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Evaluating Royal Connections

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Evaluating Royal Connections

An Interactive Qualifying Project Report completed in partial fulfillment of the Degree of
Bachelor of Science at

Worcester Polytechnic Institute, Worcester, MA

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Abstract

Orleans House Gallery began a community-curatorship project named Royal Connections. Our team conducted an evaluation of the project by surveys, interviews, and observations to determine if Royal Connections fulfilled its goals. We concluded that Royal Connections met its goals of connection, education, and empowerment. Our team recommended that future community-curatorship projects would benefit from additional time and workshops to create exhibitions, further outreach to community participants, and recognition of participants.

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Authorship

This report was written by all three group members: Melissa Cowan, David Karbassi, and John Mallers. We divided our tasks to complete our report efficiently. Although most sections of the report had one primary author, all members reviewed and edited each section to ensure the report could be read clearly and accurately. We agreed on and approved the final report.

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5. Conclusions and Recommendations	David Karbassi, John Maller

Executive Summary

Context of the Royal Connections Project

Museums around the world are approaching visitors in new ways. One such way is the creation of participatory projects, which take a number of forms from community curatorship to visitor experiences. Orleans House Gallery, a small art gallery in the London Borough of Richmond upon Thames, hosted a community participation project named Royal Connections in commemoration of the Queen's Diamond Jubilee in 2012. Royal Connections sought to bring together the local community to help curate an exhibition showcasing the royal heritage of Richmond. The exhibition was curated by the museum staff in collaboration with a community curatorship group comprised of four separate groups.

Our goal was to evaluate the practices of community participation used in the development and implementation of the Royal Connections project. Royal Connections project goals were to: empower and inspire community participants in order to produce a high-quality exhibition of royal heritage; connect schools to Orleans House Gallery, thereby creating a sustainable partnership; provide diverse young people with practical experience for the museum sector workforce; bring together diverse community participants to work collaboratively; and develop better participatory practices and produce more community-involving projects. To accomplish our evaluation, we interviewed and surveyed the project's stakeholders, comparable museums and visitors.

Findings

We chose to conduct interviews at three museums within the London area that have a history of completing community participatory projects and have been funded by the Heritage Lottery Fund. We found that the community participants either contributed to the creation of the concept or they helped curate the exhibition. We learned that a great number of participants and an increased timescale were required to complete larger projects. With additional time, participants can engage in more workshops, learn more about the topics being presented, and contribute a meaningful amount to the project.

We interviewed Orleans House Gallery staff to understand the goals of the gallery and Royal Connections. The primary goal of Orleans House Gallery was to educate visitors and

community participants. The gallery also hoped to expand its limits beyond the local community and bring in new, diverse audiences. The community can help provide a different understanding of content to help in the creation of a project. Thus, these audiences can share their experiences and learn throughout with their involvement in a project.

The interviewees were enthralled in curating Royal Connections. They described their experience as empowering, collaborative, and educational. Some had extensive knowledge with royal heritage while others had little to no understanding of what royal heritage was. Both groups were new to community curatorship projects and found the curating skills they had learned in the empowering workshops to be useful. Nearly all of them recommended the experience and would like to return to Orleans House Gallery, or to continue exploring royal heritage sites.

Our team administered surveys to ten school children. A majority rated Orleans House Gallery staff as helpful and they felt supported in the workshops. Most said it was helpful to visit the heritage site. They enjoyed their experience, highlighting their new understanding of royal heritage. The children the experience was worth recommending to other students. Most wished the activities had been more hands-on.

We interviewed three interns taken on by the Royal Connections project. They assisted in the community curatorship group workshops while learning how a community curatorship project is run. They also took part in weekly workshops. Although learning much from their experiences, they did not feel challenged by the tasks presented to them. Overall, interns said they felt that the experience was rewarding and educational.

We also observed two activity workshops geared toward school children. Based on the interactions taking place during our observations, we concluded that the students enjoyed their experience, were very happy to be there and learned a lot. The students confidently shared what they learned from the project with their peers in the workshop.

Finally, we distributed surveys in two different settings at different times. We obtained 30 responses from a dance performance promoting Royal Connections. Our major findings from the survey tell us that 90% of the visitors would attend a similar arts-related event. Thirty six percent agreed that the dance was their favorite part of the performance. We received 25 completed surveys of the visitors to the Royal Connections exhibition. We found that 38% of the

surveyed visitors would participate in similar projects. Fifty-seven percent knew that various groups in the community were involved in planning and completion of this exhibition. In conclusion, visitors enjoyed the performance and exhibition.

Conclusions and Recommendations

From the evaluation of Royal Connections, it is evident that participatory programs do have many benefits. These programs empower, educate, and create connections with local communities. More museums should approach visitors in new and engaging ways; Royal Connections modeled the success of the participatory style.

As part of our fourth objective, we delivered a list of recommendations to Orleans House Gallery. The following recommendations help with the implementation of future projects; Orleans House Gallery can continue to build upon and learn as they develop their own participatory style of community involvement. As suggested by many of the participants and proposed by the evaluation team based on the findings, we recommend that Orleans House Gallery:

- 1) Develop and produce further community-involving projects particularly approached by community involvement projects.
- 2) Obtain more funding to support new projects.
- 3) Extend time of project workshops and host more workshops. By adding more time the participants will produce a better exhibition and acquire a greater understanding of the content on display.
- 4) Create new community outreach strategies to attract more diverse audiences.
- 5) Advertise more to attract visitors. Many community participants agree that Orleans House Gallery needs to better advertise.
- 6) Employ more staff, interns and volunteers that can help Orleans House Gallery to satisfy the previous recommendations.
- 7) Recognize the community participants. Some community participants felt that their role was not reiterated during the private opening or in the general exhibition. Also, some visitors were somewhat unaware of the community's importance in curating the exhibition.

- 8) Produce a project-specific protocol for future evaluators, which include all the information and materials gathered throughout the process of the project for future evaluations.

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1. Introduction

Museums have always been institutions of education and cultural importance, but their approaches to learning have changed dramatically over time. As Hawkey (2004) articulates, “Once, all was straightforward. Museums collected and conserved artifacts. They exhibited (behind glass) some of these (dusty) objects for the inspiration and edification of the visiting public, accompanied by text labels expressing the antediluvian opinions of expert curators written in an obscure language.” The traditional approach is done with the development of the curator and has “little in the way of external consultation” (Thompson & Aked, 2011). The old approach is giving way to more visitor-centric and community-based approaches that involves the collaboration of the people’s point of view, emotions, and interests (Dodd, 1992). Change is evident today in efforts such as the Happy Museum projects funded by Paul Hamlyn Foundation in the UK (Lynch, 2011) and the enormous amount of attention that has been paid to Nina Simon’s provocative book, *The Participatory Museum* (Simon, 2011). These efforts parallel and draw on approaches developed by historians and others to promote ‘shared historical authority’ (Primm, 2012). In a similar manner, Orleans House Gallery has implemented an innovative strategy to involve members of the community in the planning and development of its recent exhibition, *Royal Connections*. It remains to be seen how effective these efforts in sharing ‘historical authority’ have been from the perspective of the various stakeholders.

The overarching goal of the project is to evaluate the participatory practices used in the development and implementation of the *Royal Connections* project at Orleans House Gallery. The team identified four objectives to achieve this goal. The team: (1) identified new approaches to promoting community participation in museums; (2) clarified the goals and objectives of Orleans House Gallery in developing participatory programs in general and *Royal Connections* in particular; (3) evaluated the *Royal Connections* project against the goals of the various stakeholders of Orleans House Gallery and the Heritage Lottery Fund; and (4) developed recommendations about how Orleans House Gallery might develop, create, and produce participatory projects in the future. Team members achieved these objectives using a variety of evaluation techniques. The team interviewed staff responsible for the development of participatory programs at selected London museums to identify other practices. The project team also interviewed staff at Orleans House Gallery to clarify the goals and expectations embedded in the *Royal Connections* project. The majority of the research consisted of gathering

information from participants in the Royal Connections project. Research was conducted to survey the public opinions of the finished exhibition. The project team used surveys and interviews to evaluate how well the Royal Connections project met their aims and expectations, as well as those of Orleans House Gallery staff and management.

2. Literature Review

In this literature review we present an overview of the recent development and implementation of participatory practices in museums and galleries. First, we explore the broad view of the philosophical changes from didactic to participatory approaches to education in museums. Secondly, we focus on the greater use of shared historical authority approaches. Thirdly, we review findings and conclusions of shared historical authority approaches. Findings from evaluation studies have revealed (1) that staff and target audience want greater community participation in museum and gallery activities, and (2) that some previous participatory efforts have failed to deliver what they promised to stakeholders. Finally, we researched Orleans House Gallery's programs, which aim to engage local communities, and Orleans House Gallery's project, Royal Connections, which aims to involve community members by a shared historical authority approach.

2.1 Philosophical Changes within Museums

Museums have always been fundamental institutions of culture and education. In the past, the purpose of museums was seen to be straightforward -- museums collected, conserved, and displayed objects (Hawkey, 2004). Typically, they constructed exhibitions in which static artifacts were displayed in glass cases. Explanations of the objects and their significance were printed on text panels near the displays. Exhibitions were designed exclusively by curators with little to no community participation. Curators chose the artifacts that they thought most appropriate to convey the message or story they wanted to disseminate and the interpretations were often written in dry, academic prose. The philosophical approach was didactic; museums were the educators and the visitors were there to be educated.

While didactic approaches are still prevalent in many museums and galleries, some institutions are trying new approaches. Whereas previously visitors were not expected to learn for themselves without the support of the curator (Hawkey, 2004), trial runs of different learning strategies have become a trend to allow visitors to interpret for themselves. There are different degrees of community participation and interpretation that occurs within.

Some experts have gone so far to remove themselves entirely from the interpretation in the exhibition, leaving exhibitions barefaced and devoid of description. This approach of minimal interpretation was exercised to instill "wonder" and encourage for varied responses to

objects (Lord, 2006). But Lord (2006) argues that these approaches of allowing visitors self-interpretation are misguided. The intended results of visitor interpretations are reversed from the expectations; visitors are more frustrated when lacking comprehensive interpretations from experts. This trend appears at the other end of a spectrum of community participation but it does not benefit either parties. Instead, museums must strike a balance of expert and community participation and interpretation.

Communities can benefit from the connections that can be forged in the museum setting. Museums can bridge together communities by putting less emphasis on interpreting content and more emphasis on creating social content. Thompson and Aked (2011) claim “over-emphasis on the collection... and an unduly limited sense of social purpose, can lead to museums missing opportunities” (p.5). Hewlett (2010) agrees that communities are benefactors and mainstays in the museum setting. She states, “The larger portion of the community that embraces and utilizes museums, the greater their public value will be” (p.6).

