

Armistice: Legacy of the Great War in Norfolk

Visitor and Volunteer Evaluation



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Aims of the Evaluation

To provide a user-focused evaluation to analyse the *Armistice: Legacy of the First World War in Norfolk* exhibition's audiences in order to formulate a summative assessment of the value of a social history exhibition.

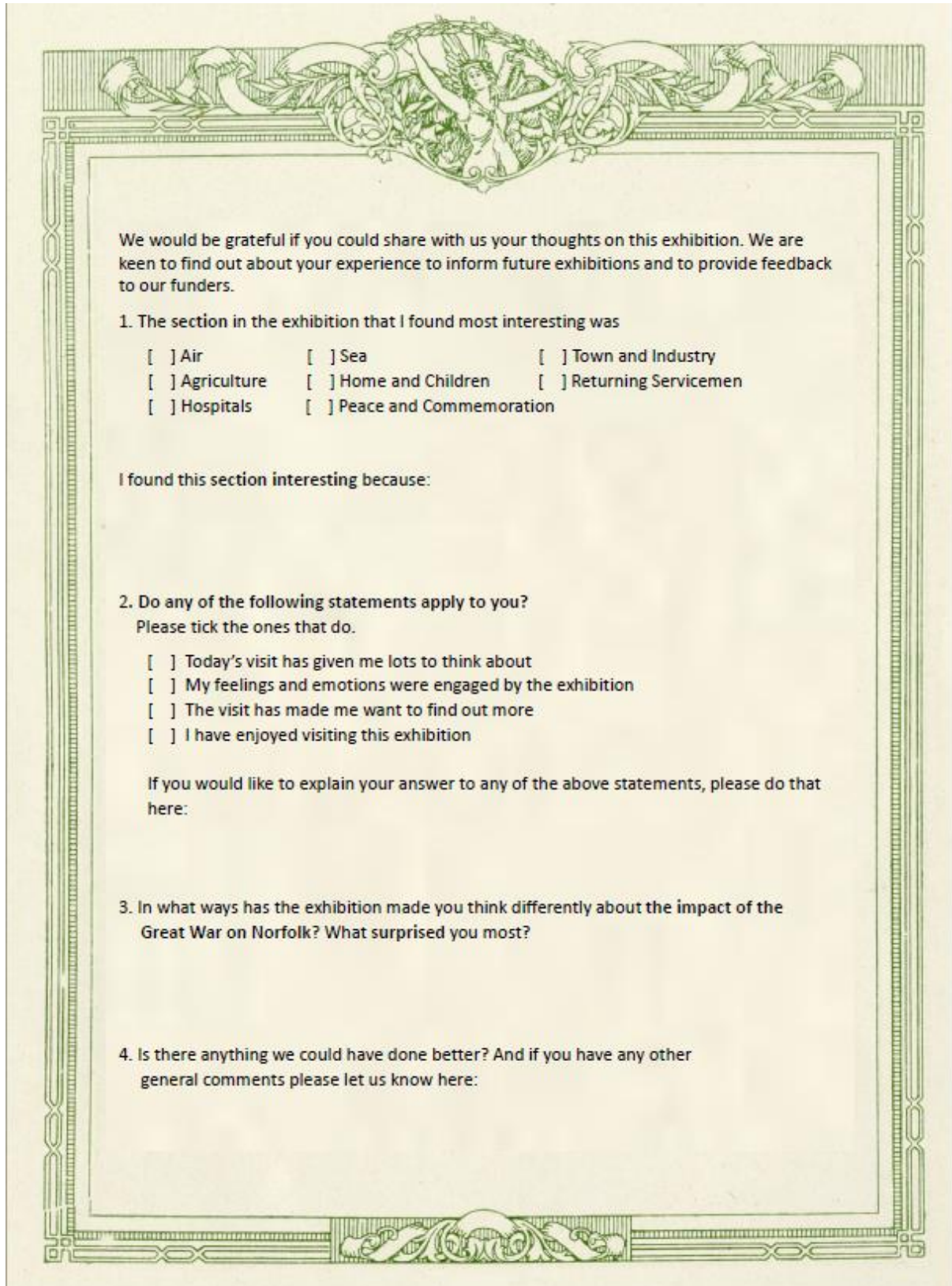
The evaluation will address:

- The museum visitors' willingness to participate in the evaluation.
- The exhibition response progression – by analysing the response rate from the weeks leading up to the Armistice centenary (October 20 – November 11) against those who visited in the exhibition's final months (November 19 – January 6).
- Engagement of museum visitors with local history, taking into consideration the number of local visitors.
- Level of enjoyment of the exhibition by the museum visitors through a favourite section voting poll.
- The emotional response to the exhibition, especially in conjunction to Paddy Hartley's *Papaver Rhoëas* Display.
- Evaluation of visitor usage of the interactive maps.
- Finding new audiences.

Methods of Evaluation Used

For the evaluation of the exhibition, two forms were used:

- A double-sided questionnaire:



We would be grateful if you could share with us your thoughts on this exhibition. We are keen to find out about your experience to inform future exhibitions and to provide feedback to our funders.

1. The section in the exhibition that I found most interesting was

<input type="checkbox"/> Air	<input type="checkbox"/> Sea	<input type="checkbox"/> Town and Industry
<input type="checkbox"/> Agriculture	<input type="checkbox"/> Home and Children	<input type="checkbox"/> Returning Servicemen
<input type="checkbox"/> Hospitals	<input type="checkbox"/> Peace and Commemoration	

I found this section interesting because:

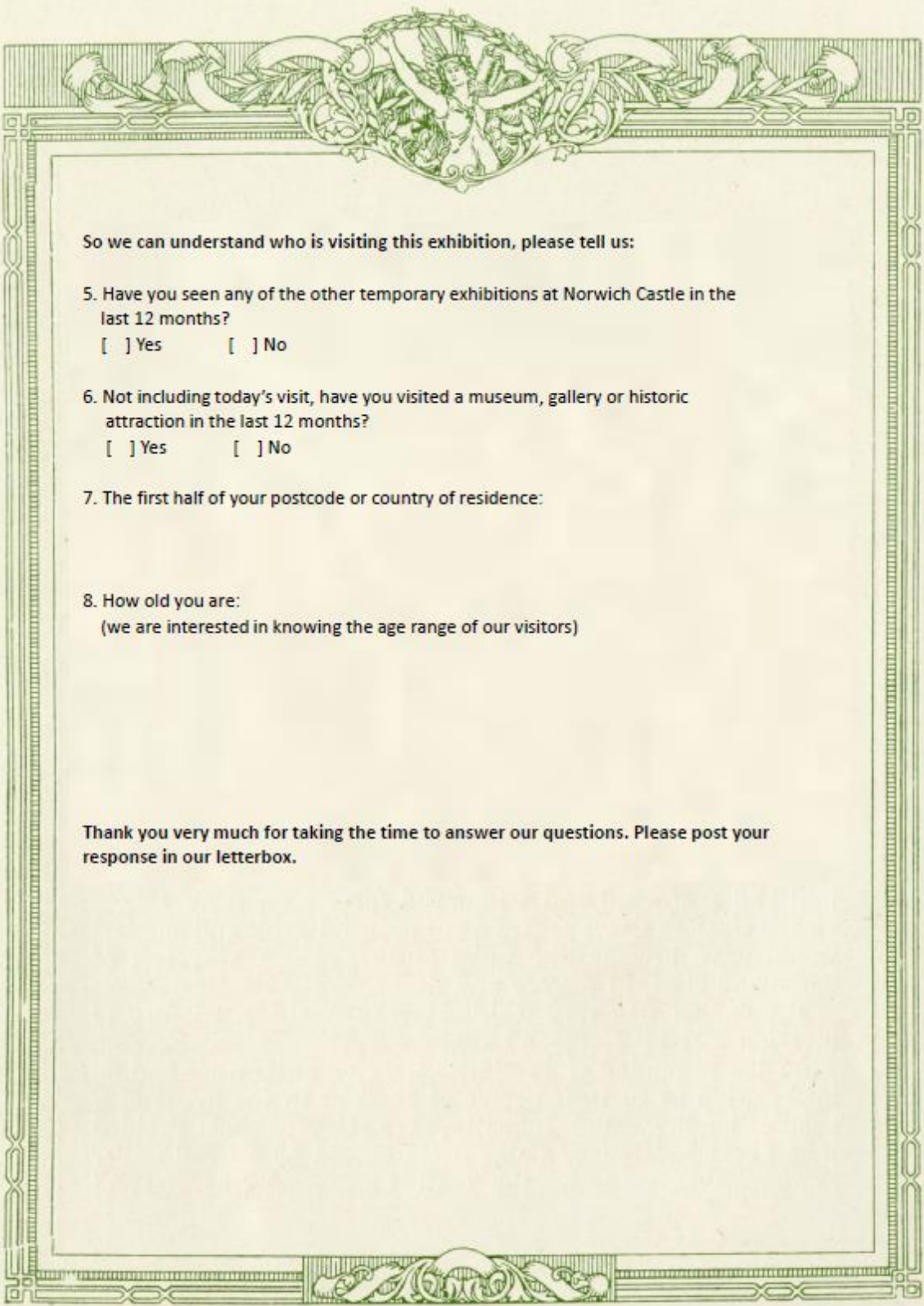
2. Do any of the following statements apply to you?
Please tick the ones that do.

<input type="checkbox"/> Today's visit has given me lots to think about
<input type="checkbox"/> My feelings and emotions were engaged by the exhibition
<input type="checkbox"/> The visit has made me want to find out more
<input type="checkbox"/> I have enjoyed visiting this exhibition

If you would like to explain your answer to any of the above statements, please do that here:

3. In what ways has the exhibition made you think differently about the impact of the Great War on Norfolk? What surprised you most?

