories of the sites or people connected to the sites would be of interest to them.

"I am particularly interested in social history and these museums seem particularly pertinent to gaining an understanding of the conditions faced by the working classes throughout history."

"This is very much the type of historical content that appeals to me."

People expanded on the topics and stories that would attract them; social history (5), prison history (5), police history (4), criminal justice (2) and an interest in the area (2).

"I love social/local history museums and would be interested in visiting the Prison and Police Museum in particular."

The collections were a draw for three people, particularly any art collections for two respondents, and five others would be attracted by the opportunity to learn about the topics presented.

"The connection to local history, interacting with a space (and history) that would introduce me to a new history that I have never explored, the prospect of visiting a prison museum (which is of huge, personal interest to me)."

One person said that although they are interested in collections and exhibitions they would like the museum to explore current issues,

"Things about contemporary issues not just history."

Several respondents would be attracted by other aspects on offer, aside from the history, such as events (3), something for children to do (1) and interactive elements (3), with one person who mentioned the latter saying interactivity would encourage them to visit even though they are not that interested in these type of museums.

"I'm not particularly interested in "life" museums. However, if it was very interactive I would be a lot more tempted to visit."

The location of the museums is also a consideration for several respondents; five said they would visit Ripon Museums if in the area, while a further two simply noted "location" as an important factor in deciding to visit, and one other said that being too far away may stop them from visiting. One person said the cost of admission may be prohibitive as they are "on a tight budget" and two others said that they would require good transport links. Only five people said they are not interested in visiting at all.

"I have no idea where Ripon is and I haven't heard of a museum being there. Personally I don't really go to and massively enjoy museums. I would go if my parents were going. I could see them being interested..."

Q7. All three Ripon museums address the subject of social justice. What does this term mean to you?

This question was answered by 85 and skipped by 55 of the 140 total respondents. Among the 85 answers received, there were recurring words used that give an idea of what respondents understand by the term 'social justice'. 'Equality' or 'equal' was mentioned by 31 people,

"Equality for all with a focus on human rights, respect and diversity."

"Fighting for equality between individuals and not letting others suffer."

"Equality before the law; social provision of basic needs, universal access to the justice system."

"Understanding equality and being fair to all people. Educating yourself about the past and how we can learn from mistakes"

'Fairness' or society being 'fair' was noted by 22 people,

"Fairness in wealth, opportunities, and privileges within society."

"Social justice is a term that for me is inherently related to equality and fairness."

"How issues of social care provision, and how the legal system has evolved, how and if it was fair, inclusive, punitive or aimed at improving social circumstances."

"The fair treatment of individuals regardless of characteristics."

'Opportunity/opportunities' was raised by 13 people,

"Everyone deserves equal economic, political, social rights and opportunities."

“Fairness and equal opportunities for those within a society or community and how we as a society ensure justice is reached through politics, equal opps and education etc.”

“Allowing disadvantaged people to have the same opportunities as everyone else.”

and ‘rights’ were referred to ten times.

“Human rights, fairness, social progress, meritocracy.”

“Equal rights, security and freedom of choice for all.”

“The pursuit of equal rights for groups in society, and the recognition and representation of where this equality has not been met in the past and present.”

The following people also raised the issue of people’s differences being celebrated, the opportunity to be happy and not being persecuted because of their identity or how they choose to live their lives,

“Social justice means everybody’s differences and diversity are recognised and celebrated, and no one is persecuted for any aspect of their identity.”

“That’s perhaps too big of a question to answer here, but I suppose succinctly: striving for equity, safety, and happiness for oppressed and disadvantaged demographics.”

One response from a visitor aged 45-54 defined social justice as ‘left-wing hectoring’. Although, this is an isolated reply and not reflective of the overall response - most respondents engaged positively with the question - it is perhaps worth noting and considering how to engage visitors with similar views with the core themes Ripon Museum Trust wishes to convey.

Q8. As part of the project, new interpretation will be created. Please rank the following themes in terms of your preference / interest, with 1 being your favourite and 7 being your least favourite.

Eighty-eight of the 140 respondents answered this question but 52 people chose to skip it. Respondents were asked to choose from the following six interpretive themes; these have been listed in order of their popularity based on the scores given by those who answered the question, with the final score listed alongside each theme:

1. Poverty and its underlying causes; how poverty impacts on behaviour, health, future prospects; both historically and as an ongoing reality for many. Score: 5.32
2. Identity and classification; historical ideas of the deserving and underserving poor, moral and immoral, able and disabled, and the segregation of these groups; and how this might continue today. Score: 4.88
3. Health, wellbeing and disability; how we care for the ill, elderly, physically or mentally disabled; how the workhouse system evolved into the NHS and welfare systems we know today. Score: 4.33
4. Conceptual ideas about fairness, morality and justice; who decides what is a fair way to treat the poor, vulnerable, or criminal; how do we achieve a ‘fairer society’. Score: 4.22
5. Homelessness and its underlying causes; society’s attitude towards the homeless; how homelessness impacts on individual lives; both historically and as an ongoing reality for many. Score 4.00
6. Crime and what is seen as a criminal offence; how we punish those who have committed a crime; the role of reform and rehabilitation; and how crime and punishment have evolved over the past 200 years. Score: 3.92
7. None – these themes do not appeal to me. Score: 1.32

The answers to this question raise some interesting trends between the different age groups who responded to the survey. The younger age groups (18-24 and 24-35) ranked identity and classification first, followed by poverty, then health and homelessness, and fairness. The 18-24 group ranked crime and punishment last, which may be a result of these topics featuring heavily on the National Curriculum in recent years. Crime was joint third most popular for the 24-35 year olds who will most likely have encountered a different curriculum. However, the 35-44 and 45-54 groups also ranked crime last. Their answers were almost in agreement – poverty, identity and classification, health and homelessness – except for fairness, which was ranked last by the 45-54 year olds but joint second by the younger group.

The views of visitors and non-visitors varies widely, with the former rating physically tangible themes, such as health or crime and punishment highly, while the latter prefer more intangible concepts, such as fairness and identity. This may be due to visitors already having a physical connection with the sites and collections.

Q9. How would you like to discover the stories at the museum? Please choose 4.

Respondents were given the choice of eight interpretive approaches that could be used to help them to discover the stories presented by Ripon Museum Trust. Of 140 total respondents, 88 chose to answer and 52 chose to skip this question. 'Objects on display' was the most popular option receiving 83% (73) of the vote, with 'hands on exhibits' being the second most popular (70%, 62), closely followed by 'informative graphic panels' (69%, 61). The next most popular options trailed behind by over 20%; 'immersive AV or film' was selected by 47% (41) of people and 'talking to a volunteer' was close behind with 43% (38). 'Digital touchscreens with lots of information' was chosen by 39% (34) and 'digital guide to the historic site' received 32% (28) of the vote. The least popular interpretive option was 'dressing up and role play activities' with 17% (15). This is in contrast to feedback from formal learning groups who appear to have benefitted greatly from role play activities in workshop settings.

It is worth noting that the popularity of particular types of interpretation varied according to age group. None of the respondents aged 18-24 voted for talking to a volunteer, while none of those aged 35-44 would be interested in accessing information via digital touch screens. Nobody in the 45-54 and 55-64 age groups chose a digital guide as their preferred method of interpretation.

Q10. Which of these activities would you find interesting and come along to?

Respondents were given the choice of 13 types of activities and asked to note which they would be most likely to engage with; they were able to choose as many options as applied. Out of 140 total respondents 88 answered and 52 skipped this question. The most popular choice by almost 20% was 'events at the museums' (74%, 65), with the second most popular choice being 'object handling events' (55%, 48), followed by 'digital residencies by artists, philosophers and musicians' (49%, 43). Several of the options received votes within the 30-40% bracket; 'social media' (39%, 34), 'craft activities' (34%, 30) and 'family holiday activities' (31%, 27). Four other options fell within the 20-30% bracket, with the final two receiving exactly the same percentage of votes; 'online debates' (27%, 24), 'sharing your own memories and experiences' (25%, 22), 'volunteering at the museums' (24%, 21) and 'role play games' (24%, 21). The least popular options were 'volunteering online' (16%, 14), 'family volunteering' (5%, 4) and only two people (2%) said that none of the proposed activities would be of interest.

There are some interesting trends among age groups to note concerning types of activities that may appeal the most. Respondents aged 18-24 would be most engaged by object handling events, digital residencies, social media and volunteering. These responses may relate to the high number of young museum professionals who answered the survey and might, therefore, have more interest in skills-building activities to enhance their employability within the sector. Those aged 25-34 ranked online debates highly, which may also relate to career progression, while the 35-44 year olds would appreciate family activities, which may be reflective of respondents in that age group having young families. The 45-54 age group ranked digital residencies highest, followed by events at the museums, online debates,

object handling events, and then sharing memories, which shows they would be most interested in activities where they can engage with the heritage and collections on a personal and potentially intellectual level.

Q11. What gender do you identify as?

Fifty-three respondents chose to skip this question but 87 people answered. An overwhelming majority of the respondents identify as female (81%, 70), while only 17% (15) of those who answered identify as male. Nobody responded that they are non-binary but two (2%) people did choose 'prefer not to say'.

Q12. What is your age group?

The same number of people chose to answer or skip this question as they did for Q12; 53 people skipped and 87 people answered. Interestingly, a large majority of those who responded are aged between 18 and 24 years (41%, 36), with the next most represented groups being much less well-represented amongst the dataset; 15% (13) of respondents are aged 25-34 and 35-44 respectively. The least well-represented age group is the under 18 demographic (2%, 2), with the older age groups not being far behind; 55-64 (8%, 7) and 65+ (6%, 5). Only one person (1%) answered that they would 'prefer not to say'.

Q13. What is your occupation?

Out of 140 respondents, 86 people answered and 54 people skipped this question. Twenty of the respondents stated that they work in the museum/heritage sector in a variety of roles: Museum Director; curator; learning professional; heritage project officer; museum assistant; heritage consultant; front of house; registrar; exhibitions project manager and museum programme development manager. Twenty-four people described themselves as students, with one stating that they are a museum student, while two others stated that they are graduates. Five of those who answered work in teaching (four teachers and one teaching assistant), five people work in retail, three work in an administrative role, three have listed their occupation as managerial, two work in customer service/a call centre, six people recorded that they are retired and one preferred not to say. The following occupations were listed by one person each: non-profit worker; engineering; scientist; writer; shepherd; digital marketing; mum; part-time worker in a pub/bar; rehabilitation carer; self-employed and accounting.