Museums are often supported by the rest of the community and dominant cultural policies. A shift in their mindset and redefining their role in the community can help lead to longer lasting partnerships within the community. Lagerkvist (2006) argues the purpose of collective memory is to affirm and defend the collective ideas of group identity and thereby also exclude alternative memories and identities but constricts a museum from reaching out to the community and creating equal partnership. Public museums benefit from the collections and archives that are chosen by a small group of museum curators. Museums lose plenty of opportunities by not defining their role and properly engaging the community. Lagerkvist (2006) concludes the museum should have a mindset that is constantly thinking of what they do to engage communities and how they will engage audiences by new methods. Museums could alienate themselves from society if they do not clearly define their role in the community, give back to the community, and keep the communities best interest in mind.

“The salient question for museums is whether they can transcend their commitment to the stewardship of collections and embrace broader societal issues” (Janes, 2009, cited in Thompson & Aked, 2011, p.4). Simon (2010) distinguishes between the traditional institution, where communication is unidirectional from the experts in the institution to the audience and the participatory institution, where communication is multi-directional between and among the

audience and the institution (as represented in Figure 1). Recent and daring approaches to engage audiences socially are beginning to appear in museums and galleries. Museums can profit from their projects, but they should not be sole benefactors; communities should benefit from their work as well. Instead, communities must take up the reins as well and participate. A definition of participation is the creation, sharing, and communication of interpretations of content.

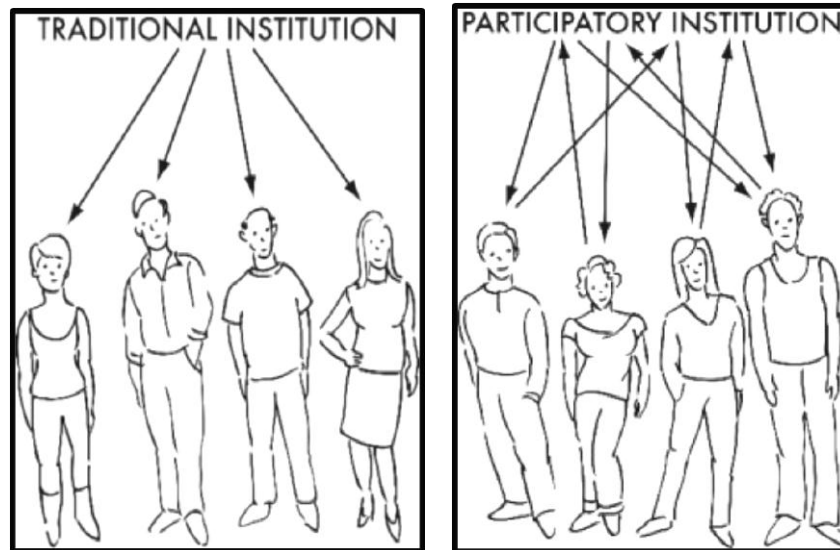


Figure 1.1: Traditional vs. Participatory Institutions (Simon 2010)

Simon (2010) views museums as ‘progressing’ through a series of stages (as represented in Figure 2) as they transform themselves into participatory institutions or institutions that promote increasing levels of visitor engagement. Stage 1 represents traditional museums using didactic approaches whereby the museum experts generate content which is consumed by the visitors. Many museums have evolved to Stage 2 and encourage visitors to interact with the content. Science museums in particular have promoted visitor interaction and have conducted extensive research to determine how best to design interactive exhibits and programs. Other museums and galleries are beginning to adopt many of these ideas. Relatively few museums have moved into the higher stages, however. Simon notes that some museums have developed exhibits that encourage individual interaction and networking collectively (Stage 3). She cites the example that many museums ask for visitors’ responses on particular topics (e.g., beliefs about climate change) and then post the cumulative results. Even fewer museums have developed exhibits or programs that encourage individual networking for social use (Stage 4), although she cites the example of Free2choose exhibition at the Anne Frank House in Amsterdam,

Netherlands. In Free2choose, participants were grouped together in a small venue and posed questions about human rights. The participants' responses were redisplayed in the form of pie charts for participants to see. Simon criticized the exhibit; she said that while some answers may have shocked or inspired participants, no vehicle of dialogue between participants was made so that they may understand others' opinions. Stage 5 epitomizes social participation as individuals engage socially with each other in real time. Human Library is one example that reaches up to Stage 5. Human Library is an ongoing social project done in places all around the world. Participants in the project check-out 'living books' and then start a discussion by asking simple questions about the lives of these 'living books.' The project intends to break down the participants' stereotypes and prejudices through these dialogues.

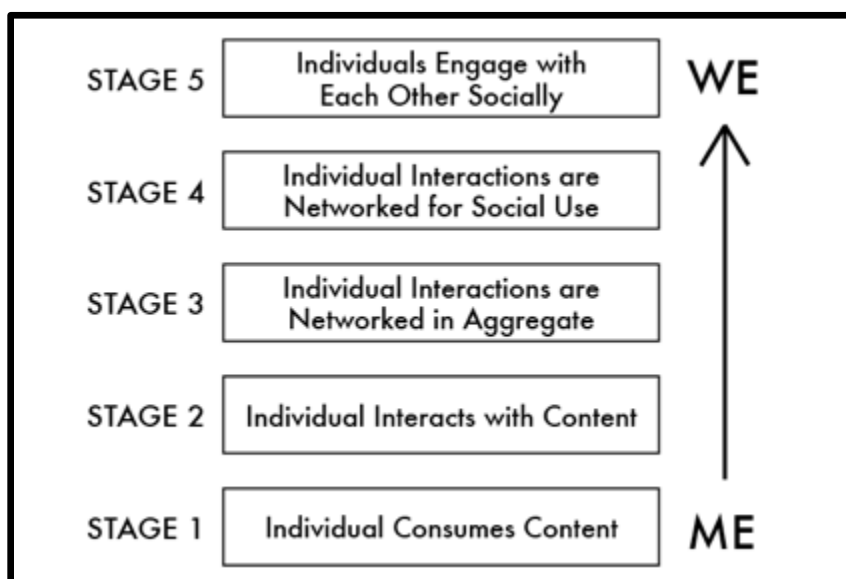


Figure 1.2: Stages of Social Participation (Simon 2010)

All of the above participatory methods are just some of new social methods to engage museum audiences. But it is among these techniques that some barriers need to be overcome. Curators and experts lose some control and intellectual interpretation for the benefit of the participants. These curators who head certain departments in museums may be obliged to forego participatory approaches in favor of the didactic and authoritative methods. This fact helps in explaining why it is that so few museums reach Stage 5 on Simon's spectrum. This concern about control and authority is even more evident in the area of social and community history, where the notion of 'shared historical authority' has been considered explicitly.

2.2 The Importance of Diversity and Shared Historical Authority

It is important to make sure that museum audiences are diverse ones. A diverse audience leads to different views and criticisms. Different views allow the museum a greater opportunity to attract more visitors. Once more visitors are attracted; newer views and interpretations can be created. A cycle forms from this. But if museums have a tendency to attract only one group or demographic, then the museums will become narrow-focused and uninviting. That disrupts the cycle and prevents new opinions and criticisms from being introduced. New and unorthodox methods can provide museums with these new viewpoints.

Many organizations and stakeholders are vying for unorthodox methods because the world is moving towards a technological era. Technology is a great contribution to this fact as indicated in report findings from Mack (2011). As technology grows more sophisticated, more educational resources become available replace the educational and fundamental role of the museum. If museums embrace new ideas of participation, then a larger variety of people are more prone to visit their sites and engage them in learning. This larger variety draws in more people and by that logic, creates more funding for the museum. One of these new ideas embraced by museums is a participation-based approach termed shared historical authority. In fact, shared historical authority is related to the prehistoric practice of oral history. Oral history is of importance because of its use before recorded history.

This is where oral history conveys different aspects. Before the coming of press and mass media, history was represented by many accounts from different cultures of scholars and intellectuals. After the advent of mass media, oral history and the interpretation from the community took a backseat role. History was recorded and interpreted by one, overriding voice synthesized from facts and details. Publications would be didactic and disregard others' opinions to events. History became fact rather than feeling. Scholars and intellectuals were not open to hearing the public's own interpretations.

Until recently, oral history was a dying art. But efforts to restore oral history are seen in organizations like *StoryCorps*. *StoryCorps* is one of a very few non-profit institutions that collect the interpretations of events and experiences from different people. They have collected and archived more than 40,000 interviews from over 80,000 participants. Adair, Filene, and Koloski say that the stories captured by *StoryCorps* provide an emotional interpretation (Adair et al.,

2011, p.189, cited in Primm, 2012, p. 157). Michael Frisch, who coined the term "shared historical authority," argued that *StoryCorps* "over edits... while also neglecting to create a useable database available to the public and scholars." In any case, *StoryCorps* remains one of few organizations that attempts to restore oral history tradition.

Museums have begun to record and display audio-visual interviews. These interviews can be used in a variety of ways. These ways range from being displayed for the interest of visitors or for being analyzed by researchers to understand content and interpretations. Researchers can use these analyses to report to curators and museum staff to create more interesting, engaging, and educational experiences for visitors. Involvement and interpretation are important from both expert and guest. It is here that shared historical authority enters into the museum scene.

The definition of shared historical authority is still debated. Michael Frisch (1990) interprets shared historical authority as the idea that the public share in the interpretive and meaning-making process of history. History is written in fact, but is usually lacking emotion of each important event. Without these feelings, how can people realize the significance of events and the consequences that affect each and every human of the world? Thus, it is imperative that historical facts are accompanied by the interpretations and accounts from both scholars and common citizens.

Some museum and gallery staff personnel are less than supportive of these new participatory approaches for fear that their opinion will not matter anymore. Curators in particular may resist handing over some of their power to the community.

“Raising the issue of shared authority means confronting a primary fear of all professionals (not just museum curators) – the fear of their expertise not being recognized and of losing control. But, if a museum is committed to reflecting the voices of the communities it serves, curators must be willing to share authority for content, and this is best achieved in a partnership of equals (Black, 2009).”

In relinquishing their control to non-professionals, experts fear that the museum will not be as effective and can easily fluctuate to a point where the curator cannot bring it back into working order. Another problem is that with this trend, the curator has to trust the individual with

the knowledge as fact. The difference between history and memory is that memory can be misconstrued in many ways different from history (Black, 2009). Take for example, *Moving Here*, a shared historical authority project based on Asian immigration in the UK. Project directors curated the exhibition using over 35 museums and libraries, and 45 communities. But the project directors were not community participants. Instead of allowing the community to provide the context and backdrop of the experiences, the project directors allowed them to tell their experiences while experts provided a range of history. Surrendering power to individuals less skilled is difficult for any professional especially when visitors may have misinterpreted information on display. That fear may result in a curator solely including his own work and disregarding that of the community.

Empowerment of the individual community partner and the small successful can affect the communities perception of a museum. “Empowerment for a disempowered community means demanding power in the arena where you are invited to act” (Lagerkvist, 2006). Lagerkvist (2006) explains in the Museum of World Culture the ways an individual actually gains empowerment. This museum had not successfully transferred over power to the community. They had the complaints that the museums desires strongly encouraged the community groups and the museum was not welcoming or inclusive enough. Once the museum empowers the community, the community actually feels included and they gain the ability to help create the exhibition. As a result the community’s confidence grows; they become less excluded, and have a more positive way of thinking.