4. Is there anything we could have done better? And if you have any other general comments please let us know here:



So we can understand who is visiting this exhibition, please tell us:

5. Have you seen any of the other temporary exhibitions at Norwich Castle in the last 12 months?

Yes No

6. Not including today's visit, have you visited a museum, gallery or historic attraction in the last 12 months?

Yes No

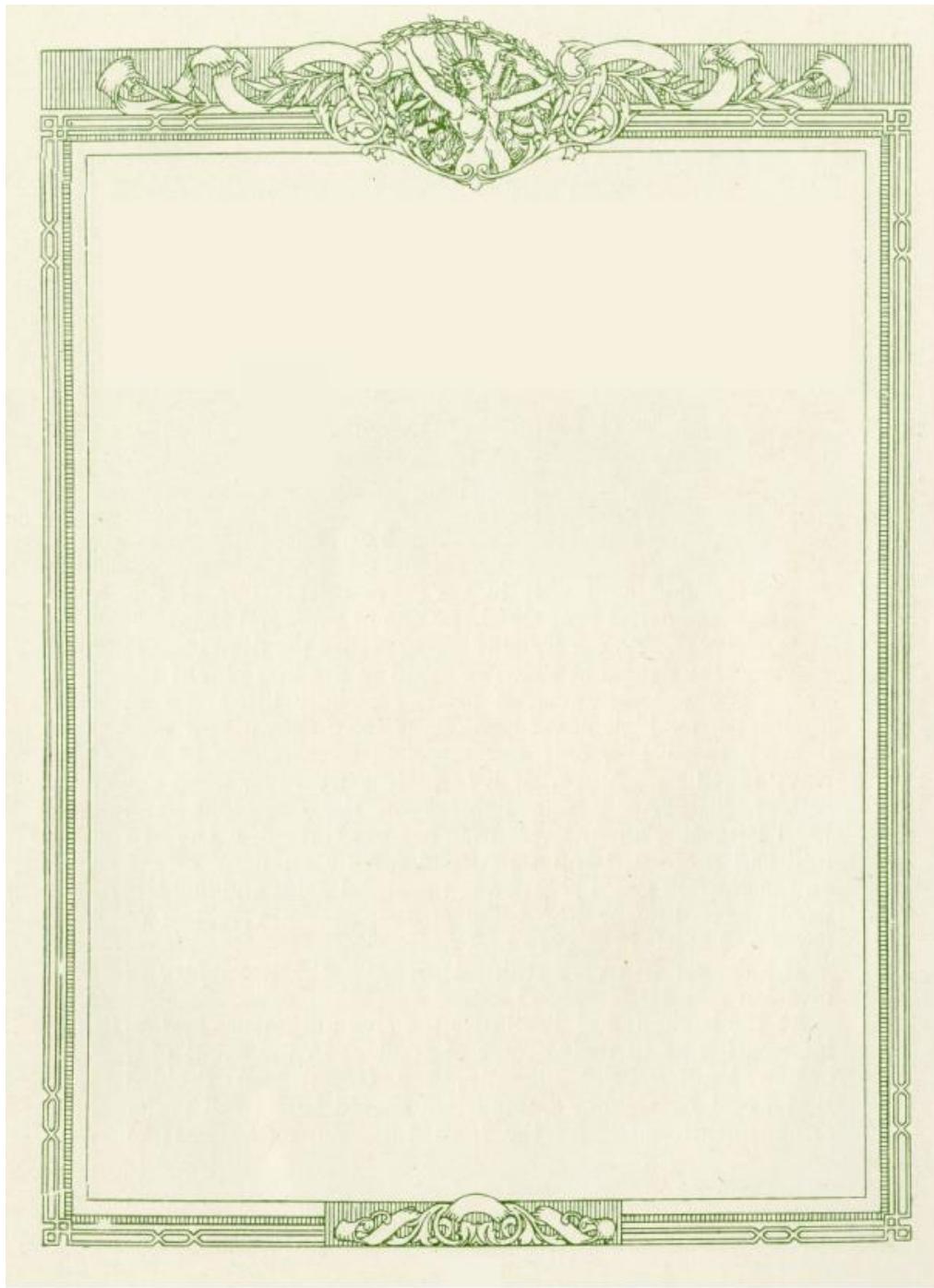
7. The first half of your postcode or country of residence:

8. How old you are:

(we are interested in knowing the age range of our visitors)

Thank you very much for taking the time to answer our questions. Please post your response in our letterbox.

- As well as a **blank comments sheet**:

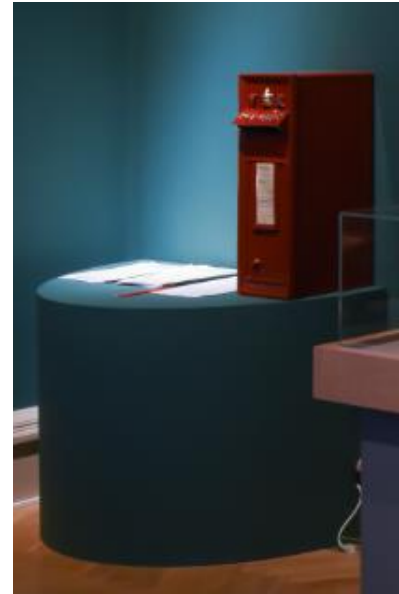


As one of the evaluation aims was to allow **visitors to share their emotional response to the exhibition**, the blank comments sheets were meant to provide an unrestricted medium for visitors to share their thoughts on the exhibition.

The Evaluation Space

The evaluation space was set up in the last gallery, **Peace and Commemoration**, opposite the *Papaver Rhoëas* contemporary art display by Paddy Hartley. The Peace and Commemoration gallery was chosen in order to prompt visitors to share their **emotional response** to the exhibition. The space was designated not just for evaluation, but as serving as a quiet, complete space as well.

We hoped the **locked letterbox** would encourage people to share their thoughts by providing a safe place to lock their responses away, where they are not left on display. Having a locked letterbox was especially important, since we were also collecting new entries for the **Memories of Servicemen book** and wanted the visitor's personal data to be secure. The label on the letterbox featured a fun fact of the number of daily postal deliveries decreasing from 6 to 4 a day at the outbreak of war. The text panel above the evaluation space encouraged visitors



to fill out the evaluation forms explain their importance to the museum.

Analysing the feedback overheard by fellow staff, some visitors found the comments letterbox hard to locate. This was mainly due to the fact that most temporary exhibitions at Norwich Castle position their evaluation stations on the left-hand side of the main door to the gallery, for visitors to fill out as they leave the exhibition. Although the idea of promoting a complete space in the back gallery promoted visitors to reflect on their emotions, we perhaps did not gather as many responses as we could have if the evaluation station was located at the exit to the galleries.

YOUR COMMENTS

Letters were the only way for families to contact their loved ones on the front. Use our letterbox to let us know what you think of the exhibition.

It is important for the Royal Norfolk Regimental Museum and Castle Museum to gather feedback from our visitors. Please take a few minutes to fill out our questionnaire and post it in the letterbox.

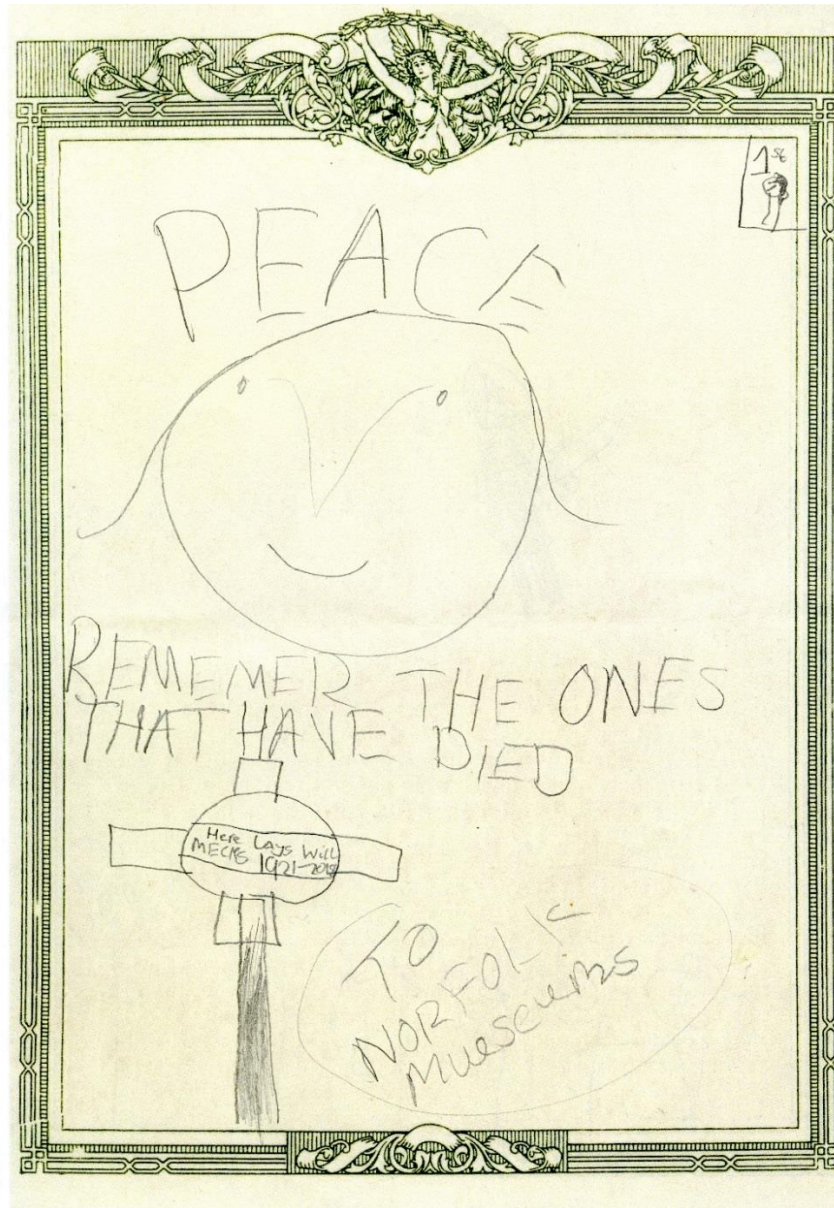
The impact of the Great War still resonates today and many people have a strong emotional response to it. Feel free to tell us about your response on the blank sheets.

If you would like your family story to be added to the Memories of Servicemen Book, fill out our Memories of Servicemen Form and post it in the letterbox.