Q14. If you live in the UK, please tell us your full postcode. If you live overseas, please tell us your country of residence.

Eighty-four respondents chose to answer and 56 skipped this question. The majority of those who answered are from the UK, primarily England and one person in Llangefni Wales, but other countries represented include; Norway, Canada, the United States and China (Hong Kong). The areas represented within England are widespread; Bradford, Harrogate, Huddersfield, York, Leeds, Sowerby Bridge, Chesterfield, Tankersley (Barnsley), Haxey (North Lincs), Catterick Garrison, Durham, Middlesbrough, Accrington, Liverpool, Ellesmere Port, Tattenhall (Cheshire), Levenshulme (Manchester), Redditch, Bath, Bournemouth, Bristol, Maldon (Essex), Nuneaton, Bedworth, Barlestone (Leicestershire), Thurstaston (Leicestershire), the West Midlands, Madeley (Telford), Nottingham, Cambridge, Cholsey (Oxfordshire), Towcester (Northamptonshire), Ipswich, Dorchester, Newton Abbot, Fowey (Cornwall), Ryde (IOW), Reading, Newbury, Woodcote, Lindfield (Haywards Heath), Eastleigh (Southampton), Lymington (Hampshire), Woking and several areas in London, Whitechapel, North Woolwich, Islington, South Bermondsey, Lambeth, Charlton, Letchworth, Wimbledon, Hadlow and East Peckham.

5.6 Audience Survey 2021

In summer 2021 a further audience survey was compiled by Ripon Museum Trust using the SoGoSurvey platform, which was circulated to a different range of people from those consulted for the 2020 survey. The 2021 survey was shared and promoted on RMT's social media platforms and circulated by the Trust's volunteers, Ripon Together (a community interest company) and the Connecting Ripon Network, which includes carers charities, Dementia Friends, community centres and local community volunteers. The people reached included existing partner organisations, potential future partners and current and new audiences. The survey consisted of seven questions and was completed by 39 respondents.

Q1. Which of the following would you like to see more of in the museum?

All 39 respondents chose to answer this question. The most popular answer by 13% was 'costumed guided tours (72%)', followed by 'history exhibitions' (59%) and 'objects on display' (54%). The following options received between 44% and 49% of the vote; 'object handling' (49%), 'audio-visual and interactive galleries' (44%) and 'community arts' (44%). The least popular of the seven options presented was 'art installations', which 33% of respondents chose. Those answering the survey were also given the option to choose 'other' and 5% did so. The two people who selected 'other' said they would be interested in seeing more *"interactive screens"* and *"more information about locals and how it affected Ripon"*; the latter comment may perhaps refer to how the presence of the workhouse impacted on the people of Ripon.

Q2. Which of our museum stories and subject areas are you most interested in, and would like to know more about?

Respondents were able to choose more than one of the stories presented and all 39 people chose to answer this question. Several of the options are relatively similar in their popularity but the most popular story is 'how children were treated in the workhouse' (82%), closely followed by 'how did people live in the workhouse' (79%). The joint third most popular topics are 'how the NHS developed through workhouses' and 'stories of Ripon families in the 18th to 20th centuries' with 72% of the vote. There is a 10% drop to the fourth most popular story, 'women in poverty' (62%), with 'the separation of men, women and children in the workhouse' following closely (59%) and then a 8% drop to the next most popular, 'the Poor Law' (51%). The following topics all received votes in the 40% bracket: 'growing fruit and vegetables' and 'homelessness' (49%); 'social fairness' (46%); 'mental health' (44%) and 'food in institutions' (41%). The least popular stories presented are 'Victorian landlords' (38%) and 'older people's care' (36%). Respondents were also presented with 'other' as an option and 10% chose that as an answer. Four comments were received from those who selected 'other', showing an interest in the history of Ripon, crimes committed by people tried in the courthouse and incarcerated in the prison, as well as the punishments they received, together with any punishments inflicted on workhouse inmates. One person stated an interest in the progression of society,

"How society has progressed in [the] years since, i.e. the modern solutions and problems..."

Another would like to learn of more positive stories associated with the workhouse; those who overcame their problems and setbacks,

"We tend to only hear of the horrors of the workhouse. Perhaps some positive stories of folk who rose above it all."

Q3. What events would you be interested in attending?

Those answering the survey were asked to state whether they would be interested in attending each of the events presented in person or online. In person events are overwhelmingly more popular with all of the proposed events receiving more votes for in person than online, with all but one of those receiving 90% of the vote or more. The most popular event proposed is 'exhibitions' with 97% of respondents saying they would visit in person but only 21% saying they would engage with online exhibitions. 'Museum guided tours' only trails behind by 1% with 96% of respondents saying they would attend in person but again only 25% saying they would be

interested in online guided tours, closely followed by in person 'family craft activities' chosen by 95% of people but only 19% would be interested in those types of activities being offered online. 'Music and theatre' events in person are also a popular option with 93% of the vote but only 27% of the online vote and 'creative workshops' would be of interest to 90% of respondents in person but only 24% online. The least popular type of event in terms of an in person offer, but only by a further -4%, is talks (86%). However, interestingly, online talks performed better than any of the other events, receiving 46% of the vote.

Q4. Besides visiting our exhibitions, how would you like to use our museum spaces?

Respondents were able to choose more than one option for this question and all 39 people chose to answer. The most popular option presented by a significant margin of 10% is 'as a centre for learning and training' (74%), followed by 'a place for the community to meet' (64%) and 'to pursue a research interest e.g. family history' (54%). There is a drop of 8% to the next most popular option but the differences in popularity of the following options are not quite so stark: 'as a safe space for health and wellbeing activities' and 'somewhere to volunteer and share interests' were both chosen by 46% of respondents and 'a drop in for a cup of tea' received 44% of the vote. 'To pursue a craft based hobby or interest' (38%) and 'to pursue an active or outdoor interest such as yoga or gardening' (33%) are the least popular.

Q5. After visiting our museums, would you use our website or social media to find out more about the museums, their collections and upcoming events

Several options were presented to respondents for this question: 'website only'; 'social media only'; 'website and social media' and 'no'. All 39 respondents answered and 69% said they would access information about the museums, collections and events via both the RMT website and social media platforms. Social media alone would be the option of choice for 15% of respondents, while 13% would rather access information via the website only. Only 3% of respondents stated that they would not opt to access information from either source.

Q6. In your opinion, what is the most important thing about our museum?

Respondents were asked to only choose one option for this answer and all 39 people answered. The joint most important aspects of RMT's museums according to respondents are, 'have exciting exhibitions' and 'collecting and caring for historic objects', both receiving 26% of the vote. The next most popular role of the museums is 'a friendly community space' (18%), followed closely by 'a centre for learning' (15%) and 'a place to research the past' (13%). 'Somewhere to volunteer' was ranked most important by 3% of respondents but nobody chose 'a nice looking heritage building'.

Q7. If you are a member of a community group, would you be interested in engaging in collaborative events or activities?

Only 27 respondents chose to answer this question, presumably as they represent a community group. Respondents were able to choose more than one of the options presented. The most popular type of collaborative event, receiving over half of the vote, is 'helping to think up new ideas for the museum' (56%), which suggests there is an appetite for co-curation / co-production among local community groups and that they have an interest in the future direction of RMT. 'Exploring the collections' was also popular with 46% of people choosing that option, closely followed by 'as a space for an adult social club e.g. book club' (44%), suggesting there is a need to be met here. 'Designing learning materials using the museum / collection as inspiration' and 'as a space for a children's social club' received 37% and 30% of the vote respectively, while the drop to the next most popular is 'having a public debate about the issues in the museum' (22%) and 'co-curating or co-producing an exhibition' and 'performing theatre or music using the museum / collection as inspiration' both receiving 15%. The least popular option is 'writing poetry or fiction based on the issues in the museum' (7%).

Respondents were also asked if they would be happy to share their email addresses in confidence should they wish to pursue potential collaborative opportunities further. Four people chose to share their contact details.

5.7 Feedback on volunteering at RMT

In recent years we have consulted with members of our volunteer team to aid our understanding of what volunteering with RMT means to them and the impact working with us may have had on their wellbeing. A volunteer survey in 2019 measured the wellbeing impact of volunteering at RMT showed that 93% of volunteers believe that volunteering has had a positive impact on their health and wellbeing. A further survey conducted in 2021 revealed that percentage had risen by approximately 3% with 96% of volunteers now stating that they have noticed a positive effect on their health and wellbeing. Of those who answered the 2021 survey, 33% also agreed that not being able to volunteer as a result of the Covid-19 pandemic had negatively impacted on their health and wellbeing, while 73% of respondents said that being able to maintain involvement with RMT during the pandemic through regular phone calls from staff, coffee mornings, quiz nights and weekly newsletters, had a positive effect on them; 19% strongly agreed and 54% agreed. In the 2019 survey, volunteers were asked to leave comments on the impact volunteering has had on their health and wellbeing and the answers show evidence of all of the 'Five Ways to Wellbeing':

	Five Ways of Wellbeing	Volunteer comments
1.	Connect with other people	<i>"New friends made and talking to visitors"</i> <i>"Good interaction with other people"</i> <i>"Social interaction with all ages is good"</i> <i>"Social aspect has been good for me feeling connected to and being a part of the Ripon community"</i> <i>"Sense of being part of a team"</i>
2.	Be physically active	<i>"Gardening is a pleasant way to keep fit, both physically and socially"</i> <i>"Keeps me active and motivated"</i> <i>"Good exercise!"</i>
3.	Learn new skills	<i>"Every day brings new experiences"</i> <i>"I would miss volunteering with this organisation because of the challenges and interactions of my role"</i>
4.	Give to others	<i>"Great way to make new friends and support a good cause"</i>
5.	Pay attention to the present moment (mindfulness)	<i>"Gives me positivity"</i> <i>"There is a reason for getting up in a morning"</i>

We also keep a record of our volunteers' experiences, progress and the impact of volunteering on their health and wellbeing through case studies. The following sample case studies are a useful reflection of experiences across our volunteer team. The following case studies were recorded in 2021 and 2020.

25-year-old male, attending local non-mainstream school at time of volunteering commencing, five years ago

When asked what he likes about volunteering he said:

"Everything, helping the community & I've learned a lot of skills – maintenance is very useful – I can take walls down & take plaster off of walls, I can pack test, test fire extinguishers, and have learned a lot about the history of old buildings."