2.3 Evaluations and Responses to Shared Authority Approaches

Many museums have developed community outreach efforts in the past and there have been a wide array of participatory exhibits, programs, and activities at museums around the globe. Some museums have been very successful implementing participatory approaches along the lines proposed by Nina Simon (2010). Unfortunately, the reviews of many of these efforts are less than optimistic.

In her study, *Whose Cake is it Anyway?*, Bernadette Lynch (2011) conducted a thorough evaluation of the impact of participatory engagement practices at 12 museums in the UK with funding from the Paul Hamlyn Foundation. Lynch (2011) concluded that

“If our museums and galleries are, as this metaphor suggests, owned, produced and distributed by staff to a passive public, decades of participation-targeted investment has not hit the mark. Communities remain, or at least perceive themselves to be, fundamentally separated from processes within these organizations: rather than engaging at every level of their work, they are relegated to mere consumption of museums’ and galleries’ ‘products’ (Lynch, 2011, p. 7).”

She found that many museum staff felt compelled to promote participatory programs and exaggerate their value in order to secure funding and concomitantly many in the community felt ‘used.’ The small number of truly successful efforts to engage the community occurred where the entire museum was truly committed to the cause and had internalized the goal. Smaller museums, however, “understood that the focus of engagement work was not in terms of treating their community partners as beneficiaries but as active partners” (Lynch, 2011, p. 7).

Similarly, Sandell (2003) argues that a number of “change inhibitors” have prevented the development of socially-inclusive museums. The first and foremost inhibitor is the “entrenched attitudes amongst museum workers (p.52).” The second inhibitor is the constraints on dialogue. Most museums consult their audiences and do little to initiate dialogue and include individuals and external groups in actual decision-making. Finally, new initiatives to bring communities together are ignoring and moving away from museums as potential partners in their causes. Community groups that are promoting initiatives to combat social exclusion do not believe that museums would be helpful. Sandell’s analysis is informative and addresses the problems that museums are facing to produce socially inclusive programs.

An evaluation by O’Riain and Pontin (2007) of the Moving Here project illustrates, however, some level of success in community engagement. Moving Here was a participatory project funded by the Heritage Lottery Fund from 2005 to 2007 that aimed to empower minority ethnic groups in various locations of the UK. They recounted how they themselves or their ancestors immigrated to England over the past 200 years, drawing the stories and paths they took in their journeys as well as the experiences they continue to have. According to the evaluation, the successful project resulted in education and motivation of the participants. They also became more creative and expressive, gaining new skill. The project gathered over 500 additional

participants from the committed 865. These 1366 participants participated in training workshops to improve their interviewing and web skills for research. But, this evaluation was not as informative of the community partners that helped in the creation of the project. Many evaluations are similar to O’Riain and Pontin’s (2007) because they provide many outcomes but little research into methods that empower individuals. It is more useful and more informative to explore the inner workings of the community partners and the methods used to empower individuals to research, create, and participate in an exhibition.

Research into the communication and empowerment of community partners and museums constructing new exhibits and programs is limited. Lynch’s (2011) report suggests that while the some participatory practices are praised by museum officials, they are criticized by subordinate museum staff and community partners as ineffective. While Lynch’s (2011) report is convincing and informative, it is isolated and there is a lack of further evaluations of other museums’ approaches to participatory practices. This lack of evaluation on the part of museums is a problem. Sandell’s (2003) criticisms of current systems also highlight the problems of socially inclusive projects, but do not address projects that share authority like those employed by the organizations in Lynch’s (2010) study. O’Riain and Pontin’s (2007) evaluation was limited to the scope of success without informative criticism. Without proper evaluation of the community partners and subordinate museum staff, the summative reports conducted by experts of the museum visitors and museum officials cannot further considered as effective. More research of these approaches will provide more constructive feedback to produce better projects.

Specifically, the Heritage Lottery Fund has been funding new participatory projects to create more engaging museum experiences. The grants entrusted to museums are provided by proposals to produce effective programs which aim to educate communities. Orleans House Gallery is among some of these museums which has undertaken a new participatory project and been entrusted with a grant to support it.

2.4 Supporting the Transition to Participatory Museums

Orleans House Gallery has been reaching out to the community for many years. According to their recent application to the Heritage Lottery Fund, the Gallery hopes these participatory programs will help:

- To facilitate a range of accessible arts and heritage provision, seeking to deliver quality and variety for the residents of and visitors to the Borough;
- To achieve a service that meets the needs of the community and develops learning through leisure; and
- To promote the arts and heritage to underrepresented groups and creating accessible and life-enhancing programs and projects for a range of ages and groups.

In 1998, Orleans Gallery took their first steps and began a series of participatory oriented projects. Both of the two initial outreach projects hoped to work with diverse groups of people. One wanted to bring in a new audience and make museums and galleries more accessible to the youth. At the time they did not know what future would lie ahead of them, the outreach projects were just another way of educating the public. The Strathmore Center Lloyds TSB Project, initiated in 1998, sought to make museums and galleries more easily accessible to young people. This was to be fulfilled by creating an exhibition in May 1999 with the work being completed in the seven months prior to the event. The entire exhibition evolved around teenagers who are thought to be in need of counseling because of significant social problems, educational difficulties, or offensive behavior. The teens attended workshops where they worked on a documentary and took photographs. The teenagers were taken to football stadiums in order to get all members engaged in the project. Historical houses and gardens became comfortable places for the teens. In their seven months of preparation they also, “designed their own posters and private view cards, selected the exhibits, written the text, installed the exhibition, collected the video equipment, staffed the exhibition and organized their own private view” (Education at Orleans House Gallery, 2012). The teens’ exhibition was seen as a success and many lessons were learned during this experience. The Orleans Gallery learned to have a more inclusive exhibitions policy and the Gallery formed a connection with some youth from the community. Since the museum decided to become involved in youth culture, Orleans House Gallery developed the understanding of desires of young people and the ways to engage young people. Most importantly teens gained self -confidence, communication skills, a sense of self belonging, group skills, work experience, etc. The projects teachings allowed the museum to get its first lesson on the way to adopt a participatory style. Since they started these innovative outreach projects, the Gallery has completed more than 30 outreach projects including the community in different aspects of each project. They have learned from their past projects and the recent

projects have shown that the Orleans Gallery has made many strides in becoming a participatory museum.

The London Borough of Richmond upon Thames has its own Arts Service. The local Arts Service is an extension of Richmond's Cultural Services as part of the Education, Children's and Cultural Services Directorate. It commits to Richmond's Cultural Partnership Plan, Excellence for Everyone. It attempts to ensure that all local people can access their cultural heritage, especially minorities, young people, and children (Stearn, 2012). Orleans House Gallery, home to the Arts Service, is nationally recognized as a leader of innovative practices to approaching the arts and heritage education.

Orleans House Gallery seeks to incorporate education into every one of its activities. The museum has become nationally recognized for its innovative temporary exhibition programs and award-winning education projects (The Gallery, 2012). Many programs provide the opportunity for everyone to get involved in art. Getting children involved in the arts at an early age is important and the museum offers many classes for families. Rabkin and Hedberg (2011) explained that people with a childhood art education are 2.4 times more likely to participate in the arts and those with any type of adult classes are 2.8 times more likely to participate. Classes by the Orleans Gallery provide children with the chance to create their own artwork. Regular programs run by the gallery are the Easter Bunny, Museums and Galleries Month, Twickenham Carnival, Heritage Day, Family Learning Week, and The Big Draw. The importance on education has led the Gallery to set up programs that are aimed to school children. Groups of children differing in age, with special needs, and difficult behaviors are offered the opportunity to complete projects with the Orleans Gallery. Schools are provided with the opportunity to participate in interactive tours and to complete art projects that are inspired by pieces on display. Some programs for young people include workshops that seek to encourage the use of local landscape as a source to educate the youth. Many after school programs allow participants from ages 5 to 15 to attempt projects that are both messy and adventurous. It offers pre-registered workshops for the artistically-inspired community. With the cooperation of other organizations, many outreach programs bring a variety of art projects to the community. Orleans House Gallery will be working alongside the Heatham House to manage weekly forums so others have the opportunity to have their voices heard, create art, visit galleries, and interact with people of their own age. These young people convene in an environment where they make art decisions. Orleans

House Gallery brings together different areas of the arts to provide students the opportunity to participate in a variety of workshops and learn about career paths in the arts (Education at Orleans House Gallery, 2012). Orleans House Gallery is doing a good job becoming an interactive museum and getting the community involved. They are now ready to take the next step in becoming a participatory oriented museum.

The outreach programs have gained success since its beginning at Orleans House Gallery. With funding from the Heritage Lottery Fund, *Parallel Views: Black History in Richmond* exhibition, research and learning project was a very successful project completed in 2008. The exhibition related to the communities history and there connections to the black slave trade. This project received lots of help from the surrounding community.

With the contributions from the community members, the exhibition was very successful. Research from the community helped educate those who held the exhibit and the visitors that participated in the exhibit as well. A local school helped create a documentary that contained knowledge of the themes of the exhibition that educated the participating students and the other young people who saw the documentary. In workshops, families helped create a sculpture which was decorated with slave-produced goods. The families were encouraged by their participation in the workshops and they returned to the exhibition to see the fruits of their labor. The collaboration of local students and a dance company resulted in a site specific performance that expressed the stories of the slave trade in the local borough. On the day of the exhibition, many activities helped adults and children to become more educated about the history of the borough. Also, expert led workshops taught young people to create artwork with influence of the exhibition around them. The project received many positive responses in the visitor book. The HLF aided the Gallery in this successful project. The Orleans Gallery outreach projects have evolved greatly since 1998 and they have definitely developed into a more participatory oriented museum. Orleans House Gallery has learned how to incorporate the thoughts of the community with their own and complete a successful project with the people's thoughts and values at the core.

Parliament established the HLF in 1994 to donate money to projects that involve the awareness of heritage of the United Kingdom. Heritage Lottery Fund assists museums, galleries and libraries in acquiring new objects and material and keeping their collections relevant to

visitors. The organization funds projects that meet its 'learning' aim of teaching, informing, and training. Projects can meet further aims of 'conservation,' such as researching heritage, repairing constructs, or archiving works. The participatory aim that may be the most difficult to realize is 'participation,' like developing volunteer programs, engaging diverse new audiences, or creating community advisory groups that make and lead major project decisions (Stearn, 2011). The HLF has become the largest source of funding of the UK's heritage projects. Since the HLF was established in 1994, 32,000 projects have been granted a total £4.7 billion across the UK. Thirty percent of the total donations were donated to 2,500 projects which have aided over 900 museums and galleries in the UK (Museums, libraries and archives, 2012). Much of this funding encourages greater participation in heritage projects. New programs have been established to reach out to a greater diversity of people across the UK. The HLF has allowed people that are involved in their projects to have a greater role in the decision making process. Communities have made contributions to many different organizations by working alongside them. In the past, the Heritage Lottery Fund has supported Orleans House Gallery on several different occasions.