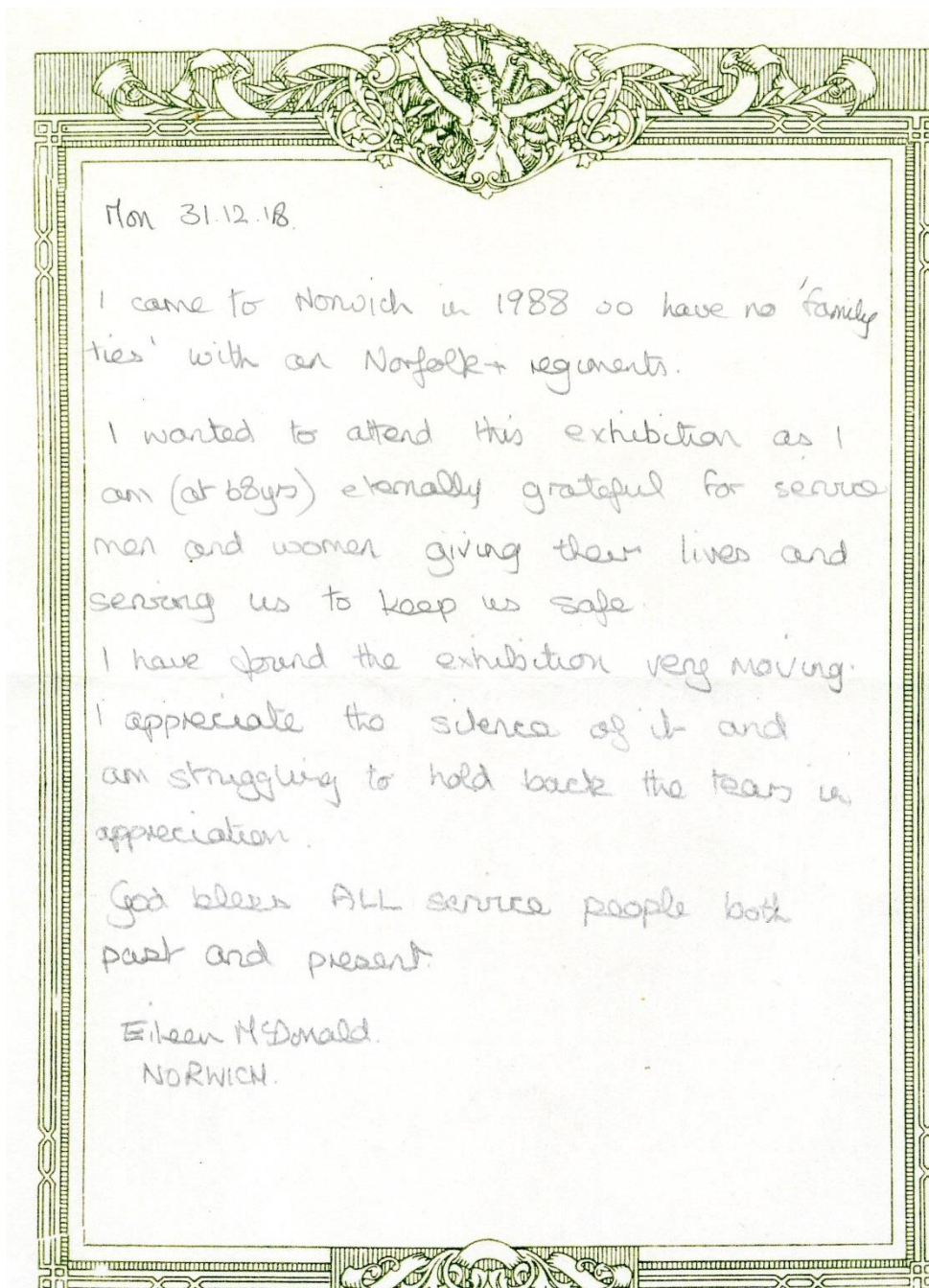
The Effect of the Evaluation Space on Visitor Response

Example 1: A letter from a young visitor



This blank evaluation form filled out by a child visitor is a good indication of the young visitor interacting and recognizing the purpose of the letterbox as indicated in the drawing of a stamp in the top right corner. The **Welborne Cross** and poppies were the most popular drawings. **Poppies were drawn 14 times**. Both the cross and the poppies were found in the last gallery, opposite the evaluation space, perhaps becoming the most popular objects to draw as they were readily set for the children to sketch. Also, drawing flowers is a popular doodle among children, therefore more children would be more comfortable and therefore inclined to draw a poppy rather than perhaps a torpedo.

Example 2: A letter from an adult visitor



The example above indicates that adults, as well as children were prompted by the blank sheet to write down their thoughts on the exhibition in **letter form**. This letter also mentions the most common theme in the letters from adults we received - an **emotional response** to the exhibition and the **acknowledgement of the sacrifice made by servicemen**

both past and present. Perhaps, the response above was influenced by the *Papaver Rhoeas* display and interpretation.

Other examples include people writing thank you letters to the museum staff. However, the letter-writing may have been encouraged by solely the letterbox. The blank forms themselves, resembling old-fashioned stationery, may have inspired people to voice their response in letter form.

Willingness to Engage with the Evaluation

A total of **33,128** visitors passed through Norwich Castle during the exhibition's run from October 20, 2018 to January 6, 2019. The exhibition was open for a total of **75 days**. The daily visitor average to the Castle including wedding guests for the months of November and December 2018 was **836**. Taking the ticket sales as the indicator of the number of visitors visiting the exhibition, the average number of visitors per day was **44** people.

- **193** visitors have completed the evaluation form.
- **149** visitors have chosen to use the blank forms to share their thoughts, out of which there were **74** sheets of doodles and unrelated comments.
- **16** completed Memories of Returning Servicemen forms.

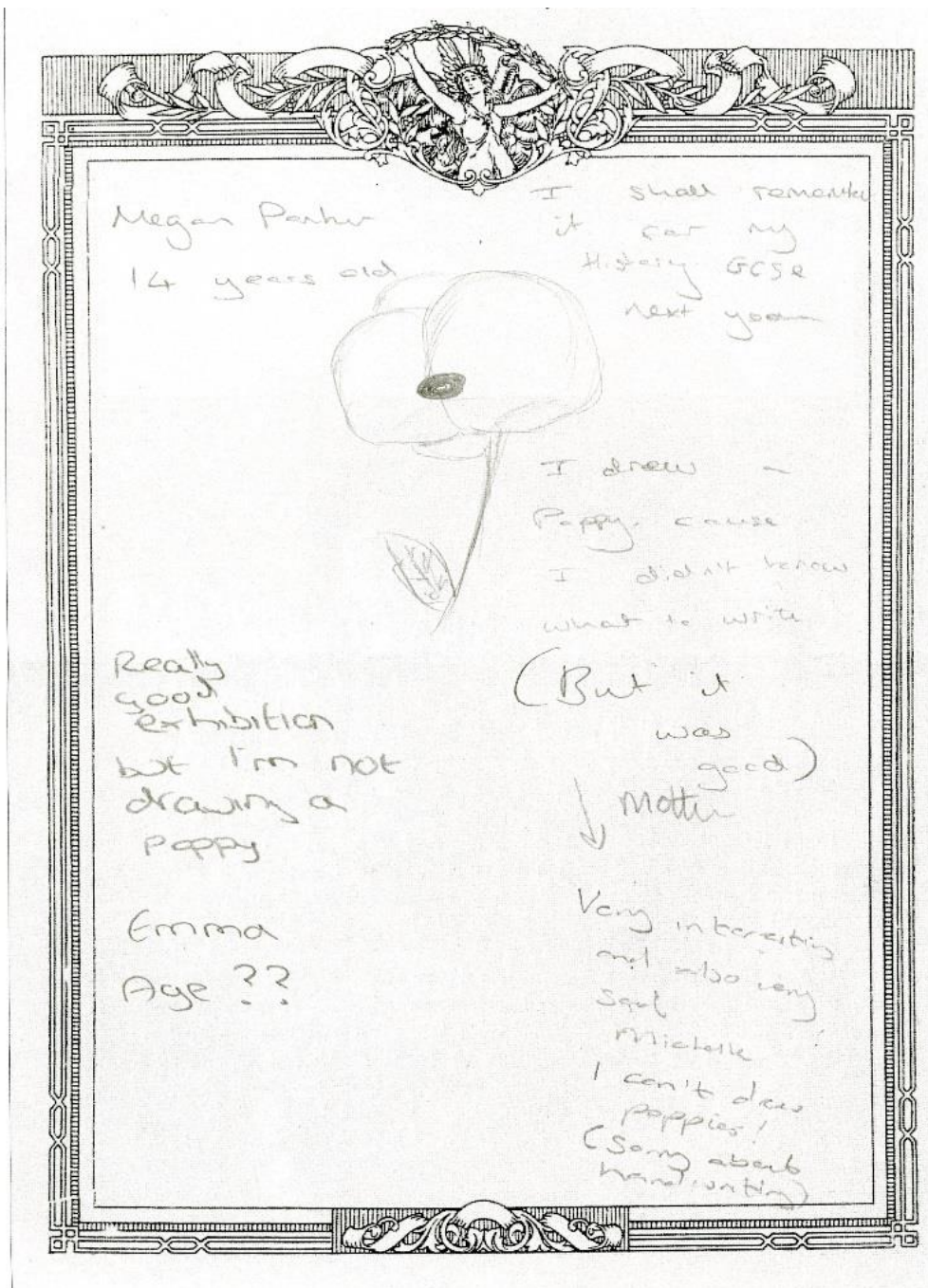
We gathered a total of **284** visitor responses.

Comparing the number of visitors to the number of evaluation forms that have been filled out, we can calculate that on average, only **0.9%** of the visitors spent the time to participate in the evaluation of the exhibition. Having spoken to the gallery invigilators, we found that many visitors spoke to them about their thoughts on the exhibition. These visitors would have not necessarily have filled out an evaluation form. In order for these responses to be counted, perhaps it would be a good idea to in the future introduce a form of a **visitor response record booklet** in the front of house binder for the visitor services staff to record their interaction with the public.

The low number of visitors who participated in the evaluation must be considered when treating the findings of this evaluation, i.e. they are not necessarily a representative statement of all the visitors' thoughts in general about the exhibition.

A Family Group Evaluation

Two families chose to share their thoughts on the exhibition together, on one blank letter form. This suggests that perhaps it would be useful to **explore modes of evaluation where the response of whole groups of visitors**, such as family groups, are evaluated. The family form would have to be introduced alongside a questionnaire for lone visitors. The **family form** could increase the **exhibition's element of being interactive**, as whole families could participate in filling them out.



Ages of Evaluating Visitors

25% of the visitors filling out the form did not indicate their age. A total of **152** visitor ages was recorded.

Considering only the evaluation forms with recorded ages of the visitors, **71%** of the visitors were either **under 20** or **over 61**.

Visitors in the **61 to 70 age bracket** were most likely to fill out the evaluation forms, completing **24%** of the forms.



It can therefore be concluded, that in the case of the *Armistice* exhibition, adolescent and elderly visitors were most likely to complete an evaluation form.