It's improved my physical health as its lots of steps and lifting, and my wellbeing as it gives you something to do. I've been struggling during the pandemic not being able to come here. It definitely looks good on my CV and I feel appreciated. I also have much more confidence than when I started. The volunteer I work with (the lead maintenance volunteer) says that when I started he couldn't get me to talk, and now he struggles to get me to shut up!"

20-year-old male who was unemployed and came to RMT via referral from North Yorkshire Sport

This young man initially joined the gardening team but found his niche in maintenance and is now an established part of the team. When he joined us, he was shy and unsure of what he wanted to do or where his skills lay. His wellbeing score on the Warwick Edinburgh scale was 40 out of 70 when he first joined RMT. Three months later it had increased to 62 out of 70. He said that volunteering has made him *"far more active"* and given him a sense of pride. It has *"taken him out of his comfort zone"* and increased his confidence when meeting and talking to new people.

He noticed that, when applying for paid employment he is able to apply his new skills in interviews. Notably, the roles that he now applies for are very different from the types of roles he would have applied for previously because his skills-set has broadened and his self-esteem and confidence have grown. As a result, he has now secured paid employment.

He enjoyed being part of team and feels that being involved at the museum has *"helped him decide his goals in life"* and feel *"more positive about the future"*. He also speaks of the benefits of working with people of different ages. The connections he made whilst on the programme have broadened his social circle and he is now looking to take up cricket with another volunteer.

Young woman in her 30s referred to RMT by The Orchards, a mental health recovery unit

This volunteer joined us with an interest in history and she began working in the curatorial department, transcribing a police diary. Her experience here has been incredibly positive. She is finding transcribing *"really fascinating"* and she is able to gain a sense of enjoyment from the role. Having responsibility for a task and completing it has been hugely beneficial for her. She is using her volunteering experience here as a way to add to her CV and build her confidence and skills. She began volunteering for an hour a week but gradually build it up both in terms of the numbers of hours she works and the amount of days she comes in in preparation for a return to education in September. She has also spoken about how important it has been to have someone who can work with her, who understands her and she feels she has benefitted from the *"supportive and kind environment"*. She feels it has been a gentle introduction to a working environment, one which is flexible and works around her.

She listed the following points of positive impact:

- Given me a sense of purpose, helped me feel useful
- I felt I was treated as an individual (not this 'us' and 'them' situations that I've been in before where only paid staff were deemed important)
- Having a contact who is always happy to help
- Having support that not only valued me, but took interest in my life away from the museum
- Getting busy, filling my time, having a sense of routine
- I was really upset about being so far from friends and family, so meeting such a group of welcoming staff and volunteers was a big plus for me
- Ultimately, I came to Ripon to work on my mental health, and I feel that volunteering at the museum has been a type of therapy in itself.
- I am worth something
- I am trusted to work independently
- I've left with the knowledge that I'm more capable than I thought

- It's helped me to develop my social skills, and self confidence. I can see that maybe some people DO like me
- It's given me optimism

A curatorial volunteer in her 30s

- I feel that volunteering at the museum has been a type of therapy in itself
- It has given me a sense of purpose
- I am trusted to work and that has helped me develop my social skills and sense of confidence

A garden and maintenance volunteer in his 20s

- Volunteering has given me a sense of pride – I feel that I can give back to the community
- It has 'taken me out of my comfort zone' and increased my confidence when meeting new people
- It has encouraged me to be far more active than I had been and I have been involved in different experiences that I didn't ever think I would be

For our Volunteering for the Soul project we collaborated with partners in the local area involved in the support of people living with and recovering from mental health issues. Following our work together, one of our partners, Ripon YMCA, gave feedback on the impact the project had on their clients,

"The supported volunteering at Ripon Museums has provided our clients with opportunities they usually wouldn't be able to engage with. The kindness and understanding shown from Ripon Museum staff towards our clients with complex mental health issues has provided the environment needed for them to enter volunteering by removing the barriers they usually face from regular volunteering. It has increased the confidence of our clients while teaching them valuable skills which will continue to be beneficial for the rest of their lives. You do such a fantastic job, and it is very much appreciated!"

We will continue to build on this approach to our volunteering programme, which has had a positive impact on our volunteers, and will seek to employ more ambitious ways of providing volunteering opportunities for the people of Ripon and the surrounding area to promote their health and wellbeing through their involvement with our work at RMT.

5.8 Consultation during development phase

We will build on consultation already done, together with previous projects that have engaged our target audiences, to better understand those audiences; their wants and needs. We will work with our existing partners / contacts and forge new connections to ensure we effectively reach our target audiences, spark discussions with them and gather their thoughts on proposed interpretive approaches and activities, through focus groups, workshops, surveys, pilot activities, by engaging with organisations and groups that work with and support our audiences, and ultimately through co-curation / co-production of activities and content development facilitated by working groups / audience panels.

Underrepresented groups

We will build on previous projects with offenders by also seeking to consult and work with former prisoners as they re-enter society and connecting with those who support them through this process. We will develop work already done with the Ripon YMCA, Harrogate Homeless Project and members of the homeless community to consult further on how our work can have a positive impact on their lives and help to raise awareness among the wider local community of the issues that face homeless people. Previous outreach projects designed for adults with additional learning needs will provide a good basis for further work to engage with existing contacts and forge new relationships as we work towards deeper and sustainable engagement with this audience. Our *Volunteering for the Soul* project will provide

the foundation for consultation with people living with and recovering from mental health issues and those organisations who support their recovery and have worked with us to refer their clients e.g. with The Orchards (a recovery unit in Ripon for people experiencing mental ill health). These conversations will feed into the development of activities to meet their needs. Underrepresented groups with whom we will strive to make stronger connections include members of the LGBTQ+ and BAME communities so they can contribute to the development of activities and interpretation and we can benefit from their perspective.

Local community

Previous work in this area, sometimes in collaboration with local partners, has targeted the wider community, older residents and people feeling socially isolated. Future work will seek to offer activities more closely targeted at particular audiences, such as people involved with the local army bases and veteran communities, jobseekers and those living with dementia, as well as wider community members. We will seek to consult with these groups about proposed activities and their thoughts on co-curation / co-production and skills development, as well as social opportunities to tackle loneliness, isolation and confidence issues. Community House based in the former Workhouse Hospital on our site provides services to local people, is the location for a food bank and hosts groups such as Mums and Tots and yoga. We will build on these connections to reach a diverse range of local people.

Special interest groups

Contacts made through projects with local and national special interest groups, police and prison officers (for example Askham Grange Women's Open Prison and the Workhouse Network) will be built on by seeking to also connect with other legal practitioners and social workers to ascertain which aspects of our work may be of interest to them and whether they would like to contribute towards the project. The Courthouse Museum was an active court until 1998 and we can make connections with people who remember working there. We will also explore potential consultation opportunities with digital special interest groups engaged in blogging and podcasting on topics relevant to our themes.

Young people

This is an audience with whom we have made previous contact (formal contacts through schools and informal through various groups including our young persons art club Squiggles in conjunction with Ripon Library) and holds great potential for exciting work around the creation of a fairer society. We will seek to engage with young people from different backgrounds in a range of settings to ensure a variety of voices are heard and factored into the development of our work moving forward. The Girl Guides have their meeting rooms in one of our buildings and we will build on connections with them. Through our participation in Ripon Together (*Summer of Play*) and Ripon Renewal Master Plan (already consulting with young people about the future of Ripon) we will make new connections with young people.

Tourists and visitors

Although we have collected useful data through recent audience surveys, there is potential to devise another survey as ideas progress during the development phase and attract a larger dataset to better inform our work. There is also the potential to gain useful insights from colleagues within the tourism industry, together with local businesses and stakeholders. We are also exploring how to involve visitors in ongoing participation online and to gather their feedback through pilot activities; to encourage repeat visits and comments on their experience. With due care on Privacy and Data Protection we feel we can gather more digital feedback from visitors to help us with this project.

Learners

We can build on our strong contacts with local learning institutions as we work on the development of our formal and informal learning activities. We have worked with a range of schools from the locality including two large school organisations; the Holy Trinity Federation of Schools and Ripon Grammar School and lots of small

rural schools. We will use these contacts to reach young families within the community. The project will also present us with opportunities to engage lifelong learners who may offer valuable contributions towards research and content development and new perspectives on how we approach our learning programme.

Digital Audiences

Although we already engage with digital audiences via our website, online exhibitions and existing social media platforms, we will seek to explore other avenues to widen and transform how we approach digital engagement through consulting with a range of successful online content creators, seeking the input of family experience bloggers, delivering pilot projects and exploring examples of best practice. Our Digital Marketing Strategy will inform how we can aim to engage specific audiences.

Volunteers

Consultation linked to volunteering will engage a wide range of people including existing and potential future volunteers across our target audiences; people who may benefit from volunteering with RMT for reasons relating to mental and physical health, wellbeing, skills development, confidence building and social interaction. We will work with existing contacts in Harrogate and District Community Action, Ripon Together, the National Trust Fountains Abbey, Connecting Ripon and smaller organisations that some of our existing volunteers also volunteer with to develop new connections with people linked to our target audiences.

Please see the table below for details of previous projects where we have worked with some members of our target audiences and our aims for future consultation to inform and develop our work moving forward.