From April to June 2012 the Royal Connections celebrates Queen Elizabeth II's Diamond Jubilee that reflects on the local area's connection with the monarchy throughout history. Orleans House Gallery hosts exhibitions on palaces, parks, myths, and memories. This project, sponsored by the HLF, provides an opportunity for local community groups and members to create a public exhibition of historic artworks and artifacts representing royalty at Orleans House Gallery. During workshops, several community groups were assisted by the staff in providing knowledge and artwork that could be used in the exhibition. The museum brings parts of the exhibition to several of the boroughs in the area to share their knowledge with community and encourage others to see the remaining pieces of the exhibition. The gallery hosted a performance that tells history of the royal families connections with the borough. Other exhibition related events celebrate the royal connections with the borough. On this occasion local residents are able to participate by sharing stories, souvenirs and memorabilia and learn more about the history of the borough and its royal connections (Stearn, 2011).

The transition away from didactic approaches has been ongoing. Common criticisms have halted past projects from reaching their potential. With funding from the Heritage Lottery Fund, Royal Connections hopes to become one with the community. During the closing months of Royal Connections, the project will be evaluated against the aims and objectives of Orleans

House Gallery. Past projects will be reviewed to understand the motivations, use of participatory tools, and the lessons learned. The same thing will then be done to Orleans House Gallery. Recommendations will be made based on the culmination of the goals, motivations, and lessons learned of other museums projects and the results of the Royal Connections project.

2.5 Conclusions to Literature Review

Didactic approaches are preventing museums from reaching their potential. Museums are trending toward a more inclusive, visitor-oriented approach to exhibitions and programs. Museums and galleries have attempted a range of participatory practices and some of these efforts have been successful. Some of these successful practices are highly criticized as ineffective, as stated by Lynch in *Whose Cake Is It Anyway?* Many concerns point at the motivations of museums and criticisms claim that museums have remained elitist institutions that isolate themselves from the rest of the community. A new effort of community involvement is underway. These trends are clarified by the Happy Museum Project funded by the Paul Hamlyn Foundation and *The Participatory Museum* by Nina Simon. The Heritage Lottery Fund, or HLF, seeks to promote greater community involvement in museums and galleries. The HLF is funding the Royal Connections project at Orleans House Gallery and many others so that they can increase community participation thereby emphasizing the importance of heritage. An evaluation is essential in order to determine the effectiveness of the project.

3. Methodology

The current section explains the goal and objectives, and the data collection strategies to meet the objectives for this project. The goal and objectives serve to clarify the meaning and direction of the project. The data collection strategies organize the various methods that will be used and how samples will be studied. The objectives are clarified in depth with their general procedures and data analyses sections.

3.1 Goal and Objectives

The goal of the project was to evaluate the participatory practices used in the development and implementation of the Royal Connections project at Orleans House Gallery. We evaluated the success of Royal Connections according to the goals submitted to the Heritage Lottery Fund. We collected data through a set of surveys, interviews, and naturalistic observations. The project team identified four objectives necessary to accomplish the goal. The project team:

1. Identified new approaches to promoting community participation in museums;
2. Clarified the goals and objectives of Orleans House Gallery in developing participatory programs in general and Royal Connections in particular;
3. Evaluated the Royal Connections project against the goals of the various stakeholders of Orleans House Gallery and the Heritage Lottery Fund; and,
4. Developed recommendations about how Orleans House Gallery might develop, create, and produce better participatory projects in the future.

3.2 Data Collection Strategies

The project team used a number of qualitative and quantitative data techniques in order to accomplish these objectives. Techniques employed include surveys, interviews and observations. Each measure described below has its advantages and disadvantages.

3.2.1 Surveys

A survey provides quantitative and qualitative data based on the human characteristics, attitudes, thoughts, and behavior of the visitors. It shows patterns correlating between the demographics and the experience of the visitors. A summative survey is used in “judging the worth of a program at the end of the program activities” (Lynch & Roecker, 2007). A survey is beneficial because it answers important research question and retrieves information to achieve

the objectives. Surveys may not be appropriate for individuals with language or developmental concerns (Labaw, 1980). Surveys rely on the truthfulness of the participants; in rare occurrences participants may be dishonest on the survey. Also, surveys can succumb to bias; respondents can subconsciously or intentionally change their answer knowing that they are being studied. Even if the surveys are filled out truthfully, the opinions of many respondents cannot replace a professional's judgment. Developing, distributing, waiting for, and collecting questionnaires take lots of time. With little time to complete the survey, the questionnaire may not capture all of the desired data. First, a survey pre-test helped identify if the survey has appropriate structure, wording, flow, etc. Then the survey was reviewed by the sponsor. Changes were addressed and questionnaires were administered to many participants. After being distributed, the questionnaires were collected.

The surveys were either self-administered or administered by a team member. The solicited surveys provided better quality data; a person's opinions can be fully understood. Though this method took larger chunks of time whereas self-administered take less time and have a lesser understanding of the person's perspective. Surveys are not always the best way to obtain the desired results; therefore we also conducted interviews to obtain more in-depth information about the circumstance.

3.2.2 Interviews

Interviews have the appearance of a conversation and provide information that answers the research questions. An in-depth interview is conversational and semi-structured. Questions asked are open-ended and are intended to understand experiences of the participants and provide detailed data of the situation. This style allows the researcher to draw conclusions from the participants and to be flexible with the questioning. An interview is time-consuming and the researcher can bias the results of the interview. Before each interview, interviewees were notified of the rights to participation. They were asked to consent to be audio-recorded. During the interview process, a team member conducted the interview by asking open-ended questions. The interviewee had the right to stop the interview process at any point, refuse to answer a question, require that the information remain confidential, and ask the interviewer to stop taping the conversation. All interviewees were given the opportunity to review quotes before they are included in the final report.

3.2.3 Observation

Using an observation method, we were able to learn from a school group participating in a workshop. Before each workshop, the children were introduced to the observer as a helper for the activity. This allowed an easier job of observing the students without a change in behavior. We observed the students' engagement, empowerment, enjoyment, and learning. Each section was written on a sheet of paper as topic points. When positive or negative observations occurred that related to a topic, it was noted on the page. After all workshops were observed, comparisons were drawn between them and conclusions were drawn. These observations and conclusions were done in addition to the main measures and objectives of the project.

3.3 Measures

All information gathered throughout this project each correspond with an objective and are shown in Table 1 below. We gathered data from the adults of the community curatorship group, museum staff, and interns by interviews, collected information from the school children and youth group of the community curatorship group as well as the visitors, and observed the school groups part of the workshops.

Samples	Objective	Measures		
		Interviews	Surveys	Naturalistic Observation
Other Museum Staff (N=5)	1	X		
ORLEANS HOUSE GALLERY Staff/Sponsors (N=3)	2,4	X		
ORLEANS HOUSE GALLERY Interns (N=3)	3	X		
COMMUNITY CURATORSHIP GROUP Self-Recruited Adults(N=6)	3	X		
COMMUNITY CURATORSHIP GROUP EAL adult volunteers (N=10)	3	X		
COMMUNITY CURATORSHIP GROUP Youth Group (N=10)	3		X	
COMMUNITY CURATORSHIP GROUP Richmond Park Academy school children (N=10)	3		X	
COMMUNITY	3		X	

Visitors (N=50)				
COMMUNITY School Groups (N=2 groups of approximately 20-30 school children each)	3			X

Table 1: Summary of Objectives' methodology and sample sizes

3.4 Objective 1

As demonstrated in the literature review, museums are moving away from traditional didactic approaches to exhibitions and programs, and are embracing more participatory and socially-inclusive practices. The team's first objective was to identify the lessons learned by other museums and galleries that are similar to Orleans House Gallery in their efforts to promote community participation.

First, we generated a list of eligible museums to decide which museums should be included (see Appendix B). Three museums, namely British Museum, Ben Franklin House, and the Museum of London, were chosen based on the criteria that they were:

- Had completed participatory projects in the past;
- Located in the London area; and,
- Had been funded by the Heritage Lottery Fund

After the museums were chosen, we contacted specific staff members at the various museums via email or phone to gain their consent for their participation in an interview. See Appendix A: Section I: Part a. for the types of questions that were asked of the museum directors. The primary objective of the questions was to understand the nature of a participatory program, the motivation of the museums, and the lessons that the museums have learned.

The type of analysis used was mostly descriptive. In particular, we gathered data and analyzed them for similarities and differences between the types of programs, the museums' goals and objectives, and the lessons learned. The information was used to provide further questions and help shape the recommendations. The following objective examined the goals and aims of Orleans House Gallery as part of Objective 2.

3.5 Objective 2

The mission statement of Orleans House Gallery, specifically the Arts Service, is “to develop learning and leisure opportunities through a varied experience of the arts, which offers targeted provision and encourages participation through an integrated service” (Stearn 2012). Thus, we examined how Orleans House Gallery staff internalized, articulated, and implemented these goals. We also reviewed the specific aims of the Royal Connections project.

Team members contacted participants and scheduled interviews. Before conducting the interview, team members asked to consent to being audio record and quote the interviewees in the final report. We asked leading questions about the goals and did not directly ask them what they thought the goals of Orleans House Gallery are. The interview questions can be found in Appendix A: Section I: Part b. In addition, we asked to describe the role of the community members, staff and sector partners in fulfilling those aims.

First, we paraphrased the audio files with essential quotations. Then we paraphrased notes and analyzed them for underlying themes and differences. Between the sponsors, the project team was able to do an assessment of the project goals. We then had to evaluate whether community partners, volunteers and staff shared the same vision or experience as the sponsors, as part of Objective 3.

3.6 Objective 3

The purpose of this objective was to provide a summative evaluation thereby evaluating project goals from the perspective of the ‘community curatorship group’ which consists of young people, school children, non-native English-speaking adults, and self-recruiting adults. We also wanted to include an evaluation of the interns’ experiences as well as the school children’s opinions from their activity workshops held at Orleans House Gallery. Visitors were also approached in order to gain their perspectives of Royal Connections. We needed a multi-method approach due to the different level of involvement and sample size of the different participants.

The community partners participated in workshops hosted by the Arts Service at Orleans House Gallery. Empowerment ensured that community partners were educated in researching their local heritage and creating enduring exhibitions. These local people took part in heritage workshops at Kew Palace & Gardens, Hampton Court Palace, Marble Hill House & Strawberry

Hill, and White Lodge. We contacted all participants of the community curatorship group in order to gain interviews or surveys from them.

The members among the community curatorship group consisted of:

- 10 school children from the Richmond Park Academy (curating White Lodge's section);
- 6 young people (Kew Palace and Gardens);
- 28 adults that are non-native English-speaking adults (Hampton Court Palace); and,
- 10 adults that were recruited by advertisement (Marble Hill House, Strawberry Hill)

In order to effectively assess the views and opinions of Royal Connections' goals, *several* instruments were prepared. Surveys were first developed by ensuring that the wording of the questions, the vocabulary used and the length is suited for that target audience (see Appendix A: Section II). The survey was revised based on comments from advisors and sponsors' advice and submitted to the sponsors to gain their approval. After their approval, surveys were administered to visitors (see Appendix A: Section II: part c.), youth group (see Appendix A: Section II: part b.), and school children (see Appendix A: Section II: part a.). Distribution took place in two ways. First, visitors were given surveys about the general exhibition and asked to return the filled-out questionnaires to a member of Orleans House Gallery staff. Second, we distributed questionnaires during a dance performance (see Appendix A: Section II: part d.) that attracted visitors and guests to Royal Connections.