Exhibition Progression

Analysing the breakdown of the number of forms completed by week, on average, more forms were completed in the weeks leading up to Remembrance Sunday (24 per week). In general, the Castle Museum had more visitors in weeks leading up to Remembrance Sunday, averaging **4,099** visitors a week, compared to the **2,481** weekly average for the weeks after Remembrance Sunday. However, the **most evaluation forms (30)** were filled out in the **final week of the exhibition when 3,212** visitors came through Norwich Castle. It can therefore be concluded that although on average, more visitors were more willing to engage with the evaluation in the weeks prior to Remembrance Sunday, it should not be considered as a rule, as **most evaluation forms for one week were filled out during the final week of the exhibition's run.**

Week	Number of Forms Filled Out	Total Number of Visitors in Castle
Opening weekend Oct. 20-21	9	978
Week 1 Oct. 22-28	32	5,614
Week 2 Oct. 29-Nov. 4	19	3,627
Week 3 Nov. 5-11	22	3,028
Pre-Remembrance Sunday Tally:	82 (average: 24 pw)	13,277 (average 4,099 per week)
Week 4 Nov. 12-18	17	3,011
Week 5 Nov. 19-25	17	2,564
Week 6 Nov. 26-Dec. 2	16	2,508
Week 7 Dec. 3-9	10	2,500
Week 8 Dec. 10-16	3	1,833
Week 9 & 10 - Christmas Dec. 17-30	18	4,223
Week 11 – Final Dec. 31-Jan. 6	30	3,212
Post-Remembrance Sunday Tally:	111 (average: 14 pw)	19,851 (average 2,481 per week)

Local Visitors and Engagement with Local History

A total of **193 visitors** filled out the survey form.

61% of them indicated that they lived in Norfolk.

27% of them failed to indicate their postcode.

The third question on the questionnaire asked:

3. In what ways has the exhibition made you think differently about **the impact of the Great War on Norfolk**? What **surprised** you most?

56% in total visitors surveyed wrote a comment in this section

Out of which:

- **70%** indicated they were from Norfolk
- **13%** indicated they travelled in from outside of Norfolk
- **17%** did not specify their postcode

More than half of the surveyed visitors **indicated engagement with local history.**

The common themes featured in these answers (in bold) and example quotes were:

- 'The immediacy of the place where I live in its context'
Surprise about the role of Norfolk during the First World War.
- 'The impact of individual families and the numbers that were affected long-term'
Recognition of how the War impacted individuals.
- 'hadn't quite realised all the industry that went on - the diversification of factories and the use of women'
The role of Norfolk's industry and women's history.

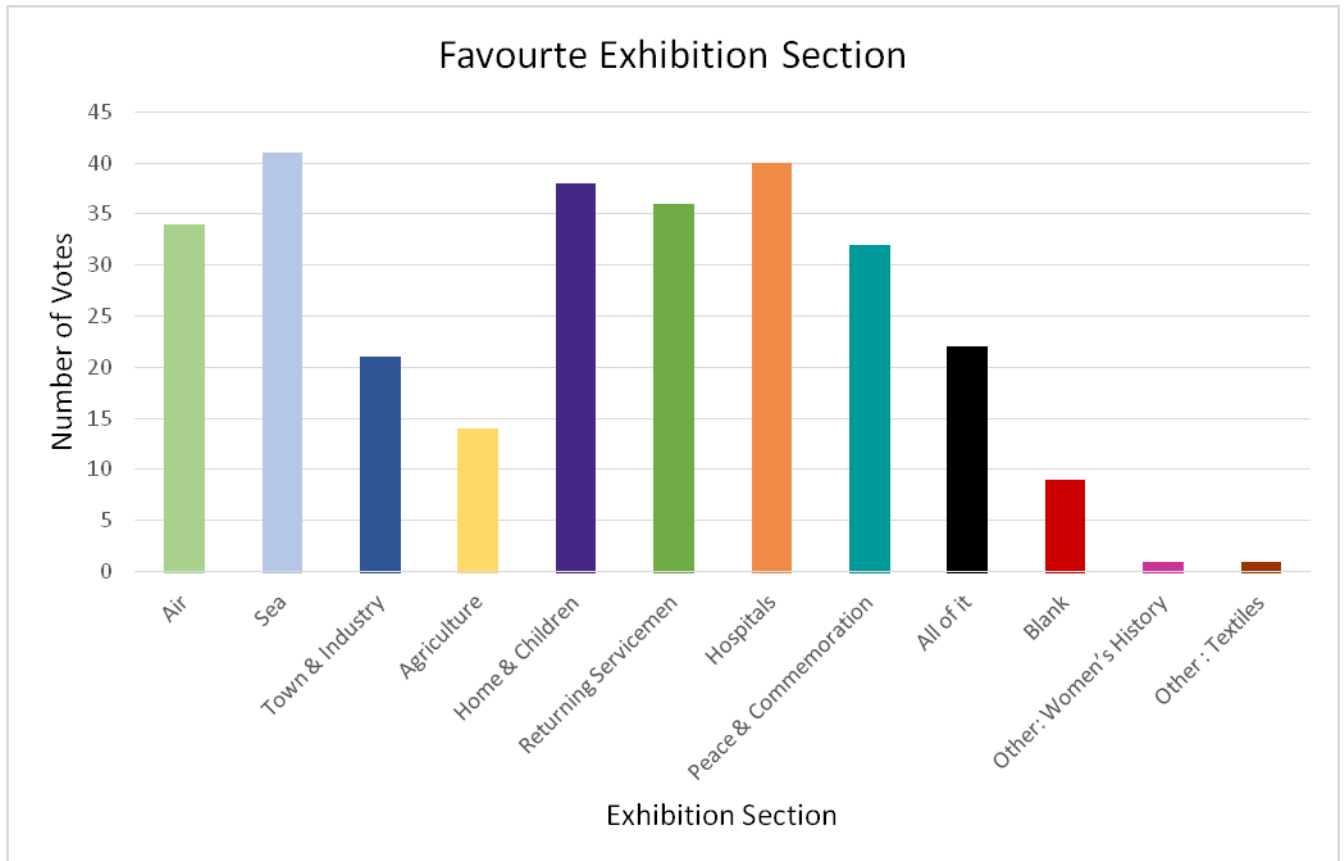
It can therefore be concluded that visitors in general were surprised about how much the War affected civilians in Norfolk and the extent to which the county was integral to the war effort, especially through the changes in industry – in manufacturing for the war effort and in the involvement of women in the workforce.

40% of survey respondents ticked the box **indicating that they would like to learn more**, indicating that the exhibition managed to spark the **interest of 77 visitors to learn more about Norfolk in the First World War.**

Measuring Visitor Enjoyment

67% of responding visitors checked the box indicating that they had enjoyed the exhibition.

Another way the evaluation assesses visitor enjoyment is through a poll of choosing a favourite section from the exhibition:



A total 184 visitors cast their votes for their favourite section.

280 votes, as: 71 voted for more than one section, out of which 22 voted for all sections

- **200** voted for **one** section
- **71** voted for **more than one** section out of which **22** voted for **all the** sections
- Only **9** did not vote for a favourite section
- **2** visitors chose "other":
 - **Textiles** – Costumes formed the centre display



- **Women's History** – a major reoccurring theme in the exhibition

Visitors quoted a number of reasons for choosing the section as their favourite. The most reasons were:

- **Impact on civilian lives** – visitors indicated interest in personal stories and how the war affected ordinary civilians, with 'real life' examples, especially when it came to choosing Home & Children and Returning Servicemen as their favourite section.
- **Personal connection** – through family or themselves working in the trade relating to the section, such as a hospital, or having an interest in the section such as one visitor noting that they 'have dived the wrecks SS Vera & SS Rosalie many times'
- **Models** – when choosing the Air and Sea sections
- **Interesting** – Younger visitors tended to give the reason of their section being 'interesting' or because they 'liked' the area the section covers, such as 'I like sea'.

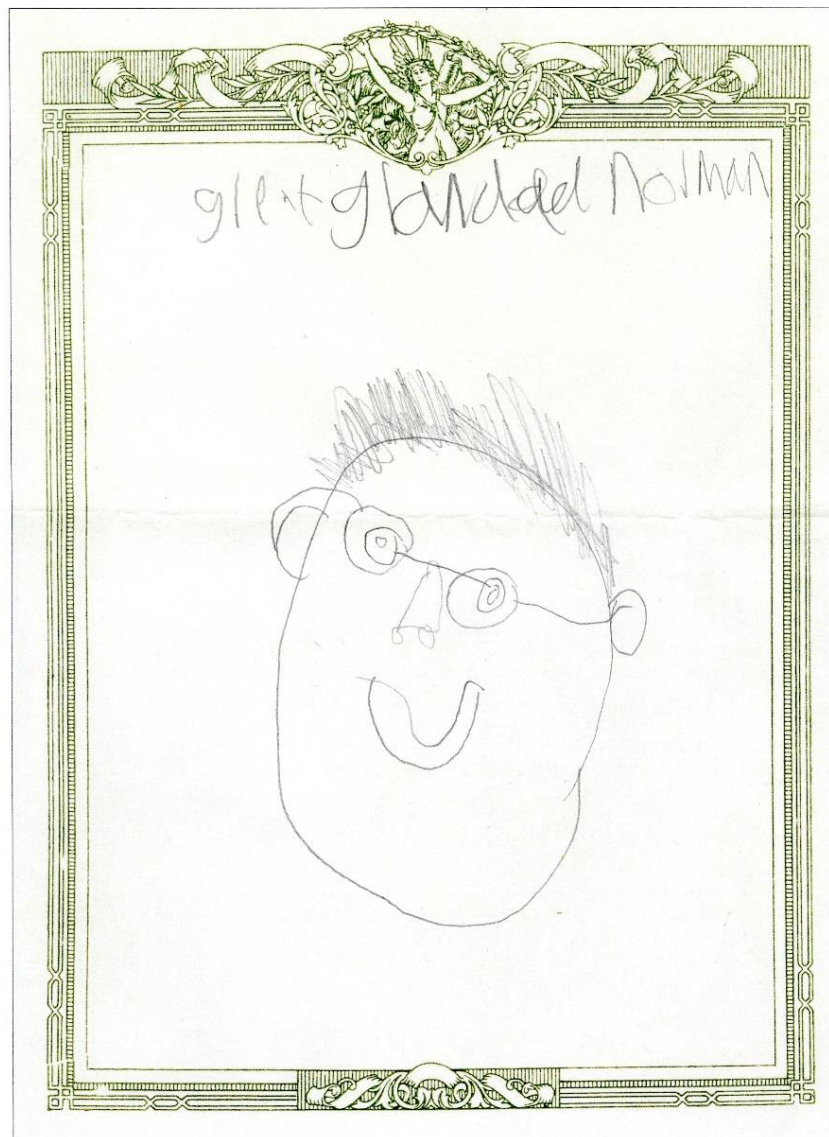
Visitors who chose the **Air** and **Sea** sections quoted models for the reason of choosing the sections as their favourite. Surprise at the vulnerability of Norfolk was also quoted, as well as the personal connection of family stories. Visitors who chose the **Town & Industry** section recognized how the change in the output of wartime manufacturing had an impact on civilians' life. Those voting for **Agriculture** appreciated the fact that the exhibition did not focus solely on cities, as well as helping them relate to the civilians, with 'real life' examples. The **Home & Children** section proved to be the most relatable, with visitors recognizing the section giving a 'human face' to the exhibition. Visitors who chose **Returning Servicemen** as their favourite section recognized that this is an unrepresented area of history, as well as appreciating the individual personal stories of the ex-servicemen featured. The **Hospital** section proved emotionally engaging, several visitors choosing the section due to a personal connection, of having themselves worked in a hospital. A fascination with Edith Cavell was also quoted as one of the reasons for choosing the section. Visitors who chose the **Peace and Commemoration** section quoted remembering the sacrifice for their reason of voting for the section. Poppies were also quoted as a highlight of choosing the section. One person felt that this section made them feel most connected to the experience of war.