Target Audience	Recent Projects	Future Consultation
Underrepresented groups	<ul style="list-style-type: none"> • <i>Homeless not Faceless</i> exhibition – homeless young people, Ripon YMCA and Harrogate Homeless Project • Audio blog tour of workhouse with young homeless person • <i>Prisoners on Prisoners</i> exhibition – female prisoners' responses to historic mugshots (Askham Grange Women's Open Prison and artist Fay Claridge) • <i>My Path</i> exhibition – Koestler Trust, art made by offenders • Online outreach for people with learning difficulties • Animation project – adults with learning difficulties interpreted and animated one of site's stories and fed into interpretation (part of effort to present different voices) 	<ul style="list-style-type: none"> • Probation Officers • Askham Grange Prison • The Go-To, NHS North Yorkshire • West Yorkshire and Harrogate Health and Care Partnership • Mental health support groups • SEND support groups • Disabled support groups • LGBTQ+ support groups • BAME community leaders / groups • Harrogate Homeless Project • Ripon YMCA • Community House (HRCVS) • Local authority community liaison officers • Local authority adult services
Local community	<ul style="list-style-type: none"> • Provision of produce to the Pay as You Feel café at Community House • <i>Sights & Sounds of Ripon</i> community event • Dickensian Coffee Morning – joint event with Ripon 	<ul style="list-style-type: none"> • Ripon Library • Ripon Job Centre – any other locally-based groups that support job seekers, people who claim benefits to support with certain parts of their life • Regional Dementia Friendly Development Officer

	<p>Community Link</p> <ul style="list-style-type: none"> • Outreach sessions for older and social isolated people • Travelling exhibitions for socially isolated 	<ul style="list-style-type: none"> • Harrogate and District Community Action • Ripon Community House • Army Families Federation • Ripon Armed Forces and Veterans' Breakfast Club • British Legion
Special interest groups	<ul style="list-style-type: none"> • 6-ply exhibition – responses by textile artists to lives of women in workhouse • Oral history project with female serving and retired police officers - content development for exhibition • Literary talks on works related to the Workhouse Museum • Stitch Knit and Natter • The Workhouse Network 'More than Oliver Twist' Online Exhibition 	<ul style="list-style-type: none"> • Ripon Civic Society • Legal practitioners, e.g. legal aid solicitors, barristers, judges • Current and retired police / prison officers • Social workers • York University social work course tutor • Special interest bloggers and podcasters, e.g. social issues, crime and punishment, poverty, welfare history • Ripon Writers' Group • North Yorkshire County Record Office (NYCRO)
Young people	<ul style="list-style-type: none"> • <i>Squigglers</i> – art club for 8-14 year olds • <i>Summer of Play</i> – joint event with Ripon Together to help alleviate lockdown anxieties of local children • Mentoring at the Museum – young woman supported in skills development and gained experience in various aspects of museum work 	<ul style="list-style-type: none"> • Ripon Children's Centre, including young mothers' groups • Ripon YMCA • Ripon Scout and Guide Association • SEND schools and organisations • Pupil referral unit • Harrogate and District LGBTQ+ Youth Group • Yorkshire MESMAC (young LGBTQ+ community, age 14-19) • Local authority youth services
Tourists and visitors	<ul style="list-style-type: none"> • Ripon Poetry Festival – Michael Rosen, Ian MacMillan, Andy Croft, Kate Fox 	<ul style="list-style-type: none"> • TIC • Ripon Business Improvement District (BID) • Welcome to Yorkshire • Visit Ripon • Ripon & District Chamber of Trade • Ripon City Council Events Committee • Ripon Poetry Festival • Ripon International Festival • Rome to Ripon Project 2023 (St Wilfrid anniversary) • Alice in Wonderland anniversary
Learners	<ul style="list-style-type: none"> • <i>Stolen Things</i> – sound piece created for Courthouse Museum – artist Paul Rooney working with local school children • Art & SOLE outreach sessions in local schools for EAL 	<ul style="list-style-type: none"> • Primary and secondary schools including various local Federations • Colleges and Universities • National Archives • U3A

	<ul style="list-style-type: none"> children and schools in socio-economically deprived areas Bronze Art Award activity – pupils at Holy Trinity Junior School created expressionist animations and poems with professional writers Collaboration with FE and HE learning institutions to create impactful workshops for students’ optimum benefit (results in National Student Survey returns) ‘In Their Own Write’ with National Archives and Leicester and Nottingham Universities. Workhouse records research. 	<ul style="list-style-type: none"> Ripon Lifelong Learning Centre Ripon Writers’ Group NYCRO
Digital audiences	<ul style="list-style-type: none"> Online exhibitions Social media engagement through several platforms – Facebook, Twitter and Instagram 	<ul style="list-style-type: none"> Social influencers Facebook families and Ripon Facebook pages Family bloggers Tourism bloggers
Volunteers	<ul style="list-style-type: none"> Creation of two bespoke teas using produce from garden – volunteers and local tea shop Contribution towards the <i>More Than Oliver Twist</i> online exhibition – Ancestry research conducted by volunteers <i>Stitch, Knit and Natter</i> – sewing club for volunteers <i>Volunteering for the Soul</i> – people referred from mental health recovery units Volunteers gave presentation about workhouse children at the SCIPP international conference, Durham University 	<ul style="list-style-type: none"> Ripon Together Connecting Ripon Harrogate and District Community Action Young people consultation will also factor into this work as part of establishing Young Producers group Local FE & HE institutions The Workhouse Network

6. Summary of proposed activities

The following proposed activities are based on the interpretive themes and stories that were developed through Ripon Museum Trust's mission/vision based in the promotion of a fairer society and consultation with key stakeholders, visitors and non-visitors. The activities will connect and promote the stories of the Workhouse, Prison and Police Museum and Courthouse sites, engage a range of existing and new audiences with the interpretive themes and empower communities in Ripon to seek a fairer society. Further development of these proposed activities will take place in consultation with our target audiences during the development stage of the project.

The activities have been divided into the following types:

- Participation Activities for target audiences (co-production, research projects, working with a creative practitioner)
- Volunteering and training opportunities (including skills development opportunities for vulnerable or disadvantaged members of the community, those seeking employment and young people)
- Digital Engagement (social media campaigns, linking up with other similar organisations to share stories linked to collections/sites)
- Drop-in Activities (this could include family activities, guided tours, trails, creativity, craft, making, gardening)
- Family Learning Activities
- Formal Learning (formal learning opportunities for schools, colleges, universities)

The stories we want to tell through all three of the RMT museums present us with a wealth of opportunities to reach a range of different audiences both within and outside of Ripon; they offer us the chance to engage audiences with thought-provoking and challenging topics that are still pertinent to issues faced by society today; food poverty, homelessness, sentencing policy, conditions in prison, rehabilitation, segregation and isolation. By linking activities to the interpretive themes and heritage stories we will be able to encourage audiences to draw comparisons with how such issues were approached by people in the past, highlighting similarities and differences and considering how, why and if opinions and methods have changed over time. We want to inspire people to change their views, learn more about the issues raised by the interpretive themes and take action in the pursuit of a fairer society when they leave our museums.

Consultation with target audiences and key stakeholders, together with co-production of some of these activities, will be vital for us to determine needs and establish a relevant, sustainable and engaging mix of activities; a mix which appeals to different audiences and diverse learning styles, adopts different interpretative techniques, and uses all our assets, facilities, skills and knowledge. We know that participation, volunteering, digital, collaborations, family learning, our outdoor offer and providing a 'place for things to happen' are all likely to be key factors in the success of the project's activities programme. Through the range of activities presented we hope to build meaningful and relevant connections with new audiences to inspire a culture of long-term engagement and wider, more diverse audiences.

Participation Activities

A range of participatory activities will be developed offering people to engage in a variety of ways including: sharing and collecting stories; researching the collections and stories connected to our three sites; contributing towards object selection and interpretation; using personal stories and our collections to inspire creative expression for skills development and therapeutic outcomes; the opportunity to assist in the development of activities and spaces for audiences with additional needs; engaging in discussion and debate around issues raised by our interpretive themes; working with creative practitioners, academics and people from a range of

occupations to develop activities that meet their needs and interests and the chance to connect with our work through face-to-face engagement with people working towards the pursuit of a fairer society.

People's Stories

We will run a project to research individual stories and biographies of the people in our collections and create a well-rounded story of the people who lived, died and suffered in the buildings. This will be an intergenerational activity targeting **special interest groups**, such as the U3A and local history groups (**Up your street/rurally isolated**), giving them the opportunity to work with **younger people studying in FE and HE settings or those seeking training opportunities and employment (Up your Street and Facebook Families)**. We will create a publicly available digital resource, and utilise the information we discover in our interpretation, exhibitions, and other programming. Participants would also see an improvement in health and wellbeing through the intergenerational nature of the project and work in collections and research.

In Your Words

This will be a collaborative research, interpretation and volunteering activity to explore the stories from our collection and museums related to the army. There has been a formal army presence in Ripon for many years, due to the nearby Ripon and Catterick Army bases. As a result, the serving personnel, veterans and their families are embedded in our history and make up a significant proportion of our **local community**. For this reason, we will work with groups such as Ripon Armed Forces and Veterans' Breakfast Club to research the stories of the young men/boys from the workhouse who were encouraged to join up, veterans who found themselves homeless, off duty soldiers who can be found in police and courthouse records, together with any conscientious objectors recorded in our prison records.

We will then work with the Army Families Federation (**Facebook families/Up your Street**) and a local professional author/poet to develop creative writing workshops inspired by the stories connected to our three sites, while also presenting participants with the opportunity to record their own stories. There is also the potential for this work to be inspired by the war poetry of Wilfred Owen who was based in Ripon during the First World War and wrote some of his most important works while stationed here, many of which deal with the experiences of the private soldiers under his command. This will present veterans and forces families with the chance to work with creative practitioners to produce their own writing, which may take the form of 'a letter home' or poem. This will enable them to learn a new skill or build upon existing skills, meet new people and develop friendships to tackle any feelings of social and physical isolation and loneliness, and as a cathartic exercise for those who may be suffering with PTSD and other mental health issues as a result of their time in service and/or the pressures of forces life.

Participants will have the choice to share their written work or keep it private as the aim of the creative writing activity will be the therapeutic process of committing their experiences to paper. The results of ~~the~~ research conducted into ~~the~~ army related stories, and any of the creative writing work participants wish to share, will form the basis of an online exhibition. This could also incorporate images and footage acquired from participating groups and individuals, as well as those obtained in collaboration with colleagues responsible for relevant collections held by other organisations such as film archives and the Imperial War Museum.

In Your Hands

We would like our **visitors** to be involved in selecting objects that they would like to see on display, as a method of co-curation. We will run object handling sessions on themes relating to our stories (e.g. restraint, punishment, poverty, welfare etc), where attendees are able to handle and learn about our collections, and cast votes for which objects they have found most engaging and would like to see on display. Sessions can be held both onsite and out in the community through working with existing and new partner groups. The information gathered will inform future displays and contribute toward developing mindful object handling sessions in our spaces. We will then work with **mental health service users and disabled groups** to develop a mindful and visually impaired object handling sessions that can be delivered by volunteers in our spaces.

In Your Voice

Oral histories and audio help to bring our stories to life and we are keen to include as many first-person narratives as possible. We will work with **Communities of Interest (e.g. police officers, prisoners, people who are homeless, social workers)** to run a project to record short "sound-bites" with diverse groups connected with our buildings, stories and themes, to capture direct memories and highlight the contemporary relevance of our collections. These sound-bites can then be used in a range of ways, such as interpretation, digital content, audio guides, and on our website and social media platforms. A variety of approaches will be employed to gather this audio in ways that will be most accessible and feasible for the people we want to engage; for example, people will have the option to send voice notes through WhatsApp and other platforms or participate in more traditional in-person interviews with staff and volunteers.