We assessed the adult participants' experiences by interviews. In both an English-as-an-Alternative-Language (EAL) adult group and the self-recruiting adults group, we scheduled interviews. The EAL Friendship group which provided a number of the individuals in the EAL group meets daily at different sites around Richmond. A team member attended the specific days and approached these people for interviewees after speaking with the EAL Friendship group leader. From here the team member asked for consent to audio-record the interview. We asked the EAL adult group (see Appendix A: Section I: part b.) and the self-recruiting adult group (see Appendix A: Section I: part c.) questions about their education, empowerment, and connections from curating Royal Connections. After the interview, the team member asked to record the demographics of the specific interviewee and then told that they will be given the opportunity to review material from the interview in the report.

We contacted the interns so that we may evaluate Royal Connections against its goal to provide diverse, young people with practical experience for careers in the financially-accessible heritage sector. We found a comfortable spot to interview them in and asked for their consent to be recorded. Then, we asked them questions (see Appendix A: Section I: part d.) about their experiences as well as the take-away from Royal Connections. The latter would help us evaluate if Royal Connections had met its goal. After the interview, we transcribed the audio-recording and made generalizations.

Observations were conducted to satisfy our third objective. We observed two school groups attending activity workshops. The teachers gave us consent to observe the school children. The observer found out if they enjoyed and were educated by the Royal Connections exhibition.

We catalogued data from the surveys and analyzed them for themes. The team created pie charts, graphs, and tables to summarize the gathered data. The completed surveys consisted of a collection of data that was analyzed to find patterns. We coded the completed surveys into categories and identified patterns based on the coding. To make sure that this data was articulated well, the team created visually appealing graphs and other visuals in order to display results. Next, the team made a number of recommendations.

3.7 Objective 4

Objective 4 was to make recommendations to Orleans House Gallery staff and project sponsors based on the information learned from the previous three objectives. Objective 1 provided the motivations, goals, and lessons learned from other museums who engaged in participatory exhibits, and practices. The other two objectives provide the same information about Orleans House Gallery. They were compared to make recommendations. Our recommendations were presented to staff to ensure that they were understood and considered.

4. Findings

After we gathered the feedback from various community members and visitors, we found that the Royal Connections exhibition at Orleans House Gallery can be considered very successful compared to the goals established in the Heritage Lottery Fund application. Following the project objectives outlined previously, we begin this chapter with a review of some of the other successful and unsuccessful projects at similar museums in the London area (Section 4.1). Section 4.2 clarifies Orleans House Gallery's goals and objectives in particular with regard to the Royal Connections exhibition. Section 4.3 highlights the perspectives of the four different groups of community members and Section 4.4 assesses the responses from visitors. Section 4.5 summarizes the overall findings and evaluates how effective Royal Connections has been in meeting its goals.

4.1 Participatory Approaches at Other Museums

Museums have developed several participatory programs. However, they face a variety of obstacles, including lack of staffing, advertising, experience, and operational funding. Many are trying various ways to put the community into curatorship roles, but smaller tasks of community participation, such as those made note of earlier in the Literature Review when describing the stages of social participation according to Nina Simon, have been presented to the participants.

Generally museums try to create bonds by reaching out to the community. According to the Museum of London, promoting lasting bonds depends on the community's interest in the exhibit. Both the British Museum and Museum of London seek to retain the community partners by providing confidence to these participants through workshops. With this confidence, visitors feel that they have an influential role within the museum. Many museums post advertisements in the London Underground, but they are expensive and museums are using other methods to attract more visitors and community participants to their site and their exhibitions. The Museum of London uses an iPad application to attract visitors and community participants. They also distribute fliers to specific demographics that can help generate a more diverse audience. The British Museum contacts 300 community contacts via email in order to engage them in community work. Ben Franklin House has a difficult time competing with these larger museums and they advertise their museum through pamphlets distributed at the larger museums and other cultural venues and distribution points. The larger museums also have thousands of followers on the social networking and media Web site, Facebook, to advertise their exhibitions and offerings.

Experience helps museums complete more projects and it benefits the community participants as well. Both the British Museum and the Museum of London have completed more and further impacting projects. Museums produce efficient projects after putting on and evaluating enough of them. After five years of preparation, the Museum of London began a large project. Smaller projects at other museums have been in development for just over a year. A museum is aware of its limits with participatory projects and they can display larger projects. Experience makes a museum aware of how much they can trust the community participants with completing an exhibition. They can clearly define the roles of the participants so it makes it easier on the community participants. The participants know what they have to work on from the start of the project and they know what resources they have available to them. Obtaining more funding is a benefit from completing more participatory programs. Since it's understood that museums can complete these types of projects, a funder can determine that they will be successful in completing future projects. A funder can be confident in their decision and provide more money to a museum because they know that these museums can efficiently produce an exhibition. Experience makes the preparation and implementation of a participatory program easier, but the Franklin House is finding difficulties in trying to develop larger community led projects.

In addition, Ben Franklin House has limited resources to engage in extensive community collaboration projects and they are beginning to host a number of smaller outreach activities for community partners. They host school tours to the house, but the museum plays a larger role outside the confines of the house. There events are aimed to get community members interested and educated in science and the teachings of Ben Franklin. For example, they have family events and parties that celebrate holidays. The museum organizes different events with schools such as debates and science fairs. Their outreach consists of programs at the National Gallery and many libraries. Both Orleans House Gallery and the Museum of London are in the process of carrying out community collaborative projects in which they were in the planning stages for years.

During an interview with the Museum of London, we learned how they try to involve the community, but community input has increased in the past couple of years. This program was completed many years ago and the museum has evolved since then. For example, they have held three-month long workshops with members of the community to help set up small exhibitions within the museum and in other locations. While these workshops were not permanent ongoing

activities with the community, they help community members and staff to learn and develop confidence in association. Thus these workshops served as the building blocks for future community involvement activities and as an outreach program for the museum.

The Museum of London has evolved since these previous programs and they have begun to involve the community more extensively in the development of its exhibits and programs. For the past five years, the Museum has been planning a new exhibition on Roman London that will be unveiled shortly. Many community groups were recruited to help participate in the project. Participants of previous projects were more than welcome to join and new groups were also encouraged to come. Workshops involving a youth panel of 16-21 year olds, called Junction, helped chose modern objects, market, and curate, the exhibition as well as develop an associated film and audio-visual materials.

Another project was started to rebuild an exhibition on East London. The beginning portion of the project was entirely collaborative. Community members of East London helped with the construction of the concept. This process took a full year to complete. Many people have different definitions of 'East London' and this project is seeking to refine that definition. The community collaborative group consists of young people, elders and local citizens from East London. They were asked to contribute by answering one simple question "What does the East End mean to them?"

The British Museum holds private viewings for the community so that they feel privileged. In collaboration with the London Transport Museum, the British Museum holds four-day programs for young people in which they explore objects and gain work experience by working on a series of projects. The museum helps provide more opportunities for people. By allowing adults to work on projects they actively contribute to the community and gain confidence as they go. The museum then brings them back through volunteering or even provides them with jobs at the museum.

In summary, we find that many museums believe in the participatory approach where community members are able to engage in workshops, create exhibits and add to the museum's knowledge. Community led projects have evolved and now museums are coming up with new ways to engage the community. They have been completing many community led projects and are planning to continue these projects. Museums are able to reach out into the community and

provide many community members with the opportunity to engage. However, there is difficulty gaining funding and keeping visitors interested and returning.

4.2 Clarified Goals of Orleans House Gallery and Royal Connections

Orleans House Gallery emphasized that their goals stressed education. At the center of each project lies the goal to educate the community. The gallery values many different opinions and hopes each person shares their opinion. That will allow everyone to learn from the new presented opinions. The workshops at the Royal Connections taught the members of the community curatorship group how an exhibition is held. Also, they learned about the connections between royal families and the borough.

Another goal of Orleans House Gallery is to reach out to various community groups. The museum wanted to expand its borders from Richmond out into more of the London area. They hope the diverse groups of people can bring many opinions, knowledge, and skills to the museum and contribute to many programs. They hope the community participants will continue to return to the museum in a never ending cycle.

4.3 Evaluation of Royal Connections: Community Curatorship Group Responses

The community curatorship group was a large group of over 50 individuals representing various groups from the community, who were brought together by Orleans House Gallery to curate Royal Connections. The four sub-groups were: (1) a EAL adult group, (2) a self-recruiting adult group, (3) a group of school children from Richmond Park Academy, and (4) a youth group. The team found that the responses from all these groups were generally very positive and helpful in the evaluation. Those among the community curatorship group were happy to have contributed to Royal Connections. Generally, the group found the experience to be inspiring, connecting, and collaborative, which were some of the key goals that Royal Connections was designed to achieve.

4.3.1 EAL Adult Group

The EAL group was a large platform of people of different ethnic backgrounds and native languages. Twenty-eight individuals participated in one to five workshops put on by Orleans House Gallery for Royal Connection between March 2012 and April 2012. Of the 28 that participated, we interviewed 10 adults in a semi-structured, face-to-face interviews ranging from approximately 5 minutes to 30 minutes. Nine of the ten individuals were women. A majority

were between 30 and 49 years of age (60%), while a minority were between 16 and 29 years of age (30%). Half of the interviewees were White and some of Mixed background (40%).

The EAL group consisted of people speaking a variety of languages including Spanish, Romanian, and Farsi. From the interviews, we learned that many did not have much expectations of the project and how the final product would look. There were difficulties in provoking answers from the adults and in a very few cases, questions were abandoned. Only two individuals had some well-thought expectations about how the project was going to turn out. One expected to learn more about the royal heritage and the connections made to the borough of Richmond. Another had been a teacher before the project. During their teaching experience, this individual had led students to create their own gallery of “exhibitions.” From this experience, the individual expected that collaboration was going to be necessary to include all opinions and accounts. Interviewees claimed that the experience surpassed the few expectations they had. One said that the experience was, “lovelier than I expected.” Another said that they were “really amazed at the outcome... the result is fabulous.” Note that none of them had ever done a project like Royal Connections before.

The highlights of the experience varied among the ten individuals and while there was no overall consensus, all said that they enjoyed the collaborative opportunity. Three individuals cited the participatory and interactive aspect as the best part. Other miscellaneous highlights identified included learning more English, attending the private opening for Royal Connections, handling prints to be put up for the exhibition, and learning with Sian Dodsworth. One individual said that community members were, “free to put forth their contributions of what they saw, what they thought.” Another said, “I saw good people... listening to me.”