Analysing the reasons visitors gave for choosing their favourite sections, the fact that the Home & Children, Returning Servicemen and Hospital sections were very popular and that

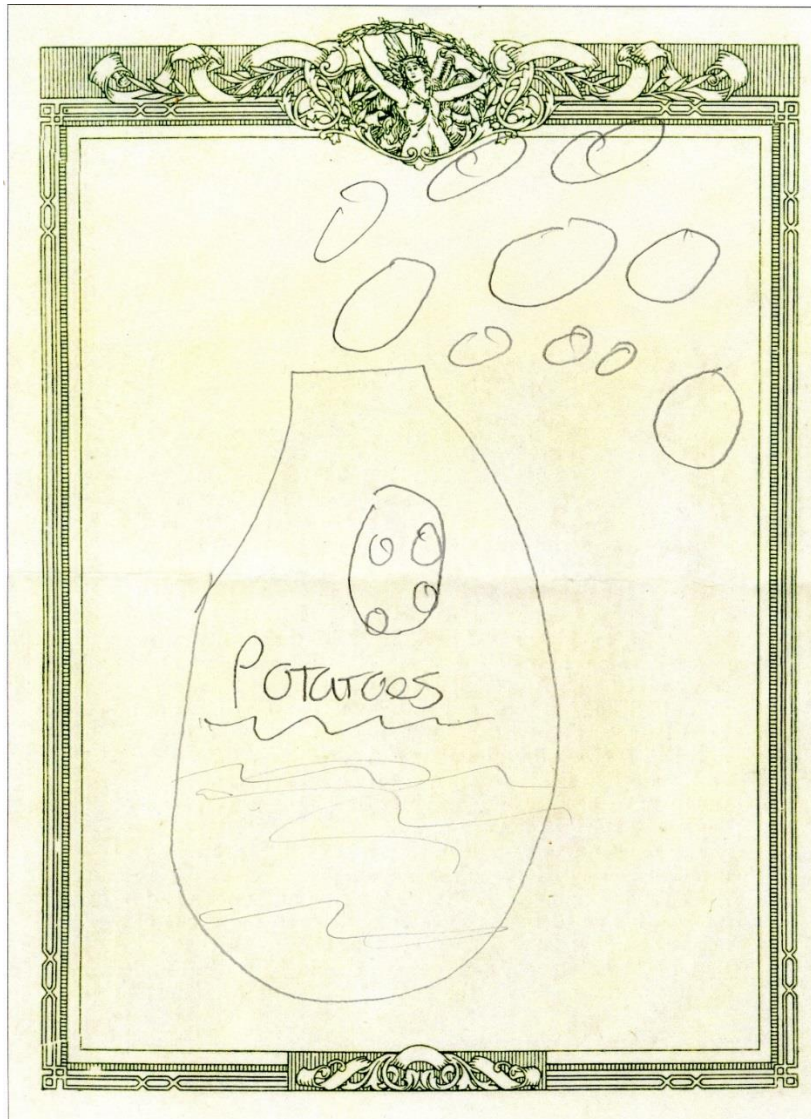
56% of the visitors indicated that the exhibition made them think differently about the impact of the Great War on Norfolk suggests that the exhibition did manage to engage the visitors with local social history, many visitors stating that the personal stories featured in the exhibition made the exhibition more relatable.

Young visitors making a personal connection

Five young visitors drew **servicemen**. This was a mixture of the generic fighting soldier and a more personal reflection, as illustrated here in the portrait of 'great grandad Norman'. A corresponding 'Memories of Returning Servicemen' form was also found, however it gave no further details on Norman. The portrait may be interpreted as the young visitor making a **personal connection** with what they saw in the exhibition.



The Problem with Interpreting Young Visitors' Responses



The image above could be interpreted in a number of ways. Given that the *Armistice* exhibition did include a section on **Agriculture** the drawing could be seen as a reflection on the provided information. However, **taken out of the context** of the exhibition, the image is just that – a sack of potatoes, with **no indication of any exhibition-related reflection**. A way to improve our understanding of young visitors' drawings would be to **actively monitor the evaluation space** and converse with the young visitors as they draw, to gain a fuller understanding of the ideas behind the drawings.

In total, we received 149 responses on blank evaluation forms and written over Returning Servicemen Forms:

- **14** were from **adults**
- **135** were from **children** (**74** of which consisted of **doodles** and **unrelated comments**)

Measuring the Emotional Response

54% of the participating visitors surveyed ticked the box indicating that their feelings and emotions were engaged by the exhibition. In other sections of the evaluation, visitors used phrases such as: **‘emotionally engaging’** (emotions were mentioned in the comments of 4 visitors) or **‘moving’** (used by 6 visitors) to describe the exhibition.

One element of the exhibition that proved to generate a lot of emotional response and split the visitors in terms of its tactfulness was Paddy Hartley’s *Papaver Rhoëas* display.



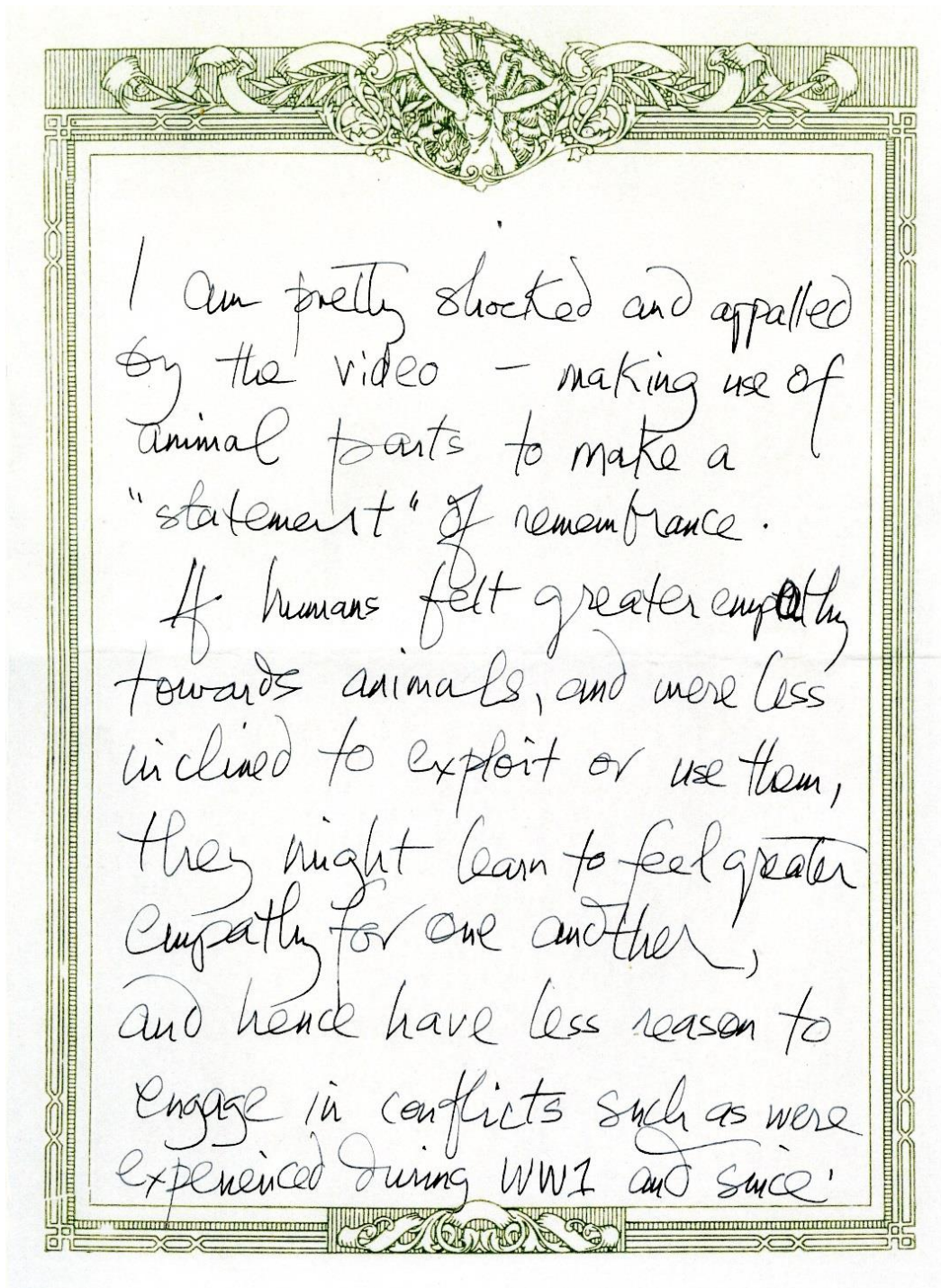
Nature of Response	Tally	Ages Known	Known Age Average*
Positive	9	72, 35	54
Neutral	1	74	74
Negative	9	69, 55, 61	85

* This excludes samples where the age was not specified.

Analysing the comments the following conclusions can be drawn:

- **Age should not be seen as a decisive factor** for the nature of the response, as most visitors (13) did not list their age on the form.
- The **negative comments** seem to be centered around the concern about the **welfare of the lambs**.
- The **positive comments** focus on the **beauty** of the installation, at the same time however, they acknowledge the **symbolic meaning of slaughter/sacrifice**.
- One visitor saw the poppies as an **‘attachment’** to the exhibition, not an integral part – ‘I did not like the attached exhibition of poppies using lamb's parts.’ Another visitor noted that they felt that the poppies were **‘not appropriate.’**
- The *Papaver Rhoëas* display seems to have proved **popular with the younger audience**, poppies being represented **14 times in children’s drawings**, more than any other object of topic from the exhibition.