In Your Shoes

We will consult and work with **mental health service users, disabled groups, people with neurodivergent needs and people suffering with various forms of dementia**, as well as those who support them, to develop new activities for the museums that they will find engaging and accessible, and are tailored to their needs. Such activities could include, a mindful trail of the museums, using their lived experience to view the museums from a different perspective, sensory activities and different ways of engaging with the interpretive themes, developing quiet spaces and quiet visiting times, developing new volunteer roles and identifying objects that reflect their experiences and within which 'they can see themselves'.

In Residency

Over the course of the project a diverse group of five skilled practitioners, which could include writers, philosophers, artists, academics, musicians and social media influencers, will be invited to collaborate with five of our target audiences - **specialist groups, tourist/visitors, local community, underrepresented groups, young producers (including Facebook families, Experience Seekers, Up your Street)** - to develop events and activities in response to their needs and interests related to the theme of creating a fairer. These activities will involve engaging participants in our themes/collections/stories in order to create a response in the form of performance, film, online debates, podcasts, artworks, creative writing and art installations. This will help to include diverse voices in our interpretation and debates while also increasing our target audiences' confidence; encouraging them to engage with a range of activities dealing with the concept of creating a fairer society. Through evaluation of these activities, it will also inform and influence our future approach to working with a range of audiences and help us to develop ways in which we can seek to create a fairer society through our work.

Fairer Society launch and celebration events (in person and online)

A free event, open to all, will be held onsite and online to celebrate the launch of the delivery phase. The event will be based around the concept of creating a fairer society and will present RMT with the opportunity to engage a wide range of people. It will consist of: stallholders, invited from relevant institutions, organisations, special interest groups and communities of interest working towards the creation of a fairer society, to engage people with work being undertaken both within and outside of the museum sector; special interest talks relating to the interpretive themes and the creation of a fairer society; activities, including those aimed at families, to engage people with what may be considered difficult subjects in an accessible way; living history practitioners to bring the heritage stories to life; trails/guided tours around our spaces and explanations of the planned building works and new interpretive scheme and related activities.

The event will give RMT staff the opportunity to connect with some of our target audiences, engage people with our activity plan and undertake some consultation. It will also give target audiences an opportunity to initially engage with our interpretive themes and issues surrounding seeking a fairer society. Throughout the building works we will run tours and outreach activities to engage people in the redevelopment progress/plans to make them feel part of the project. As much of the event's content as possible will be available online through the RMT website and social media platforms for those who cannot attend in person.

On conclusion of the activity plan a smaller scale celebration event will take place to showcase the outcomes of the activities programme and promote the continuance of particular activities to our target audiences and the wider public, while also engaging people in discussions around the core values that underpin RMT's work. The event will offer the chance for RMT and participants to reflect on the work done during the project, how those efforts will be built upon moving forward and the big issues surrounding creating a fairer society. It will showcase the results of co-produced work undertaken between target audiences and creative practitioners. It will offer the opportunity to have discussions with our target audiences and beyond to help RMT consider how to continue striving for a fairer society through our work. As much of the event's content as possible will be available online through the RMT website and social media platforms for those who cannot attend in person.

Digital Engagement

Museums are increasingly using digital engagement as a means of reaching new and existing audiences. The digital environment in everyday life has developed dramatically over the past few decades and has changed the way people expect museums to approach the use of digital engagement. The use of digital platforms has become vital over the past 18 months to keep people connected during the Covid-19 pandemic and has introduced more people to the use of digital in many aspects of their daily life. We will aim to use digital engagement to increase the number of people we reach and broaden the types of audiences with whom we work. Our digital approach will be informed through consultation with our target audiences, whose input will aid the development of our digital activities and output.

Social media campaigns

We would like to widen our digital engagement through targeted social media campaigns, co-produced with particular target audiences, **such as those who have struggled with addiction, mental health issues, socio-economic deprivation and the effects of Covid-19, as well as young people**, creating a platform for them to share their experiences and raise awareness of issues they have had to tackle in their lives. There is the potential to develop hashtags and produce social media content in collaboration with these audiences to highlight a range of issues that face society today, such as injustice, isolation and loneliness, access to education and opportunities, labelling of people depending on their race, sexuality, gender or life choices, and link them back to the collections and interpretive themes. The nature of the campaigns will be developed out the needs and interests of the individual audiences we will be collaborating with.

We will work with a group of rurally isolated **young producers** to develop a social media campaign around the concept of protest and how it has been used throughout history to effect social and political change; the power of protest as a tool employed by the populous to convey their views and needs to those in power. Young people will work with RMT staff to investigate the history of protest drawing on our police collections and In Your Voice. There is the potential to explore recent high-profile protests led by young people related to our main themes of criminal justice and poverty. They could also explore other forms of protest such as song, poetry, and art.

A range of groups and individuals could be approached to work with us on these campaigns, such as local youth groups, Ripon YMCA, the local Dementia Friendly Development Officer, community action groups, youth groups and those engaged in supporting people living with addiction.

The Digital Workhouse

RMT will recruit remote volunteers from underrepresented groups to research stories relevant to their experiences and those of other community members. We will aim to work with members of **BAME communities represented within North Yorkshire, people living with disabilities, members of the SEND community, rurally isolated people and people who identify as LGBT+** to find stories that reflect their experiences within the collections. Groups will be offered training in research and

interpretation development to develop content and then co-curate digital outputs e.g. online exhibitions and history resource packs. Ideas will be developed in consultation with these target audiences. Another outcome would be an improvement, for participants, in health and wellbeing through working with the collection.

Volunteering and Training Opportunities

Volunteers are at the heart of what Ripon Museum Trust stands for and our position within the Ripon District as a place for volunteering will be increased and bolstered by this project. New roles will be developed, and training will be offered to develop new skills, knowledge and experience. Through consultation with all our audiences we will assess how we can make volunteering more inclusive to diversify our volunteer team. Through all our activities we hope to build sustainable relationships with audiences and communities which will convert some of our attendees into volunteers. We will also actively develop a Volunteer for Wellbeing programme offering a range of opportunities targeting members of the local community to help with people's mental health and wellbeing, tackle social isolation/loneliness for people young and old. We will aim to engage people seeking work to develop their employability skills, improve people's confidence and broaden their employment and training options (**Facebook Families/Up your Street**). We will also recruit volunteers to a **young producers** group with whom we will consult regarding the development of activities and volunteering opportunities. They will be encouraged to participate in many of the activities and some may get involved in decision-making for various aspects of our community engagement work.

The volunteer roles will include the opportunity to engage in the following types of activities:

- Historical research
- Content development
- Activity facilitation
- Mentoring
- Event Production – particularly a Young Producers programme providing opportunities for social and educational growth, and improvements in health and wellbeing.
- Gardening and grounds maintenance
- Stewarding events
- Tour Guides

Drop-In Activities

These types of activities will constitute a range of engagement opportunities that will communicate to our audiences that RMT's three sites are warm and welcoming places where people can engage with a variety of activities to meet their needs and interests.

'A place where things can happen'

We would like the RMT sites to become a community/volunteer space where we collaborate with **local community groups and Residents (Facebook Families, Up your Street and Experience seekers)** to produce mutually beneficial activities. We want it to become a busy vibrant 'place where things can happen'. This ambition will be developed through consultation with members of our target audiences taking into consideration what will work best for them and how our work can support their needs and personal goals, together with how this approach will help RMT to achieve the aims central to our core values – community, teamwork, fairness, learning and ambition. The following ideas are starting points for discussion and development as part of the consultation process:

- Create physical spaces and facilities for volunteers to meet, learn and socialise

- Young Gardeners Club: local primary schools, Brownies/Scouts and other youth groups will be invited to assist with a range of gardening tasks to introduce them to ideas around sustainability, seasonality of produce and how people managed food production in the past, using models employed at the workhouse and prison as historic examples, and help them to develop important life skills
- Men's Shed: Regular meeting place for mending, making and socialising for older men at risk of social isolation
- Social Sewing Club: Make do and mend classes for a range of audiences to replicate and update work done in the Workhouse by women. Some of the meetings could be led by fibre artists and creative practitioners skilled in traditional crafts, which link to the time periods represented by RMT's museums/collections. Participants will also work towards the creation of fibre art for display onsite. This group will be open to all and will meet regularly to encourage social engagement, intergenerational discussion, and skills development, with the aim of tackling issues such as isolation/loneliness and mental health issues, as well as presenting people with the opportunity to meet people from a range of different backgrounds.
- Music for wellbeing – collaborate with local choirs or amateur dramatic groups to host their meetings and have regular public singing/performance for our visitors.

Story Walks – regular walking groups for interest, health and wellbeing

Using the research developed from the People's Stories activity work with current volunteers to develop walks telling the personal stories of individuals connected to all three sites. These walks will follow the route of individual stories with trained guides conveying the narrative and painting a picture of Ripon in the 1800s. There are possibilities of linking this activity with the development of our Law-and-Order trail and joining up of the three sites via digital - new online activities such as 'treasure hunts' and use of GPS, QR codes and links to other Ripon Trails. These activities will be aimed at **tourists/visitors and the local community (Up Your Street)**. Stories will promote the discussion of issues connected to the concept of a fairer society and contribute towards positive physical and mental health and wellbeing.

People's Stories – Family History

Working with the volunteers involved in and using the research developed from the People's Stories activity develop volunteer led family history workshops. Aimed at **local communities and tourists/visitors (Up Your Street)** and developing their family history research skills.

Behind the Scenes Tours

Regular tours of the site to offer insight into the redevelopment work taking place. Opportunity for visitors to get special access up close to the work in action to connect them to the work taking place and makes them feel part of the project. Offers historical background of the buildings and their construction. This activity is aimed at **special interest groups, visitors and tourists and local community. (Experience Seekers and Up Your Street)**.

Family Learning Activities

During the holidays, selected weekends and key dates **family** friendly activities will be aimed at our **Facebook Families** making full use of the history of the three sites and the outdoor space offered by the workhouse garden. There will be creative and interactive activities connecting family visitors to our interpretive themes. For example,

- Outdoor activities - *Making and Growing* bush den construction, using natural materials for arts and crafts, learning about growing food and seasonal consumption, how those ingredients can be used to make heritage dishes and in sustainable cooking
- *Make Do and Mend* activities to promote sustainability, textile skills and fibre art
- *People and Stories* will present ~~children~~ families with opportunities to take part in debates, sparking intergenerational discussion and learn about what happened to families in the workhouse through role playing stories connected to our sites

Outdoors: The Garden

To better link the stories of the building with the workhouse garden we will work with community groups such as **Facebook families** who we will reach through **Food Support Ripon, Community House and schools studying local history** to better research the history of the garden to develop an outdoor trail; one aimed at adults, and another aimed at children. The launch of the trail will be accompanied by drop-in activities open to all, such as helping people to make good food choices, learning how to grow their own food, sustainable meal plans, community gardening initiatives and any local food initiatives that may be in place. We will consult with local families about developing opportunities for micro-volunteering in the Garden for families to increase knowledge and wellbeing.