Most of the responses from individuals stated that no changes could have been made to make their Royal Connections’ experience better. One participant expressed, “it was really fantastic,” and another said, “I was very impressed.” The other individuals interviewed had suggested a few improvements. One noted there was a lack of tools, particularly computers, in the workshops. This individual wanted more use of technology. Another claimed that there was little explanation and clarity to the project. This individual wanted clear examples of what the EAL group could do instead of questions that beset their experience. Having enjoyed the

experience overall, it made sense that many of the participants would have little in the way of criticisms or further improvements. The two responses could have been anomalous.

The interviewees planned to visit Orleans House Gallery again and said they would have liked to participate in similar projects in the future. Some would even have liked to do similar projects like Royal Connections in the future. Some of the interviewees had stated that they had either planned to apply or applied for volunteering positions at Orleans House Gallery. Furthermore, every individual that responded had recommended or would have recommended the experience to friends and family members. One person said to “give [yourself] a chance to do a thing like this, you never know about [it] unless you try it.” It makes sense that interviewees would be happy to return and do more projects like Royal Connections based on their surpassed expectations and highlights. It too was surprising to hear that a couple of interviewees had already made plans to apply or already applied to become volunteers at Orleans House Gallery.

Although we learned some very interesting things from this group, one limitation was the language barrier. Therefore it is possible that there was more information to be gathered that was not. Even still, the EAL adult group felt the experience to be empowering, educational, and collaborative. All members praised Royal Connections and had few things in the way of constructive criticism.

4.3.2 Self-Recruiting Adult Group

The self-recruiting group, also known as the self-selecting group, was a group of interested individuals that joined the Royal Connections project after either noticing an advertisement in a local newspaper or being asked to participate by Orleans House Gallery staff. Nine individuals participated in four to five workshops put together by Orleans House Gallery for Royal Connections. Of the nine that participated, six adults were interviewed. Some of those that were not interviewed either were too busy because of the Queen’s Diamond Jubilee holiday, or did not respond to phone calls or emails. The semi-structured, face-to-face interviews ranged from approximately 30 minutes to 45 minutes. The six adults were all women. No males were interviewed, despite the inclusion of men in the self-recruiting group. None of the adults were under the age of 30; most were between 30-64. One individual was over 65. All of the interviewees came from white ethnic backgrounds.

The interviewees did have expectations of the project and its products. Despite having done no project similar to Royal Connections, they provided some of their interpretations of what they expected to gain. Many of them wanted to learn more about the royal heritage sites, including the history that resides in the palaces and the people that inhabited the palaces. The remaining expectations are more scattered. One interviewee wanted to simply become more involved in Queen Elizabeth II's Diamond Jubilee by participating in Royal Connections. She also wanted to learn how to curate exhibitions for future projects. Another individual wanted to be able to bring her own voice to the community and believed that Royal Connections was the best medium. One individual, however, had nothing in the way of expectations. She criticized the clarity of project goals and could not understand what was going to result from Royal Connections.

Most of the interviewees had their expectations met or even surpassed. Most of them had surpassed expectations having learned more about the royal heritage behind the Hampton Court Palace, the royal heritage site that was visited. The individual expectations were also surpassed in that they gained a wealth of knowledge from curating Royal Connections with the help of Orleans House Gallery's curator and project leader. The one individual that criticized Royal Connections had no expectations met because she had none.

Nearly all of the interviewees had felt empowered. Empowerment is referred to in Royal Connections as the ability for project participants to be free to express their own ideas and interpretations on subject matter as well as the enhancement of their own curatorial skills. The interviewees replied saying that they had been given these freedoms and skills. One individual did not feel empowered in the slightest. She was the same interviewee that had no expectations and criticized the overall lack of clarity in project goals.

Interviewees suggested a few improvements that could have made the Royal Connections experience much better. Most agreed that the project could have been advertised much better. Only two of the interviewees had joined up with Royal Connections through a local advertisement. Another improvement one person made was to meet other groups of the community curatorship group. One suggested that the project goals must be clearer. All the adults mentioned that more polish, such as some of the inaccurate numerical figures within the text labels, could have gone into the exhibition.

Every interviewee felt more involved and more awake to local royal heritage. One interviewee stated that the project had inspired her to become more involved in the other heritage sites. Most of the interviewees were local residents that had visited royal heritage sites. After the project, one individual said it “reawakened” her to the local royal heritage. One interviewee was completely new to royal heritage of the borough but felt more inspired to return to these sites as well as become an intern at Orleans House Gallery.

All of the interviewees claimed they would do the project again. They claimed that they had enjoyed it so much that they would like to return and do a similar project. They would like to do a similar community-led curating project. Most of the interviewees recommended the project too. They would like to see their friends, family, and interested community participants take part in a community-led curating project like Royal Connections. One interviewee did not feel like they would do a similar project again, nor would they recommend the experience to others.

4.3.3 RPA School Children Group

We delivered surveys to the school children and processed the results. Of the 10 Richmond Park Academy students that participated, nine were girls. Seven were White, one was Asian, one was Black, and one was of a Mixed background. Four were Atheist, four were Christian, one was Muslim, and one did not have a religion.

We found that the students appeared to enjoy their experience, stating that they were proud to be part of the project. Figure 4.1 shows that nine out the 10 students were proud of their participation.

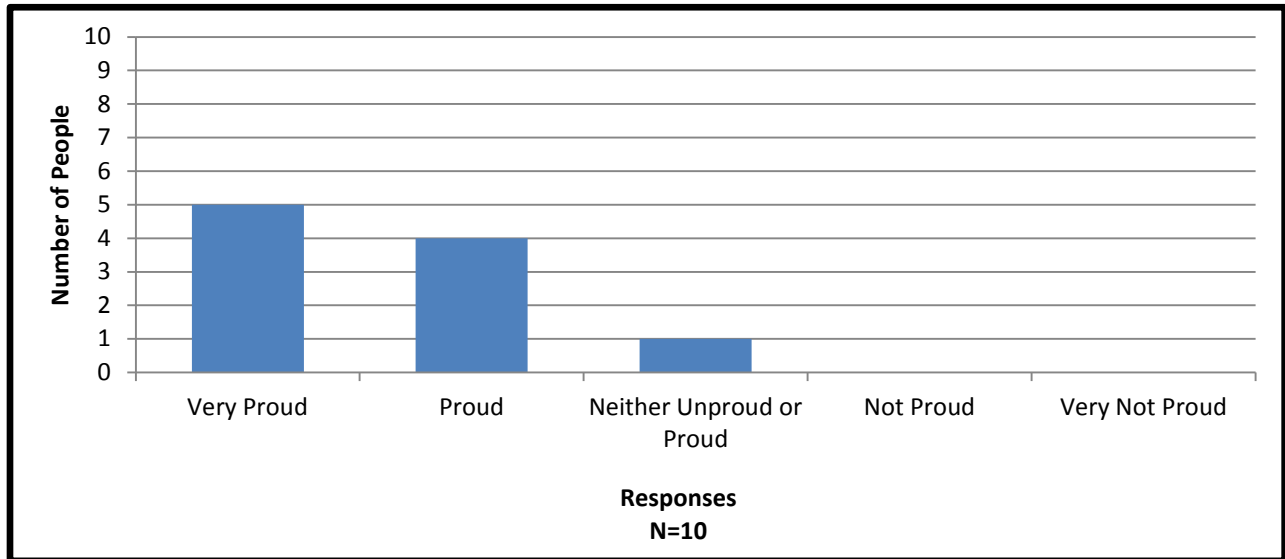


Figure 4.1: Pride of RPA Group

Figure 4.2 shows that two of the participants believed the staff were very helpful. Seven believed that the staff was somewhat helpful, and one student considered the staff neither helpful nor unhelpful. On average the students rated the staff helpfulness at 4.1 on a scale of 1 to 5.

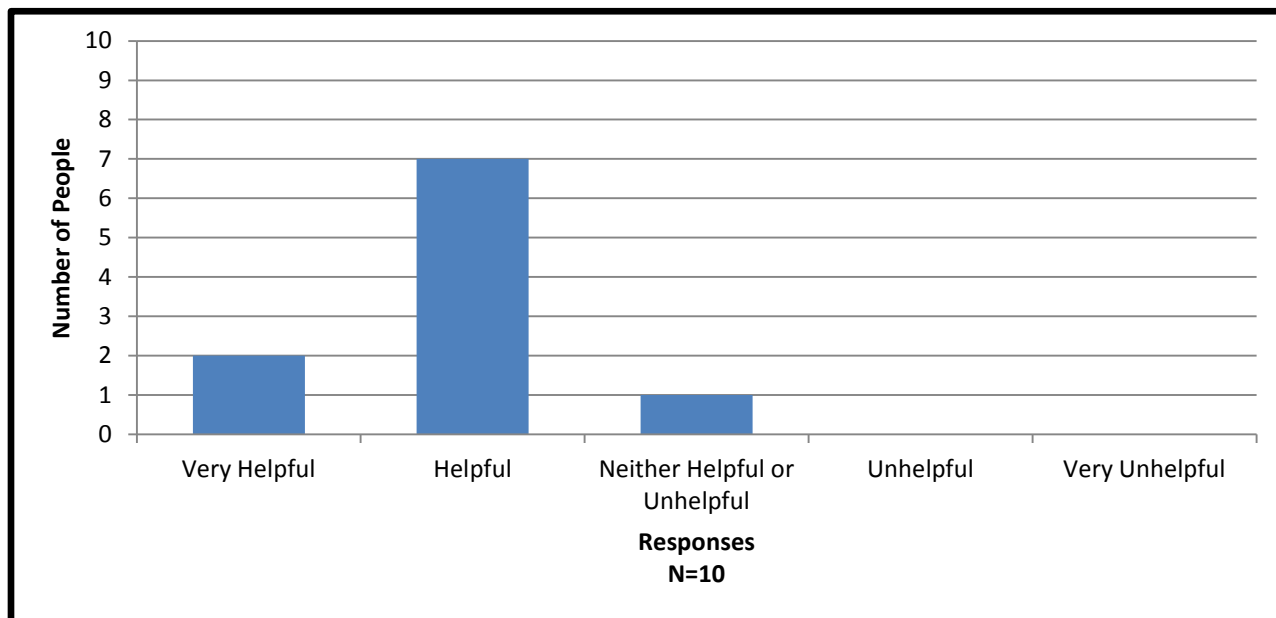


Figure 4.2: Helpfulness of Orleans House Gallery Staff rated by RPA Group

Figure 4.3 reveals that the students had mixed reactions about the inclusivity of the process: three felt very included, three felt somewhat included, three felt neither included nor removed from the decisions, and one felt somewhat removed from decision-making within the project. The average rating across the group was 3.7. Students were later asked what could be done to improve the project and a majority referred to a lack of control.