Some visitors felt strong enough about the *Papaver Rhoeas* display that they continued their complaint on the blank forms:



The above example shows that the blank evaluation forms served not only as a blank canvas for children's drawings and a prompt to write a letter, but also as an **additional space to express any strong feelings stirred up by the exhibition.**

Evaluation of the Interactive Maps

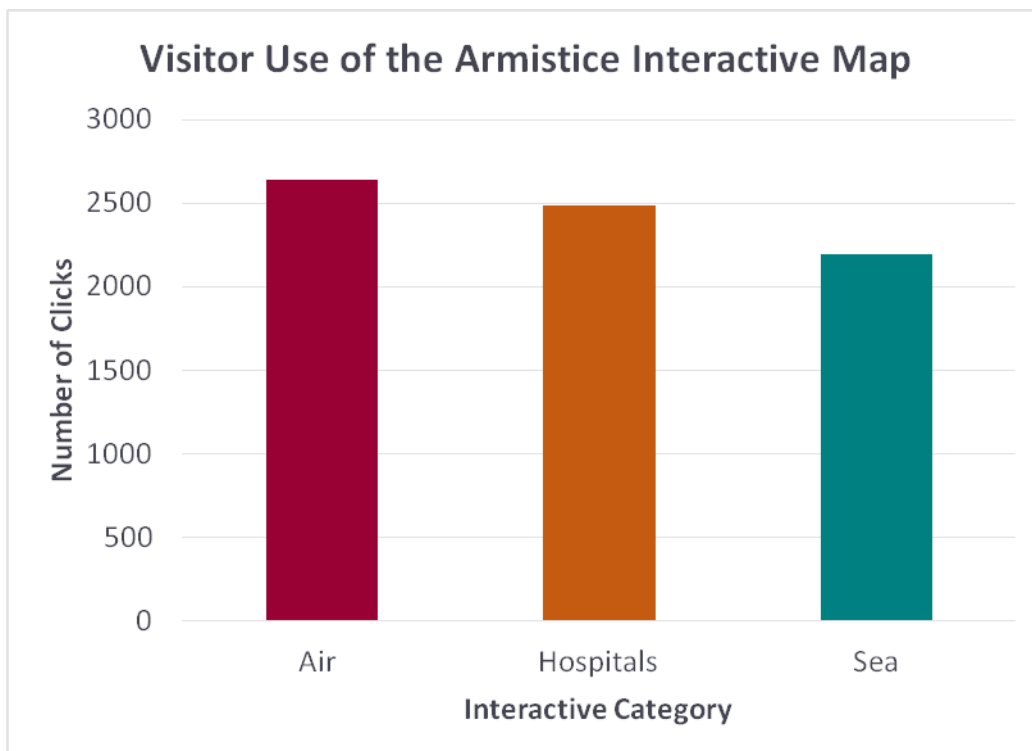
Interactive Maps

The *Armistice* exhibition included an interactive, standalone touch screen featuring three maps:

- **Hospitals in Norfolk** during the First World War – showing the locations of all the auxiliary and war hospitals, as well as convalescent homes in Norfolk.
- **Pill boxes and ship wrecks in Norfolk** – a map illustrating the pill box defences and ship wrecks along the Norfolk coast during the First World War
- First World War **airfields in Norfolk**



Interactive Usage Analysis



Interaction with all three maps featured on the interactive was evenly spread, all sections reaching over **2,000** clicks. The map of Airfields proved most popular.

In order to assess the level and **nature of the visitors' interaction with the interactive maps**, the number of interactions with the screen in a session is outlined below:

Number of Maps Opened in a Session	Number of Visitors*
1	3,865
2	1,953
3	807
4	316
5	134
6	68
7	45
8	25
9	23
10	14
11	11
12	9
13	9
14	9
15	7
16	6
17	5
18	3
19	4
20	1

*Each recorded new session is counted as a new visitor

Throughout the duration of the exhibition, out of the total of **7,314** new sessions started on the interactive map touch screen, **3,449** visitors interacted with more than one than one map. However, **3,865** people did only **look at one map**, which suggests they may have only been interested in one particular section.

The interactive screen was set up with the intention of enabling visitors to explore what happened on the home front during the First World War in their local area, through exploring all three interactive maps.

The fact that a large portion of the visitors ended their viewing session after looking at just one section, suggests their search was to a large extent **interest-based**. For example, if someone was interested in aeroplanes, they would just look at the airfield map. Limited time and visiting with young children may have also been factors in the limited viewing time.

Perhaps next time, a sign can accompany the interactive to encourage visitors to search for their home village or town in the different sections.

Problems with the analysis method

Although being able to derive statistics from the use of the interactive, is a good way to measure the visitors' nature of interaction with the maps, and therefore evaluate its success, the **reliability of these statistics must be considered**. The number of interactions was counted from every new session started, each new session being counted as a new visitor. It is possible that multiple visitors used the interactive in one session.

Finding New Audiences

The evaluation form assessed how many visitors have been to previous temporary exhibitions at the Norwich Castle Museum.

	Been to previous exhibitions	Visited a historical building/museum in the last 12 months
Yes	111 (58%)	143 (74%)
No	41 (21%)	11 (6%)
N/A	40 (21%)	39 (20%)
Unsure	1 (0.5%)	

6% of the surveyed indicated that they have not visited a museum, gallery or historic attraction in the last 12 months.

21% surveyed indicated that the *Armistice* exhibition was the first temporary exhibition they have seen in the Norwich Castle Museum in the last 12 months, indicating that they have not been to see the following temporary exhibitions:

The Paston Treasure: Riches and Rarities of the Known World – Summer 2018 (a fine art exhibition)

Norwich Castle: The Square Box on the Hill - 10 February 2018 - 3 June 2018 (an exhibition heavily based on art and architectural drawings of Norwich Castle)

Rembrandt: Lightening the Darkness - 21 October 2017 - 7 January 2018 (an art exhibition, with a family-friendly approach)

Unlike the other exhibitions, the *Armistice* exhibition was mainly a **social history** exhibition with a **local scope**. The interactive map screen especially was meant to encourage visitors to explore what was happening in their specific town or village during the First World War.

The time of year of the exhibition’s run must also be considered. The *Rembrandt* exhibition was more popular in visitor numbers than *Armistice* was, the two exhibitions proving to be the most popular in the last decade. **Therefore, it is possible that the time of year the exhibition was on, was a decisive factor on the popularity of the exhibition.** However, other factors such as marketing and the subject matter of the exhibitions should also be considered.

What could have been Done Better?

Type of comment	Total	Percent of Visitors
More/different exhibition content	22	11%
<i>Papaver Rhoëas</i> poppy display complaint	6	3%
Exhibition specific ex: low light	12	6%
Errors in exhibition content	1	.5%
Other criticism	3	2%
Good as it is	52	26%
Other comment	4	2%
Blank	97	49%

100 (61%) of visitors responding to the survey commented in the ‘**what could have been done better**’ section.

49% of responding visitors did not leave a comment in the section.

44% criticized the exhibition:

- **11%** of the criticisms were **exhibition content related**, pointing out that different or more information should have been included in the exhibition or asking for different content should have been included, such as more auditory material.
- **6%** of the criticisms were **exhibition space related**, for example commenting on the low light levels and the malfunction of one of the digital screens.
- **3%** of the criticisms were ***Papaver Rhoëas* poppy display** related.
- **.5%** translating to one visitor pointed out an **error in the exhibition content**.
- **2%** were **other criticisms**, such as one visitor commenting that ‘everything’ could have been done better.

More than half, **52%** thought the exhibition was **good as it was** and claimed they would have not changed anything.

Summary of the Evaluation Conclusions

The museum visitors' willingness to participate in the evaluation.

- We gathered a total of **361** visitor responses.
 - **193** visitors have completed the evaluation form.
 - **149** visitors have chosen to use the blank forms to share their thoughts, out of which **74** were of doodles and unrelated comments.
 - **16** completed Memories of Returning Servicemen forms.

The informal, internal gallery space people counters figure for the Armistice exhibition come out as **33,128** bringing the average number of visitors per day up to **44** people.

On average, only **0.9%** of the visitors who came through the *Armistice* galleries spent the time to participate in the evaluation of the exhibition.

25% of the visitors filling out the form did not indicate their age. A total of **152** visitor ages was recorded.

Considering only the evaluation forms with recorded ages of the visitors, **71%** of the visitors were either **under 20** or **over 61**.

Visitors in the **61 to 70 age bracket** were most likely to fill out the evaluation forms, completing **24%** of the forms.

The exhibition response progression – by analysing the response rate from the weeks leading up to the Armistice centenary (October 20 – November 11) against those who visited in the exhibition's final months (November 19 – January 6).

More forms were completed in the weeks leading up Remembrance Sunday (24 per week). Norwich Castle Museum averaged **4,099** visitors a week in the time leading up to Remembrance Sunday, compared to the **2,481** weekly average for the weeks after Remembrance Sunday.

Although on average, more visitors were more willing to engage with the evaluation in the weeks prior to Remembrance Sunday, it should not be considered as a rule, as **most**

evaluation forms for one week (30) were filled out during the final week of the exhibition's run.

Engagement of museum visitors with local history, taking into consideration the number of local visitors.

A total of **193 visitors** filled out the survey form.

More than half (56%) of the surveyed visitors indicated engagement with local history answering the question that the exhibition made them think differently about the impact of the Great War on Norfolk.

Out of which:

- **70%** indicated they were from Norfolk
- **13%** indicated they travelled in from outside of Norfolk
- **17%** did not specify their postcode

Visitors in general were surprised about how much the War affected civilians in Norfolk and the extent to which the county was integral to the war effort, especially through the changes in industry – in manufacturing for the war effort and in the involvement of women in the workforce.

77 of survey respondents (40%) ticked the box **indicating that they would like to learn more about Norfolk in the First World War.**

Level of enjoyment of the exhibition by the museum visitors through a favourite section voting poll.

67% of responding visitors checked the box indicating that they had enjoyed the exhibition.