Evening Events

These will be developed in consultation with our target audiences and linked to other activities (**Experience Seekers and Facebook Families**). The following potential events will be explored through and informed by the consultation process.

Summer Sleep-Out: a family event devised in collaboration with Ripon YMCA and local homelessness projects including tours of the vagrants block to help people to better understand the challenges faced by those who do not have a home and the issues which may lead someone becoming homeless. Using historic examples of homelessness relating to the workhouse site and potentially other aspects of the prison and courthouse collections, and contemporary homeless experiences, participants will be encouraged to draw comparisons between the two with the aim of stimulating debate about how society may have changed or not, and whether some of the same issues still face those without a home in historic and modern-day Ripon and how.

Beards and Corsets: work with HE students and LGBT+ group to develop an evening event that will attract new audiences. Source material could include LGBT+ research group material/Molly Houses/Fanny and Stella/Oscar Wilde/Cross-dressing in mugshots/Victorian gender identities

Sing it loud, sing it proud

Young Producers will collaborate with local folk musicians to develop a contemporary protest song, which will form part of a social media campaign, be performed onsite as part of a wider evening event and will be available to view on RMT's website and social media platforms following the initial performance.

The Great Debate

Twice a year debate from the Courthouse on our themes led by one of our **In Residence** incumbent. These debates would be a result of the collaboration with our target audiences during the **In Residence** programme and aimed at engaging a much wider audience. Target audiences involved in the programme will be asked to develop marketing/engagement aimed at their peer group to become attendees at the events. The debates will be live streamed to make them accessible to a much larger audience.

Formal Learning

Through our formal learning activities, we will build on successful methods already in place, while also testing out new and innovative learning approaches, aiming to work with a range of learners and cater for a variety of learning styles. Our target audiences for these activities include not only young people within the mainstream education system but also those in other types of learning settings such as schools for people with additional needs and pupil referral schemes, together with lifelong learners among our local community. We will develop our digital learning tools to assist with classroom based and remote learning, the importance of which has been highlighted over the past 18-months due to Covid-19 related restrictions and the need to provide a remote offer for those not able to visit our sites in person.

The Oracy and Agency Project

This project seeks to help rebalance some of the inequalities in society by developing confidence in **young people** from deprived backgrounds or with high levels of EAL (English as an Alternative Language) to develop skills in constructing debates and presenting ideas fluently. Private sector schools have long recognized the value of these skills in contributing to better life chances by their promotion of debating societies; we will use our social justice causes and Art & SOLE techniques to lay similar foundations. Discussions with the Ripon primary school community has highlighted concern that the on-going diminution of vocabulary and language skills has been exacerbated by Covid-19 lockdowns, which have also increased school anxiety in pupils, eroding confidence. The Oracy and Agency project will begin by:

Beyond Art & SOLE

Using the Art & SOLE technique proved that using objects, stories and costumes from the collections in a way to inspire debate and creativity, allows greater engagement with learners. There was an increase of 20% in active sharing of ideas, problem solving and connecting ideas together compared to traditional workshops. Working in depth with four **schools**: two in the Ripon area and two from deprived areas in Stockton and Leeds, we will consult with school management and teachers about how we can increase oracy and embed discussion through the curriculum, bringing in poets to expand vocabulary and confidence in expression and lawyers to help structure a point of view. We will train teachers in how to use objects from our collection and in our Art & SOLE technique. Pupils can write blogs for our website, seed content on social media and take part in discussion with our *In Residence* guest. We will evaluate and analyse results from the project for dissemination to the sector and specialist education networks such as the RSA Innovative Education Network.

Workhouse Mentoring Scheme

Access and diversity mentoring placements offered to 17/18 year olds or those seeking employment/to change occupation who come from backgrounds where a career in the cultural sector may not have been presented as a potential opportunity. This initiative will introduce people to the Digital Workhouse as well as more traditional museum roles. Potential candidates will be reached through **local schools and colleges**, including those with whom we will have engaged through Beyond Art & SOLE or via our Volunteering for the Soul project.

Outreach and Taster Activities

Facilitated participatory outreach sessions and follow up site visits to introduce people to the Workhouse and the redevelopment project. This activity will be aimed at **local people and community groups. In Your Hands, In Your Voice and In Your Shoes can be used to develop this activity.**

Online Tours and Learning Resource Packs

Fundamental to engagement with a fairer future is an understanding of how things developed from the past. In evaluation forms FE and HE group tutors say their visit to the museums helps their students understand,

“the sheer poverty and desperation of the poor and the massive divide within society”

“the experience stays with them through their university career, as evidenced in the National Student Survey”.

We will consult with current visiting **colleges and universities** to develop online tours and resource packs to support onsite and online learning ~~tours~~ focusing on the development of Social Services/NHS/Treatment of Mental Illness/Physical Disability/Rehabilitation in Prisons. Developed in partnership with NYCRO these will include

3D digital images of some collection objects, copies of original documents, contributions from academics, podcast discussions as well as case studies from our archives. This will link with the Digital Workhouse.

We will develop Digital Escape Rooms and online Social Mobility Snakes and Ladders to support formal onsite day visits and online workshops perhaps featuring the early police and Victorian forensics for the escape room. Snakes & Ladders could highlight that consequence of a long illness can reduce your character to the workhouse or the passing of the Game Act criminalises catching hares on your own land. Using a game format with many possible scenarios (based on research) allows young people to understand how easy it was to end up in the workhouse, prison or courthouse and question the fairness of the system. These games can also be a chargeable resource for families and informal learners, as well as formal groups.

We will work with **community SEN and dementia groups**, and in partnership with Ripon Library, to produce sensory resources (smell, touch, sound and song) to support group visits and online tours. Strengthening our links with care home residents and groups for children/adults with learning difficulties.

Under 5s

There is an increasing realisation that Early Years development is vital to future outcomes for a child's wellbeing and parental bonding. The shift in government funding towards children recognises this. Working in partnership with Ripon Library and in consultation with Ripon Children's Centre mother and toddler groups and sector best practice we will develop an under 5s programme which encompasses both sites with a focus on the garden, stories, songs, crafts, cooking and objects. The project will provide much needed opportunities for socialising and sharing fears and advice for mothers, providing support for new mums feeling "shell-shocked" by the experience, or suffering post-natal depression thereby increasing their ability to cope and bond successfully with their child. Piloting our offer with young mothers (under the 25) will allow our volunteers, who are mostly over 60, and mothers or grandmothers, the chance to buddy with inexperienced mums.

Publications

Stories are the best way to relate to what happened in the past and make it memorable. We will work with school groups and a children's authors to write stories based on our archives from the workhouse, courthouse and prisons with illustrations of collection documents and objects. **The young people will work with an artist skilled in facilitating young people's creative vision to develop the illustrations.** The books will be curriculum linked (primary and secondary) but also be something that family visitors to the workhouse will buy. Some will take the form of games or whodunnits. The characters can be used in online resources or product development for the shop.

7. Outcomes for heritage, communities and people

The Heritage Fund describes how they want to see their investment make a difference. They describe outcomes as *‘changes, impacts or benefits that happen as a direct result of your project’*. At RMT, we are aware that in the light of the Covid-19 pandemic particular outcomes are being prioritised to ensure projects aid the recovery of communities after an extremely difficult period for people across the UK.

Our project aims to deliver significant outcomes for the management and communication of our heritage and for the benefit of our target audiences. Our proposed activities are embedded in our mission to strive for a fairer society, spark discussion around the issues raised by our interpretive themes and aid people’s better understanding of those issues, and to make all three of our museum sites welcoming and engaging environments where people can connect with our interpretive themes, learn, grow, acquire and build upon skills and develop friendships with the aim of promoting their health and wellbeing.

We will widen the range of people involved through outreach, pop-up displays, better physical access, online resources, community activities utilising better facilities and flexible gallery spaces focussing on co-curation and co-production and ensuring a multitude of voices within the museums. Our heritage assets will be better explained by making connections between the historic stories and their relevance today and developing better digital resources. By providing space to care for and store objects, they will be more accessible and usable. Learners will be inspired by our programming aimed at changing their ideas and actions based on social justice themes; poverty, homelessness and crime. We will influence change and measure it more effectively. Our heritage assets will be conserved and developed for sustainable, eco-management and this will improve our resilience. We work with 140 volunteers currently but we will reach and involve new people who do not engage due to social isolation or mental illness, developing skills and improving the health and wellbeing of volunteers and our visitors.

A Theory of Change model has been developed for the project. This describes the needs of the project, the challenges it is trying to address and the opportunities it can explore, the resources that will be invested, the changes it wants to make (outputs) and both the short- and long-term outcomes. It also includes the Project Vision:

“To use our heritage assets at all our museums to inspire people to seek a fairer society”

A wider range of people will be involved in heritage

We will seek to build on the National Portfolio Organisation work to diversify our audiences, by carrying out a wide range of activities aimed at the diverse groups of people connected to our interpretive themes. By involving community groups, charities and individuals in a co-curated approach to our interpretation through participatory activities, such as selecting objects, sharing memories, creating displays, recording audio and film and conducting research into our collections and stories, we will provide an opportunity for people to share their voices and perspectives in our museums, resulting in interpretation that is in their words, not ours. The use of digital and online interpretation throughout the project will help to break down barriers to access and participation, enabling a wider range of people to engage with our museums and stories.

Volunteers are at the heart of our work at RMT and we want to create new opportunities for those who choose to volunteer their time with us, while also attracting new members to an increasingly diverse volunteer team.

People will have greater wellbeing

As part of this project, we will actively seek to work with groups and individuals connected to our interpretive themes, many of whom will have additional learning or support needs, have experienced social isolation, imprisonment, homelessness or other difficult events in their lives, or have protected characteristics. We know from our previous work that sharing their stories and perspectives, having a voice in a public space like a museum, and working creatively with others can impact greatly and positively on their wellbeing. Furthermore, our efforts to create a Volunteer for Wellbeing programme, offering a range of volunteering and social opportunities, will seek to promote people's physical and mental health and wellbeing and confront the issues of social isolation and loneliness among the local community.