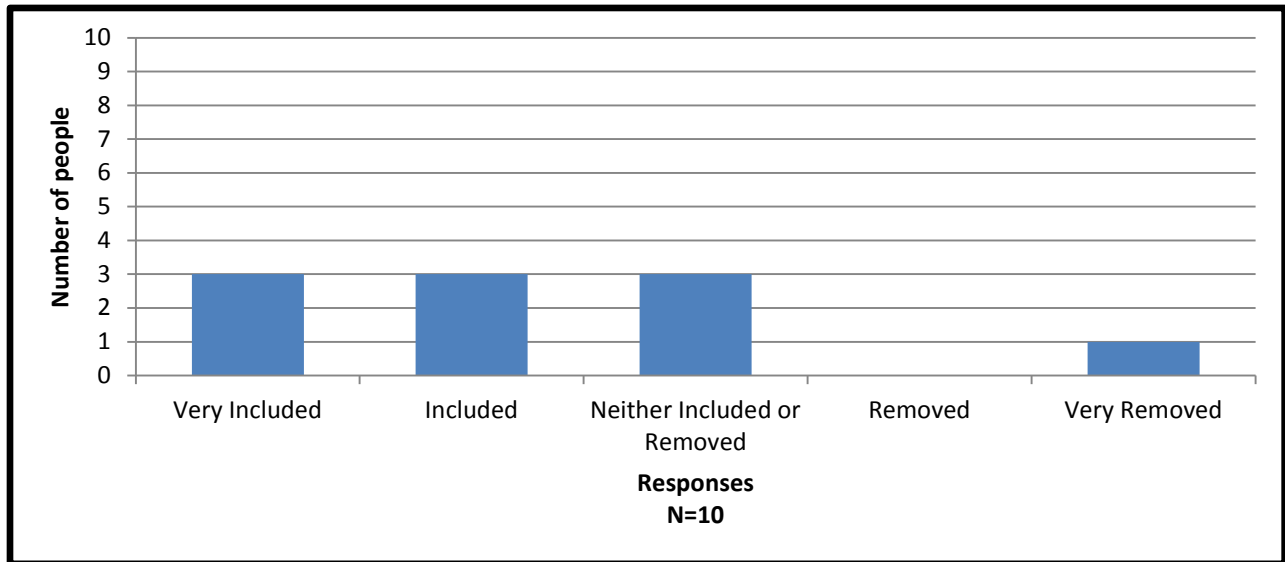


Figure 4.3: Decision-Making Inclusion rated by RPA Group

We found that the students found the visit to the White Lodge heritage site to be very helpful. Figure 4.4 shows that 6 students believed that visiting White Lodge was very helpful while two believed that visiting was helpful, and two were of mixed opinions.

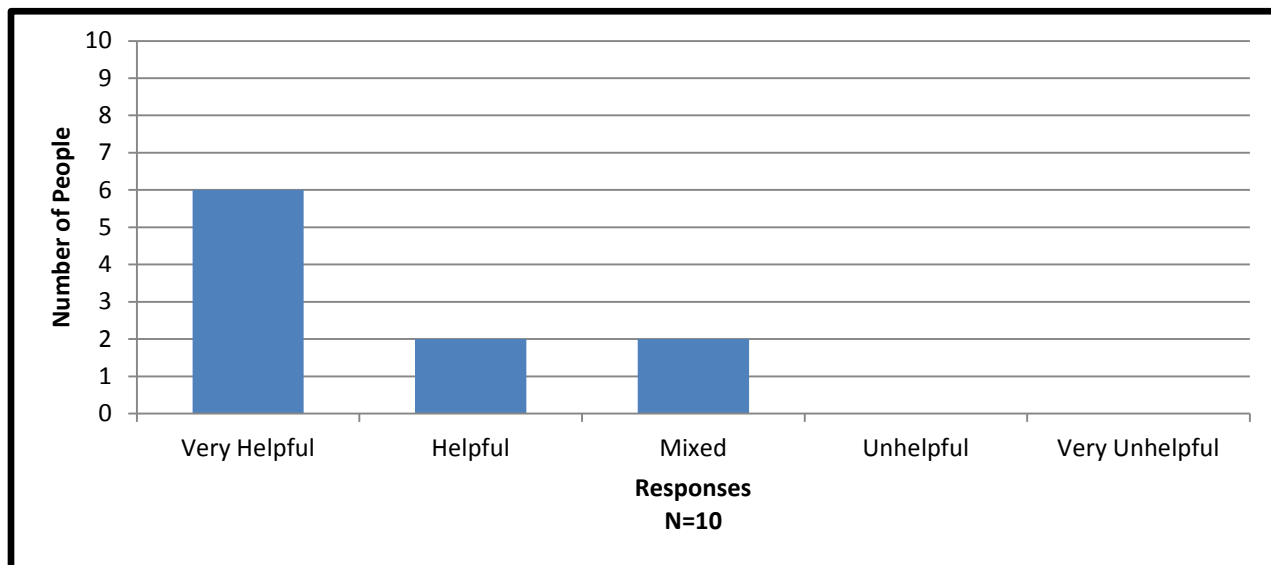


Figure 4.4: Helpfulness of Visiting White Lodge rated by RPA Group

Evidently, eight out of the 10 students thought that the experience was very enjoyable or enjoyable (Figure 4.5) and two believed that it was enjoyable at times and not enjoyable at other times.

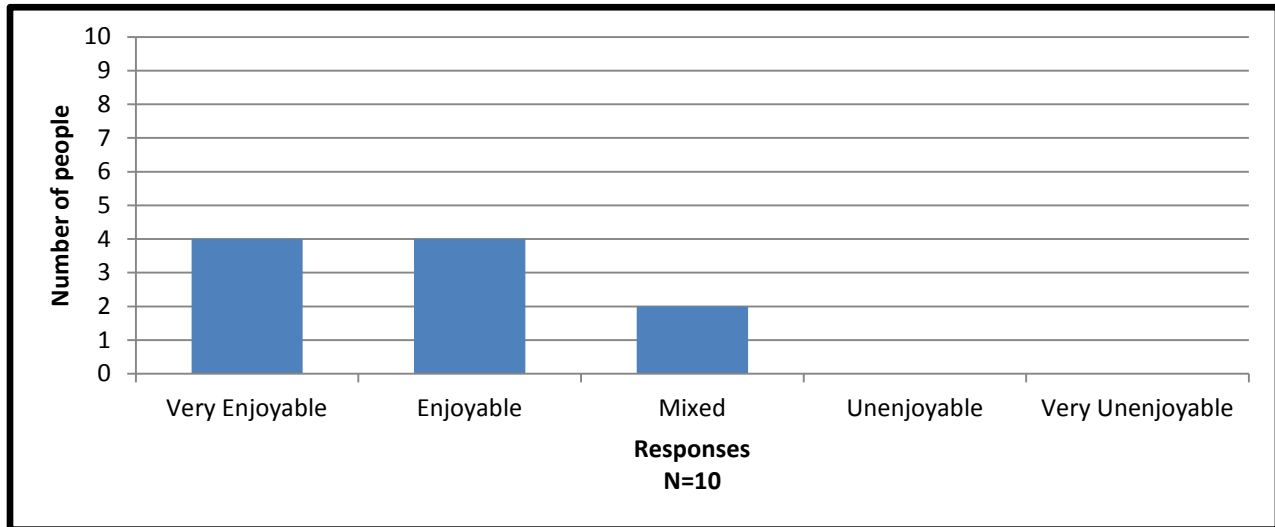


Figure 4.5: Enjoyment rated by RPA Group

During their time working on the project, RPA participants learned many interesting facts about royalty in the borough. Each participant was asked what three most interesting things they learned from the project. Figure 4.6 shows that ‘royal history’ was the topic cited most frequently, followed by architectural history.

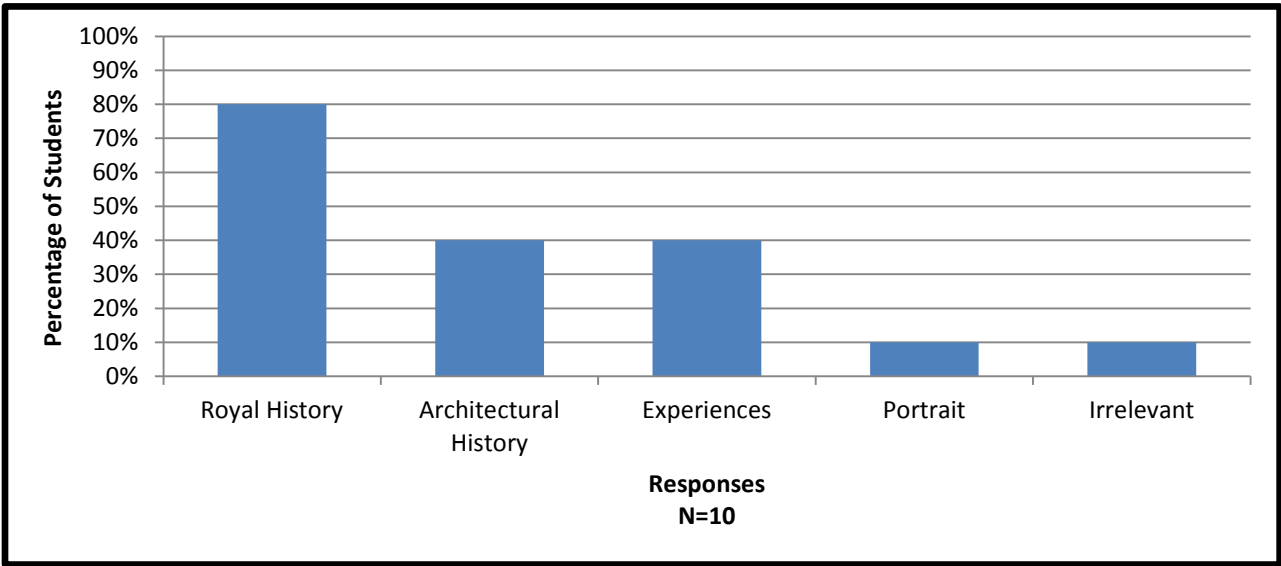


Figure 4.6: Most Interesting Things rated by RPA Group

Evidently there was a range of enthusiasm about returning for similar projects (Figure 4.7). Two students indicated that they would really like to come back, three thought they would come back, four weren't sure if they would return for another project, and one said they would not return for another project. This response yields an average of 3.6 per participant. This could be a resultant of the lack of control within the project, other things the participants might want to have done, or outside influences such as lack of time.