A total of 184 visitors voted for their favourite section. 71 voted for **more than one section** out of which **22** voted for **all the sections.**

The **Sea** section proved most popular with 41 votes. Visitors who chose the **Sea** section quoted models, surprise at the vulnerability of Norfolk was also quoted, as well as the personal connection of family stories. The runner up section were: **Hospitals (40)**, **Home & Children (38)** and **Returning Servicemen (36)**. The popularity of these sections combined with the fact that **56% of the visitors indicated that the exhibition made them think**

differently about the impact of the Great War on Norfolk, suggests that the exhibition did manage to engage the visitors with local social history, many visitors stating that the personal stories featured in the exhibition made the exhibition more relatable.

The emotional response to the exhibition, especially in conjunction to Paddy Hartley's *Papaver Rhoëas* Display.

54% of the participating visitors surveyed ticked the box indicating that their feelings and emotions were engaged by the exhibition.

One element of the exhibition that proved to generate a lot of emotional response and split the visitors in terms of its tactfulness was Paddy Hartley's *Papaver Rhoëas* display.

Analysing the comments about the art display the following conclusions can be drawn:

- **Age should not be seen as a decisive factor** for the nature of the response, as most visitors (13) did not list their age on the form.
- However, the display seems to have proved **popular with the younger audience**, poppies being represented **14 times in children's drawings**, more than any other object of topic from the exhibition.
- The **negative comments** seem to be centered around the concern about the **welfare of the lambs**.
- The **positive comments** focus on the **beauty** of the installation, at the same time however, they acknowledge the **symbolic meaning of slaughter/sacrifice**.
- One visitor saw the poppies as an **'attachment'** to the exhibition, not an integral part
- Another visitor noted that they felt that the poppies were **'not appropriate.'**

Evaluation of visitor usage of the interactive maps.

The interactive screen was set up with the intention of enabling visitors to explore what happened on the home front during the First World War in their local area, through exploring all three interactive maps.

In practice, a large portion of the visitors (**3,865**, out of the total **7,314 visitors**) ended their viewing session after looking at just one map, suggests their search was to a large extent **interest-based**. For example, if someone was interested in aeroplanes, they would just look

at the airfield map. Limited time and visiting with young children may have also been factors in the limited viewing time.

Interaction with all three maps featured on the interactive was evenly spread, all sections reaching over **2,000** clicks. The map of Airfields proved most popular.

Finding new audiences

6% of the surveyed indicated that they have not visited a museum, gallery or historic attraction in the last 12 months.

21% surveyed indicated that the *Armistice* exhibition was the first temporary exhibition they have seen in the Norwich Castle Museum in the last 12 months.

Unlike the other exhibitions, the *Armistice* exhibition was mainly a **social history** exhibition with a **local scope**. The interactive map screen especially was meant to encourage visitors to explore what was happening in their specific town or village during the First World War.

The time of year of the exhibition's run must also be considered. The *Rembrandt* exhibition was more popular in visitor numbers than *Armistice* was, the two exhibitions proving to be the most popular in the last decade. **Therefore, it is possible that the time of year the exhibition was on, was a decisive factor on the popularity of the exhibition.** However, the influence of marketing and the subject matter of the exhibitions should also be considered.

Volunteer Experience Evaluation

We have surveyed **two groups of volunteers** involved in the preparation of the *Armistice* exhibition. The **Armistice Team volunteers**, consisting of the Museum of Norwich research volunteers and research volunteers from our in-house Regimental Volunteer group, as well as the **regular Regimental Museum volunteers** that did not directly participate in preparing the exhibition.

Methodology

The volunteers were given **questionnaires** to fill out and were encouraged to **have informal one on one chats** with us. The survey attempted not only to assess the volunteer experience working on the exhibition, but also allow us to find out more about the general volunteering experience.

Armistice Volunteer Team Evaluation

1. **If you had to choose three words to describe your experience as a volunteer working on the Armistice exhibition, what would they be?**

When asked to describe their experience as a volunteer working on the Armistice exhibition,

- **6/8** indicated **fun/enjoyment**
- **7/8** indicated that their experience was **informative/insightful/interesting**



2. Do you feel the Exhibition fully reflects your specific contribution?

- If not, what would you like to have seen included?

All the surveyed volunteers agreed that the exhibition reflected their **specific contribution**:

‘I was happy with the way my contribution was reflected in the final exhibition, given the wide scope of the overall subject matter, the range of topics embraced, and the constraints imposed by limited display space and layout. It was always appreciated that the considerable volume of research material would require robust editing before defining final content.’

Volunteers were aware that the **limited display space** would require them to edit down their research pieces. The volunteers were fully engaged in the process of condensing long research pieces into concise exhibition text panels. We supported the volunteers by preparing **briefing sheets**, clearly indicating the writing style and word count of the text panels. After the drafts were sent in, the volunteers proof read the texts and suggested edits. We always aimed to **choose tasks for the volunteers that would suit their interest and skills**. Creating the text writing guidance sheets, enabled the volunteers to have a **sense of ownership of the exhibition**, by having control in the way they would like to present their research.

‘The exhibition reflected my contribution in different, sometimes unexpected ways. For instance, Kate's blog about the street names seemed an ideal platform for that topic. The interactive map was not as I had envisaged but presented the information most effectively. I was afraid there was too much "War" at the beginning, but "Peace" took over as I moved through the exhibition.’

The exhibition legacy Wordpress blog: <https://armisticenorfolk.wordpress.com/> was specifically designed to serve as an **additional platform** to complement and expand on the themes touched upon in the exhibition. Most of the blog posts were dictated by the volunteers’ research pieces, with complementary photographs relating to the exhibition.

3. Did you feel supported in your role?

- Were the briefs about what was needed for the Exhibition clear?

All 8 of the surveyed volunteers indicated that they **felt supported in their role** as exhibition volunteers.

‘I felt fully supported as a volunteer researcher. The objectives, processes and logistics were explained and cleared via regular progress meetings with the curator and other museums service staff.’

Volunteers were invited to **regular meetings** at the Royal Norfolk Regimental Museum’s office to gain an insight on the process of preparing the exhibition, for example being shown the project list on MODES.

4. What opportunities were there for you to develop or learn new skills during the preparation of and the running of the Exhibition? What skills were these?

Three volunteers indicated that working on the exhibition allowed them to gain an insight into how an exhibition is put together.

‘Opportunities were offered to participate in seminars and workshops providing the chance to meet with representatives of other participating agencies. Briefing sessions were arranged to explain the work of the different parts of the Museums Service and visit specialist staff/departments. Overall, I developed a better awareness of the project planning process with regard to exhibitions, the use of MODES cataloguing system in exhibition preparation, and the editing and interpretation of complex research material to generate concise and informative display content.’

In March 2018, the curator organized an **exhibition volunteer briefing day** with presentations from various members of staff including members of the display team and the Costume & Textile curator to explain their roles working on the upcoming exhibition. The volunteers had the **chance to ask questions about the processes involved in putting together an exhibition** and were able to better visualise how their research contribution will fit into the overall project.

Other volunteers pointed out that working on the exhibition enabled them to **develop their research skills**, though not only giving them access to specialist sources, but in helping them

learn new ways to interpret their data through the use of **spreadsheets** and condensing the information into visitor-accessible panels and object labels.

‘Use of spreadsheets again with the pillbox locations. Access to airfield information, thought I didn't approach the Airfield Research Group who seemed to readily yield a lot of information which they already held. Caption-writing: - précising much research into short clauses of use & interest to visitors. Latitude & Longitude / Grid References - mapping wrecks, airfields, pillboxes.’

Volunteers had the chance to help with the **technical aspects** of the exhibition such as plotting the location of First World War airfields, pillboxes, shipwrecks and auxiliary hospitals in Norfolk on an **interactive map**.

5. Did you find working on the Exhibition enjoyable?

- **Would you like to help with exhibition preparation in the future? Why or why not?**

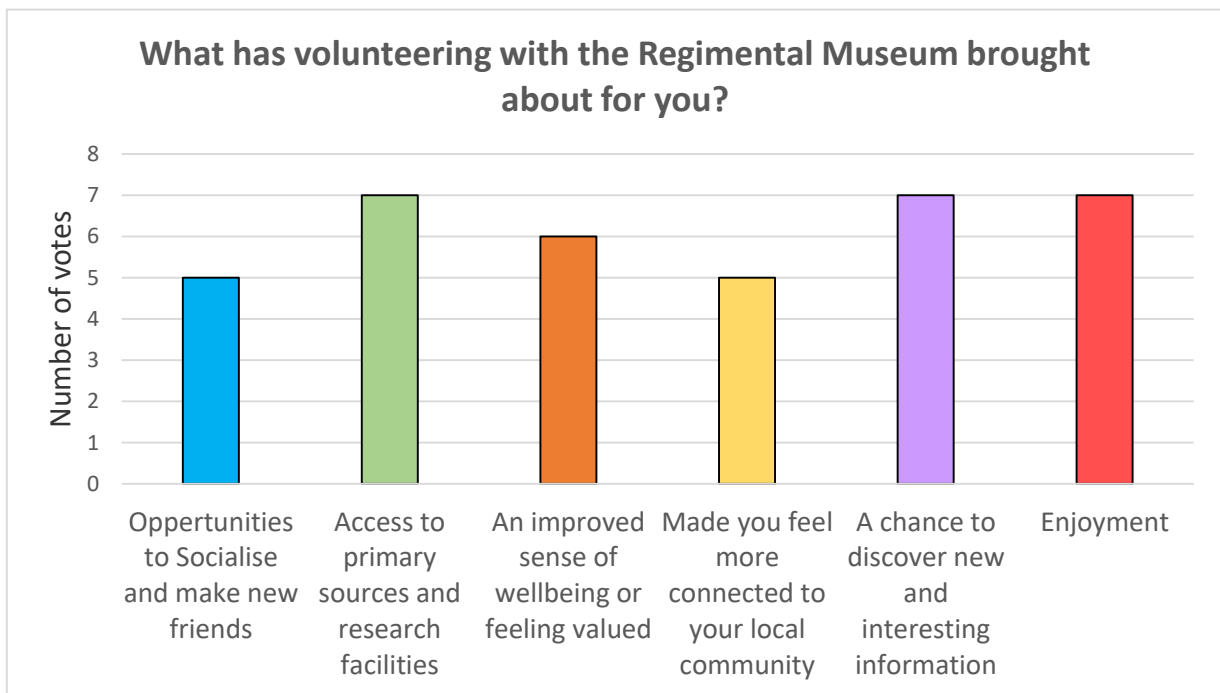
All the surveyed volunteers indicated that they found working on the exhibition enjoyable and that they would like to help out with future exhibitions.

‘Yes, most certainly. Yes, I would be interested in helping in future, not only because of my positive involvement with "Armistice", but also because of participation in similar projects previously and subsequently ("Colman's Connections" and "Norwich/Rouen: 60 Years of Twinning").’