People will have developed skills

The activities programme will present a wide range of people with a variety of opportunities to get involved in our work at RMT, learning new and building upon existing skills. We will aim to engage people of all ages in the local community seeking employment and training opportunities, enabling the development of their employability skills, improving their confidence and broadening the options open to them. Our Young Producers group will aim to assist young people in Ripon to develop a range of transferable skills, including interpersonal, management and decision-making abilities, while also offering social opportunities to build confidence and relationships.

The opportunities to participate in our activities programme and the development of our interpretation will, in turn, present training prospects for those involved, including volunteers and staff. Areas of training covered will include digital skills, recording memories, object handling and care, historical research, content development, communication, event/activity development and production, and maintenance of the museum sites.

People will have learnt about heritage, leading to change in ideas and actions

Through clear, accessible and varied interpretation, and a wide-ranging activity plan aimed at diverse audiences, learning styles and abilities, our audiences will learn about our heritage and the connected themes and stories. These themes and stories have great contemporary relevance and, by focusing on and highlighting this relevance in our interpretation and activities, this project aims to encourage people to think about our society today and whether it can be considered 'fair'. As a result of their visit, or their participation, audiences will have a greater awareness of the continuing impact of poverty, homelessness, crime, punishment, segregation and a range of other societal issues on people today, which they will be encouraged to contemplate in our reflection spaces. People will also be encouraged to share feedback on whether their perspectives might have changed or how they might take action after their visit/engaging with our activities programme.

APPENDIX B – Outline Visitor Experience Plan



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.

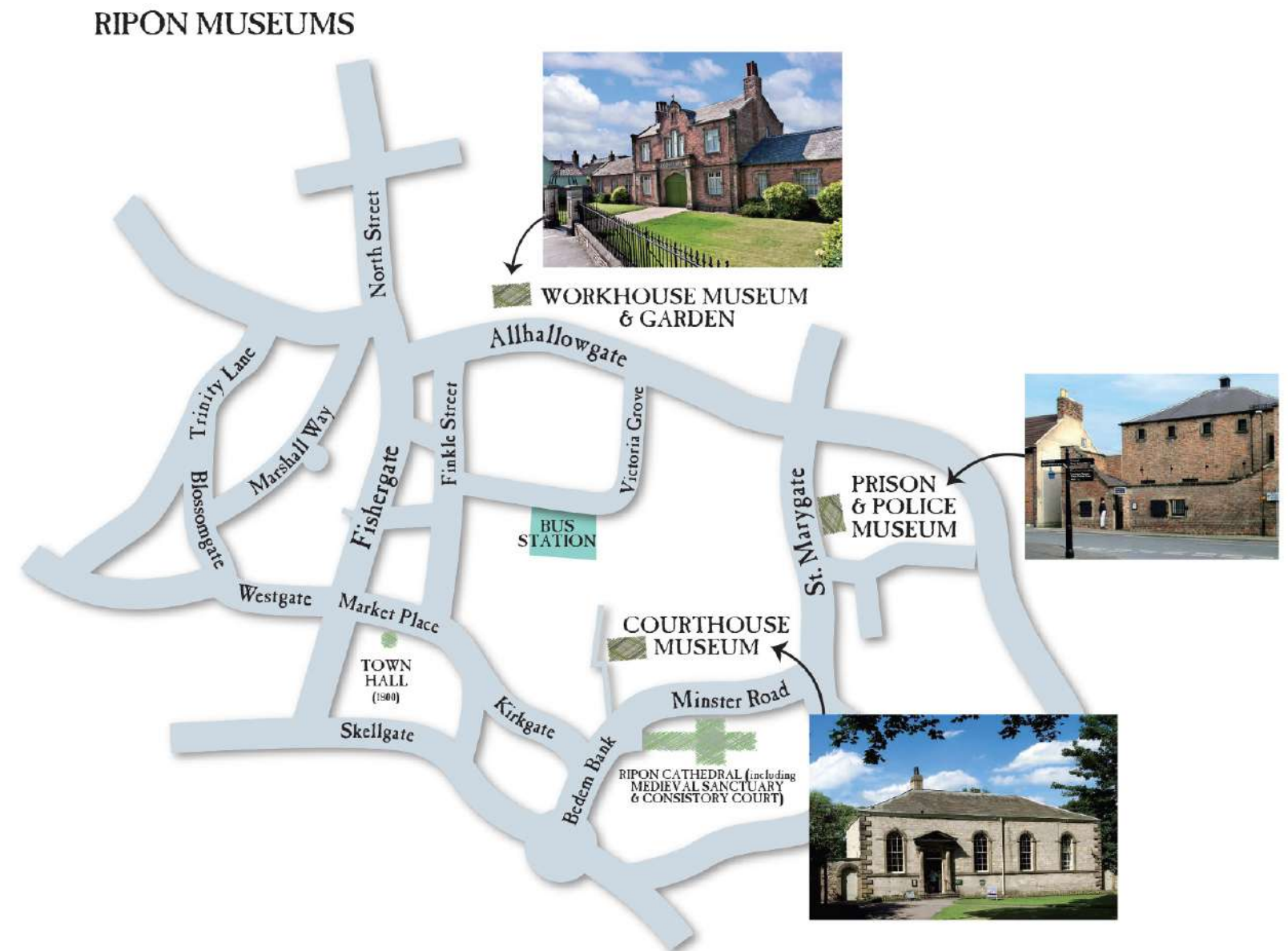
Creating a holistic visitor experience in Ripon

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.

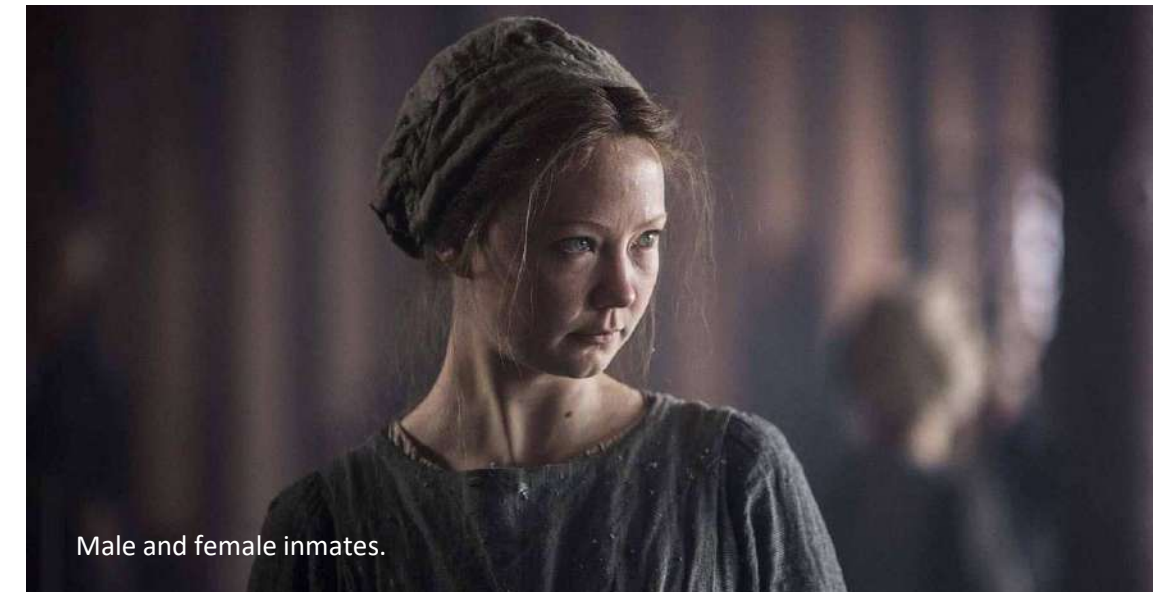
These storytellers can be projected images that appear and fade on the building fabric, they can also be part of triggered audios. Each one will be no longer than 1 minute. They can be triggered as visitors enter spaces. Visitors will enter each area and watch/listen to each one whilst exploring other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

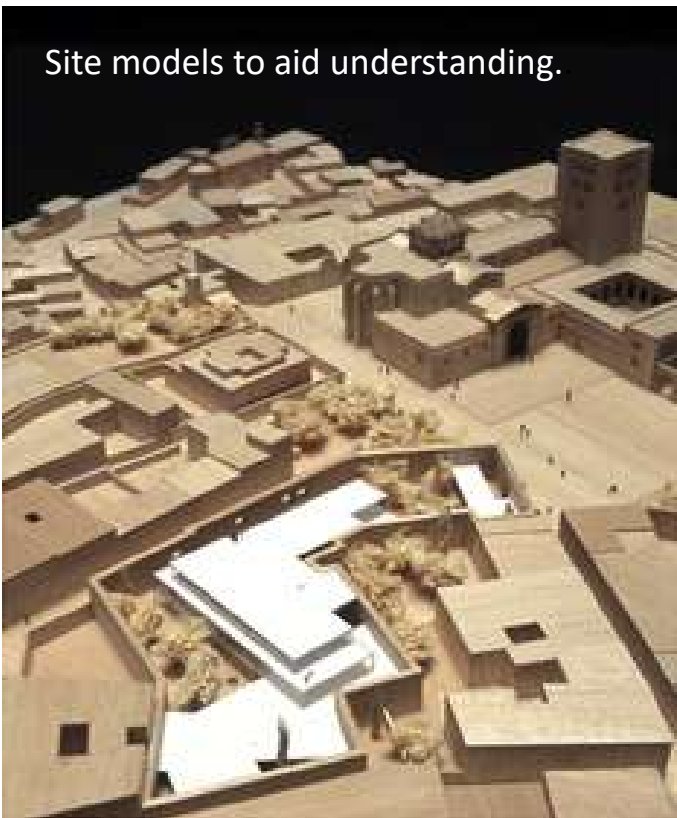
The images below show other types of interpretation which will be considered throughout the site.



Objects used as markers into stories



Audio points.



Site models to aid understanding.



Showcasing.



Living history activities and engagement.

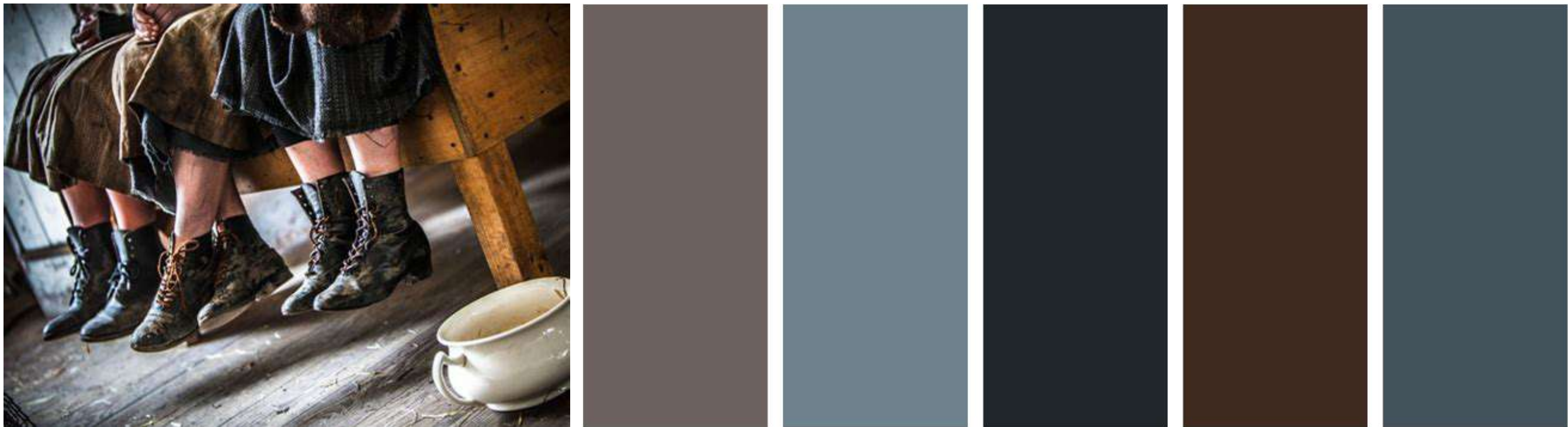


Discoverable interpretation.

11. Outline Graphic Approach

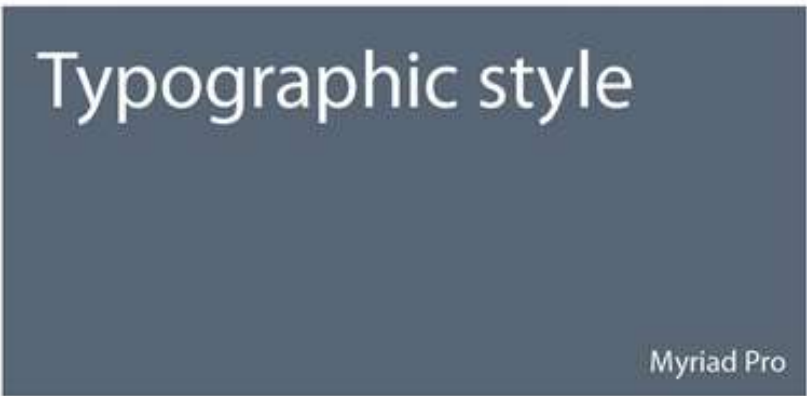
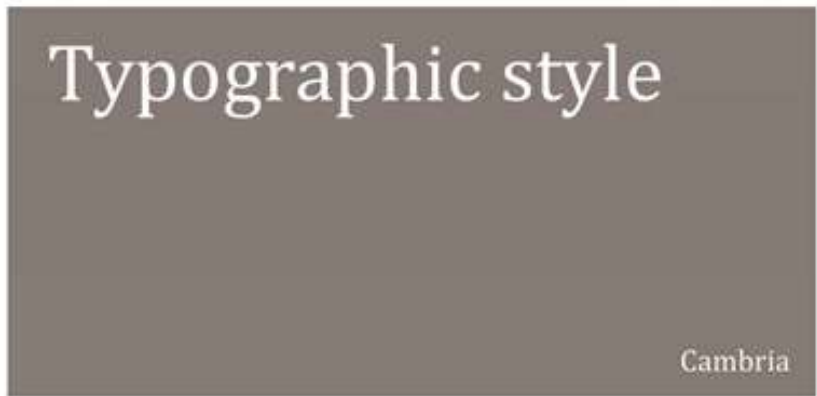
A simple graphic approach will sit comfortably within the building aesthetic.

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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APPENDIX C – Audience Finder Segments

Audience Finder survey data (taken from 19/20 visitor surveys) tells us that our key audience groups are those listed below. There are also a number of smaller audience groups where there is capacity to grow. We must consider how all these groups have been impacted by Covid-19 and target our marketing activity accordingly.

Audience group / %	Key characteristics	Covid-19 impacts	How to engage
Key audiences we plan to consolidate and increase			
Dormitory Dependables 21%	<ul style="list-style-type: none"> This group make up a significant proportion of arts audiences Dependable audience group Most live in suburban or small towns Prefer heritage activities alongside popular and traditional mainstream arts Often well-off mature couples or busy older families Cultural activity is an occasional treat or family/social outing rather than an integral part of their lifestyle 	<ul style="list-style-type: none"> Tend to live in suburban areas or small towns, so are based away from urban centres and less likely to be impacted by restrictions implemented after a return to the tier system However, while this group are regular visitors to heritage sites, they are motivated by the opportunity to socialise so may wait to attend with friends This group are also not big users of digital content, so may not engage with online materials or events 	<ul style="list-style-type: none"> A large proportion have children and are looking for family friendly activities Enjoy developing individual skills Keen to explore opportunities to learn and have a thirst for knowledge, so will respond to quality interpretation Motivators for arts activity tend to be relaxation, socialising and entertainment Broad financial means so require mixed pricing Not frequent attendees so respond to opportunities to try something new and time limited discounts Less likely to volunteer in an arts/heritage setting
Trips and Treats 21%	<ul style="list-style-type: none"> Have a wide range of leisure interests, but reasonably culturally active Tend to be financially comfortable and suburban Children range in ages, and include young people still living at home Prefer mainstream arts and popular culture like musicals and familiar drama, mixed in with days out to museums and heritage 	<ul style="list-style-type: none"> May have been home-schooling children so useful online content would appeal to them They will have missed seeing family, so opportunities for trips out with grandparents would be welcome 	<ul style="list-style-type: none"> Like large-scale annual or branded events, less likely to take risks on bookings Community or schools' outreach is effective Receptive to brand associations Want family friendly spaces and opportunities for socialising More likely to travel by car Looking for value for money and family pricing Look for street advertising, local newspapers and

	sites <ul style="list-style-type: none"> Led by children's interests and strongly influenced by friends and family 		radio, but social media is a key influence <ul style="list-style-type: none"> Annual events are a good entry point to further activity
Homes and Heritage 17%	<ul style="list-style-type: none"> Mature with conservative tastes Large proportion are National Trust members Enjoy classical music and amateur dramatics Not highly engaged – partly as they live in rural areas and small towns – but they do engage with local cultural activity Want activities to match their needs and interests, such as accessible day-time activities or content exploring historical events 	Info not available	<ul style="list-style-type: none"> Enjoy traditional and mainstream activity and the outdoors Working with heritage organisations, history associations or community networks supporting older single people create good entry or starting points Prefer day-time activity and don't like to travel Prefer traditional print marketing and brochures, group offers also appeal Not frequent attenders but will return if habit is formed
Commuterland Culturebuffs 17%	<ul style="list-style-type: none"> Affluent, higher managerial and professional occupations Keen consumers of culture, with broad tastes but lean towards heritage and traditional offerings Often mature families or retirees, living in leafy provincial suburbs or greenbelt comfort Willing to travel and pay for premium experiences Motivated by self-improvement, learning opportunities for older children, socialising Tend to be frequent attenders and potential donors Rank first for volunteering – 35% volunteer each year 	<ul style="list-style-type: none"> Have missed visiting arts and heritage attractions and will be keen to do so once restrictions allow As most of this demographic are aged 50 to 70, likely to have had the vaccine by April – June However, as a quarter of people in this group have a disability or underlying health condition, they may be more cautious in returning to venues 	<ul style="list-style-type: none"> Appreciate quality offer Membership of heritage organisations is high Creating an atmosphere conducive to socialising with friends is important (café/bar offer) Time is as important as money, discounting strategies less likely to be effective Will visit organisation's website Responsive to email marketing Interested in opportunities for participatory activities
Audience segments we plan to expand			
Up Our Street 7%	<ul style="list-style-type: none"> Often living reasonably comfortable and stable lives Engage with popular arts and entertainment and museums, also visit heritage sites Many are older and have some health issues 	Info not available	<ul style="list-style-type: none"> Risk averse, like popular and mainstream events Not highly active in the community but can be reached via local media and promotion through local shops, clubs etc. Enjoy the opportunity to have a drink with friends

	<ul style="list-style-type: none"> • Living on average or below average household incomes, so access in all its forms can be an issue • Characterised as modest in their habits and means, value for money and low-risk can be important factors in leisure decision making 		<ul style="list-style-type: none"> • Car ownership is low • Offers and low-cost tickets key • Opportunities for secondary spend, particularly around arts and crafts • Rely on word of mouth and recommendations from friends and family
Facebook Families 6%	<ul style="list-style-type: none"> • A younger, cash-strapped group living in suburban and semi-urban areas of high unemployment • Least likely to think themselves as arty, arts and culture generally play a very small role in the lives • Less than a third believe that the arts is important • Often go out as a family: cinema, live music, eating out and pantomime being most popular 	Info not available	<ul style="list-style-type: none"> • Looking for reliable products to entertain the kids, ideally free • To engage with anything more risky or modern would require outreach • Need products for teenagers or inter-generational families • Partnerships through schools or local family groups may be effective • Respond well to brand associations • Promotion through word of mouth and mainstream channels
Experience Seekers 4%	<ul style="list-style-type: none"> • Significant urban arts audience • Highly active, diverse, social and ambitious singles, couples and younger people engaging with the arts regularly • Often students, recent graduates and in the early to mid-stages of their careers • Live close to city centres, so have easy access to and attend a wide variety of arts and heritage • Interests cover mainstream, contemporary and culturally diverse offers • Culture at the heart of their social lives • Looking for new things to do and have disposable income for leisure activities • Digitally savvy, will share experiences through social media 	Info not available	<ul style="list-style-type: none"> • Like to try new things, their activity will cross artforms • Unusual activities or combinations of activities appeal to them • Targeted media, local listings and digital partnerships effective • Less likely to go for package or annual offers • Email, social media and web promotion key, including targeted Facebook ads • Likely to be Metro or Guardian readers • Respond to digital word of mouth/brand advocates • Place a high value on the arts