The Museum of Norwich volunteer research group contributed greatly to the *Armistice* project. The group had worked on other projects before and saw the *Armistice* exhibition as yet another project to be involved in.

Another volunteer valued **‘being part of a team’** as their main initiative to help with future objects, indicating that working on the exhibition felt like a group effort.

We also wanted to find out what helping with the exhibition has brought about for the volunteers:



All volunteers indicated that working on the exhibition gave them **access to primary sources and research facilities**, as well as enabled them to discover **new and interesting information**. All volunteers also indicated that they volunteer because they find it **enjoyable**.

‘An opportunity to perform tasks, physical, as well as mental and IT-assisted, which used my specific skills and interests as well as unexpected ones.’

One volunteer pointed out that helping with the exhibition gave them a chance to **help with a variety of tasks**, not just research.

Overall, the *Armistice* research volunteer team recognized just how crucial their contribution was to the exhibition. As one volunteer wrote:

‘Thank you for trusting volunteers to do so much towards such a prestigious exhibition.’

The project volunteers found the experience of working on the exhibition rewarding and enjoyable, and many felt that the provided support and training enabled them to better understand stages of project-planning and develop new skills such as programming an interactive map display. The overall analysis of the volunteer response proves the integrity of volunteer-led exhibitions.

Regimental Museum Volunteer Team Evaluation

It was also important to us to evaluate how working on the exhibition affected the regular volunteers of the Royal Norfolk Regimental Museum that helped with running the museum during the busy time, especially in keeping the enquiry service on track.

We were worried that during the busy time of preparing the final stages of the *Armistice* exhibition, we were not giving as much of our attention to support the Regimental Museum volunteers. We asked the volunteers: **do you feel the preparations for the Armistice Exhibition have disrupted your usual volunteering role?** None of the surveyed Regimental volunteers indicated that the project disrupted their volunteering role in any way. One volunteer, who had worked on the Norfolk Regiment's *Casualty and Sickness Book* pointed out that the exhibition reflected the long-term work of the Regimental volunteers:

'Good to see our work being displayed to the general public.'

Another volunteer viewed the work on the exhibition as not disruptive but:

'in fact it was very educational in all respects.'

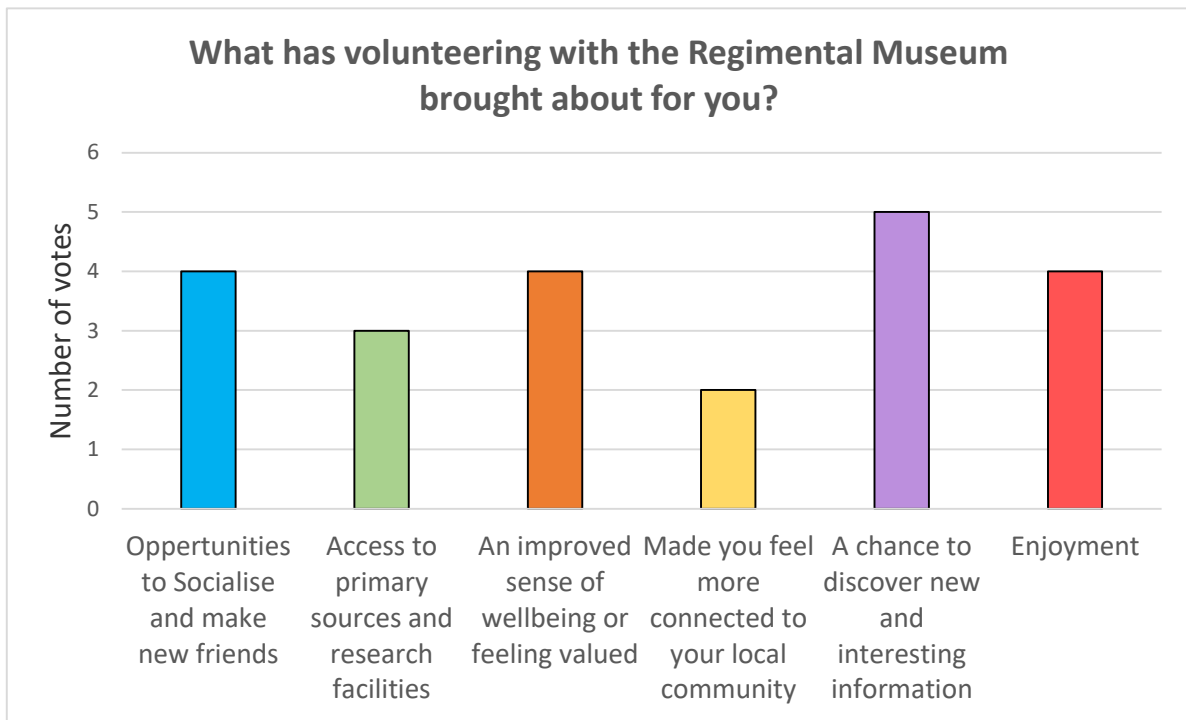
The **positive responses** from the volunteers suggest that the Regimental volunteers **did not feel left out of the project**, but instead felt the final exhibition reflected the essence of their long-term contributions to the museum.

Another volunteer pointed out that there was:

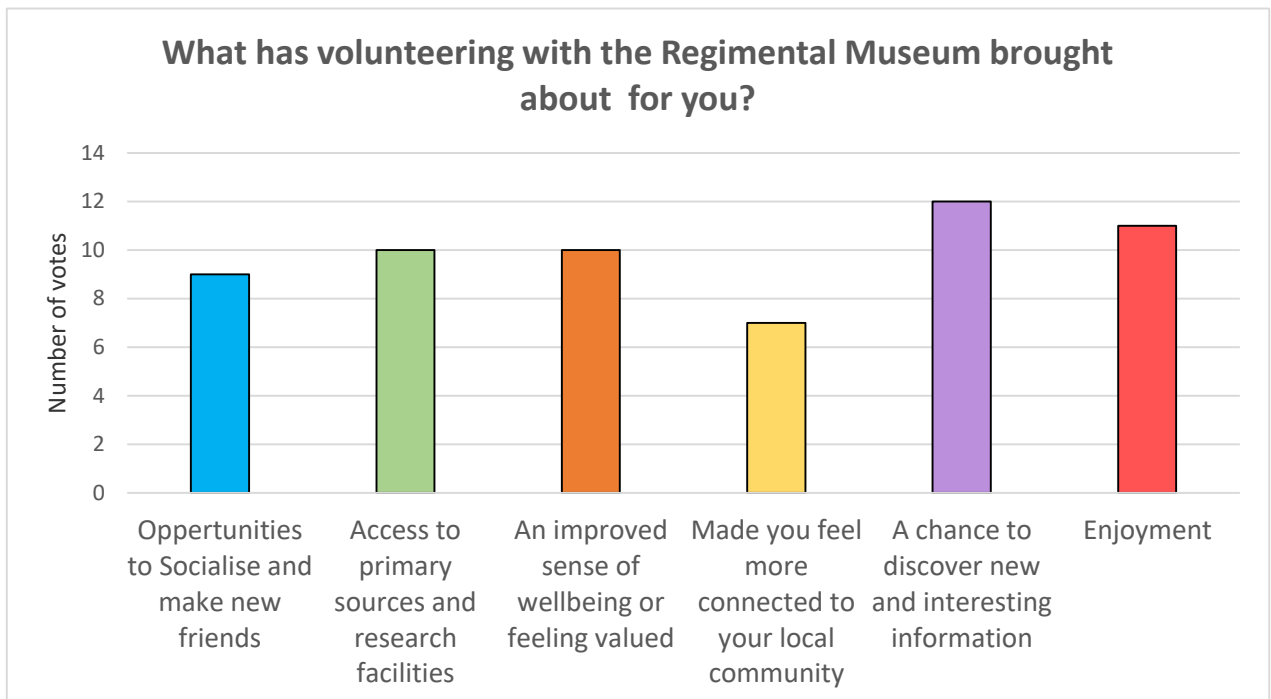
'Plenty of opportunity (to get involved in helping prepare for the exhibition), wished I had more hours to give!'

Similar to the *Armistice* Team volunteers, the Regimental volunteers felt volunteering at gave them the opportunity to develop **new research** and **IT skills**.

In order to better understand why our volunteers choose to volunteer at the Regimental Museum we asked:



Combining these results with the responses of the *Armistice* team volunteers:



The main difference between the two groups is the number of volunteers who stated that volunteering made them **feel more connected to their local community**. 5 out of 8 surveyed volunteers of the *Armistice* team compared to the 2 out of 5 regular Regimental volunteers. The difference in volunteering experience had to do with the *Armistice* project dealing specifically with local history of Norfolk during the First World War, while the individual projects carried out by the Regimental volunteers deal mostly with adding to research about the collection. As heritage sites are striving to **diversify their volunteer cohorts** by involving for example, refugees, it is important to think about what projects these groups can get involved in to make them feel more connected to the local community.

One problem we encountered when attempting to evaluate the experience of Regimental Museum's volunteers is that some of the **older volunteers are not used to evaluation forms**. For example one volunteer simply stated:

'I have been a volunteer at the Regimental Museum for over 20 years which I think says it all.'

We carried out **informal chats** with our regular Regimental volunteers. We found that:

- Regular Regimental Museum volunteers felt that their contributions during the busy exhibition preparation period kept the museum running.
- The volunteers felt that the exhibition content reflected the independent projects they have been working on.

Based on the volunteer experience evaluation, some of the ways in which the volunteer experience of working on future exhibitions in the future could be improved are:

- Volunteers who helped add data to the interactive map and draft object labels and text panels found the experiences rewarding. Perhaps in future exhibitions more projects can be created to enable volunteers to actively translate their research pieces into usable formats.
- Some of the volunteers surveyed did not see volunteering as an opportunity to socialise and make new friends. This may have been the result of the project utilizing the help of already existing volunteer groups, mainly the Museum of Norwich research volunteer group and the Royal Norfolk Regimental Museum volunteers.

Although the two volunteer groups had opportunities to meet up during training, the two groups tended to meet in their circles, and therefore did not meet any new people. As most of the research was carried out by volunteers at home, perhaps it would be a good idea to encourage volunteers to work in research pairs and encourage the different groups of volunteers to work together.

In conclusion, both groups of volunteers found their volunteering experience:

- Enjoyable.
- Interesting.
- An opportunity to learn new IT skills, both through the use of spreadsheets to log in their research and by getting involved in formatting the interactive map screen.
- Rewarding experience – seeing their contributions represented in the exhibition.