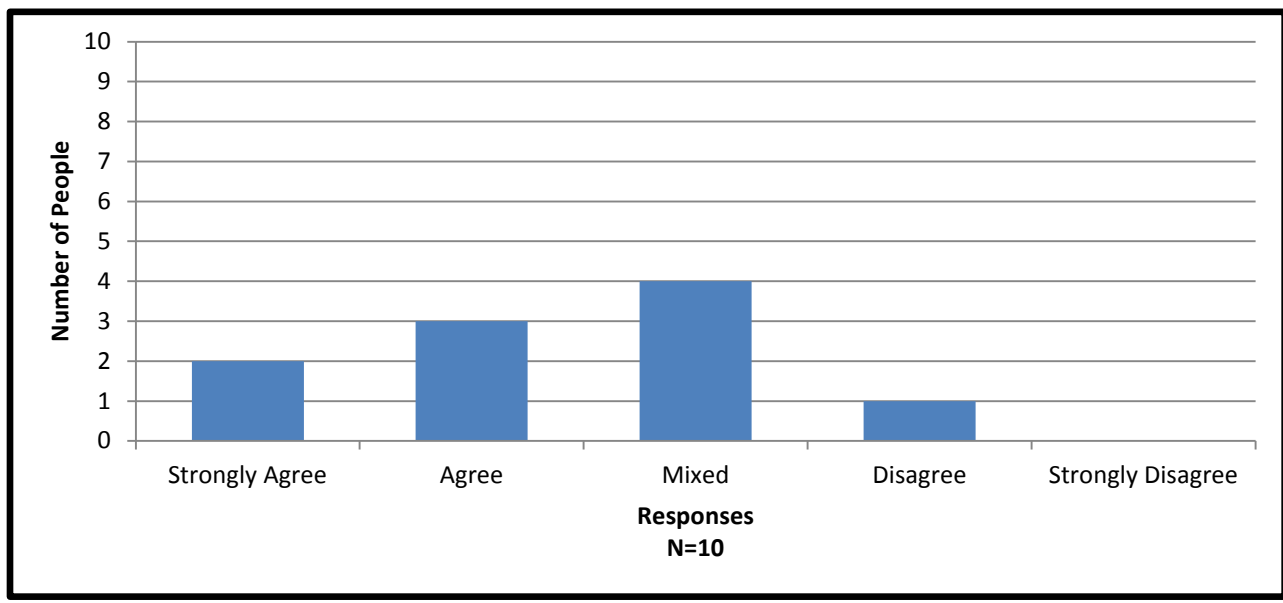


Figure 4.7: Return and Reengagement rated by RPA Group

Figure 4.8 explains if the RPA participants thoughts on whether future students would enjoy this project. They were given the five options below and had to choose from them. Three believed that future students would very much enjoy a similar project; three thought that future students would enjoy a similar project, and four were unsure if future students would enjoy or dislike a similar project.

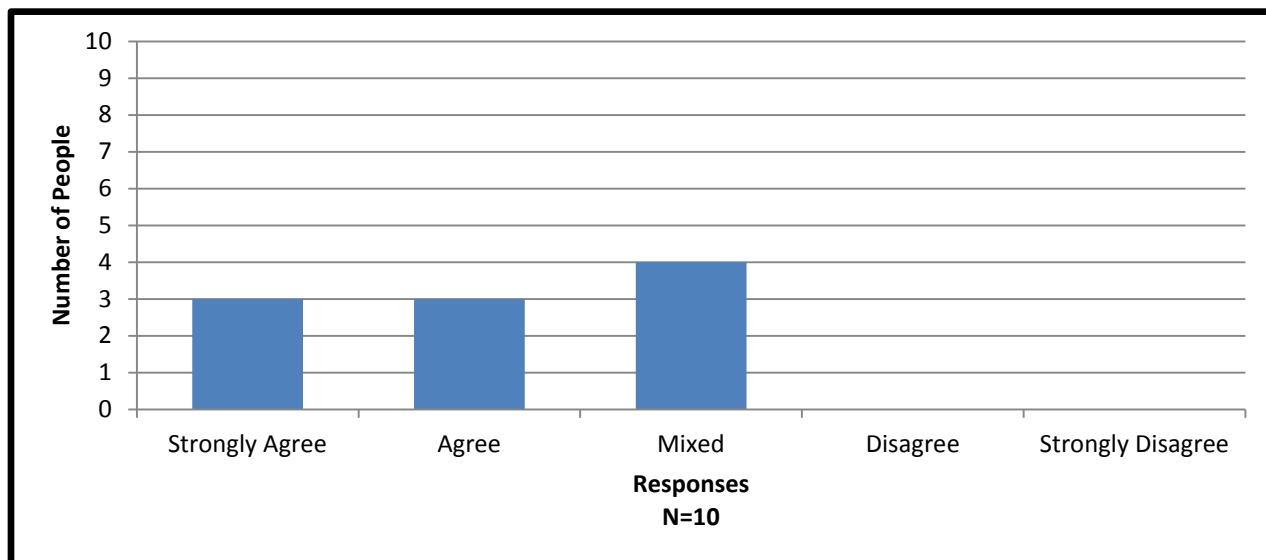


Figure 4.8: Recommendations to Future Students rated by RPA Group

This response yields an average of 3.9 per participant. This answer is interesting in that even though participants didn't really like their own project; they believed future students would. This can be caused by a few possibilities. There is the possibility that the students believe their suggestions will be taken into account. There is also the possibility that the project just wasn't for them, but they knew other people who would have enjoyed the experience.

Students were also surveyed about what their most powerful memory of the project was. The majority of students had their most powerful memory while they were creating the exhibition. Examples of the most powerful memories are being interviewed about John Lewis, visiting White Lodge, and learning about the Princess Mary story.

The Richmond Park Academy students recommended improvements that could have made their experience even better. The most common answer was that there was a lack of control within the exhibition. Other minor changes were meeting more people of importance, the length

of time spent on the creation of the project, and being less stationary when helping the creation of the project.

It's not extremely diverse in terms of gender and DDA, but from the 10/10 responses received, the general belief was that more control over the exhibition should be given to the participants. They enjoyed the project and believed that future participants would also enjoy it.

4.3.4 Youth Group

Contact was made with multiple persons who were 'in charge' of the Youth Group, but lack of response led to the inability to evaluate those from the Youth Group.

4.4 Evaluation of Royal Connections: Interns' Responses

We interviewed three interns taken on by the Royal Connections project in order to see the Orleans House Gallery goals were achieved. The goal of the Heritage Lottery Fund is "to provide young people embarking on careers in the heritage sector with opportunities to gain experience in the workplace that is financially accessible, helping contribute to a more diverse sector workforce." They assisted in the community curatorship group workshops while learning how a community curatorship project was run. They also took part in weekly workshops. They learned the inner workings of a gallery. The interns helped at portable, miniature-sized exhibitions and events around the Richmond area. Although learning much from their experiences, they did not feel challenged by the tasks presented to them. They will apply the skills and concepts they learned to their future jobs. They found the experience to be quite rewarding and educational.

4.5 Evaluation of Royal Connections: Visitors' Responses

One overarching goal of the Royal Connections project was to ensure the development of a high quality public exhibition. Two different surveys were distributed to visitors of Orleans House Gallery in order to determine what members of the public thought about the Royal Connections exhibit. One survey was designed to collect information from 'general' visitors, while another survey was used to collect information from visitors attending a special performance that was held on May 11, 2012.

Of the total 55 surveys that were collected, 30 were from the performance and 25 from the general exhibition. We learned the demographics of the visitors, as displayed in figure 4.9,

32% of the surveyed visitors were over 65, 73% were women, and 93% were white. It was found that 51% of the surveyed visitors are Christian. There were similarities in the answers in all demographical questions.

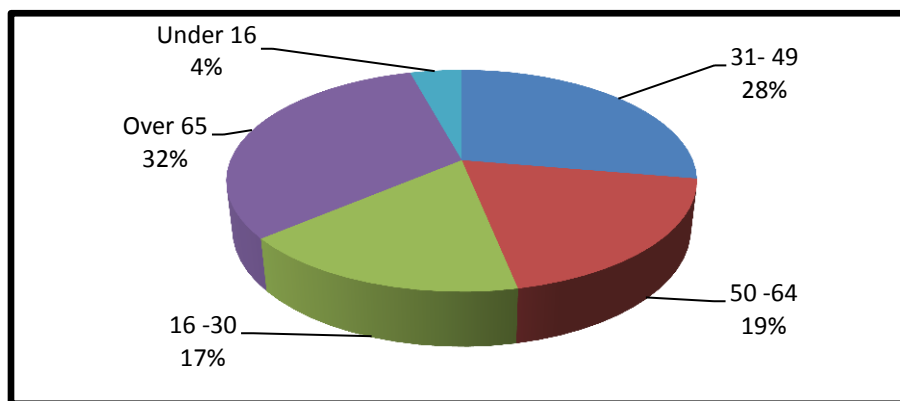


Figure 4.9: Age Ranges of Visitors

4.5.1 General Visitor Survey

We surveyed twenty-five visitors leaving the exhibition. The team found that a majority of people had been to Orleans House Gallery no more than one time. We found that 27% of the people said the prints of the royal family were their favorite part of the exhibition. Thirty four per cent noticed a difference between this exhibition and previous exhibitions they have seen at Orleans House Gallery. Out of the 55 total surveyed visitors, 43% of visitor to the gallery are visiting for the first time, 27% came because of the performance, and 16% came to see the exhibition. The most interesting parts of the exhibition according to the visitors were the royal family's connections and the old prints of royalty. The visitors were split at 13% of which was the most interesting piece of the exhibition. We also found out that 57% had no prior knowledge of community curatorship programs and projects.

4.5.2 Royal Connections Performance Survey

Upon conclusion of the performance surveys were distributed to 30 of the 70 attendees. The feedback was overall positive. Figure 4.10 displays that 90% of the people would attend a similar exhibition related arts event. Thirty six per cent of visitors agreed that the dance was their favorite part of the performance, 16% liked the humor of the performance, and 13% liked the location. Comparing the self-administered and solicited surveys, there were no drastic differences between the two types. Similar data was retrieved from both surveys.

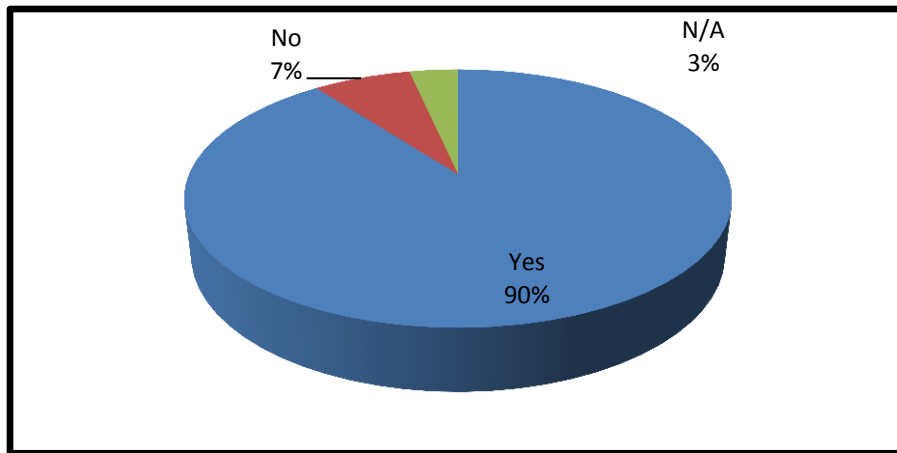


Figure 4.10: Interest in Future Community-Curatorship Projects rated by Visitors

4.6 Observations in School Workshops

We conducted observations at workshops held for school children. At these workshops, a team member looked for enjoyment, learning, and other beneficial information. Overall, the students enjoyed their experience at the museum. Each had smiles on their faces and was excited about learning each new fact obtained. The students lost their attentiveness at the end of the tour and the hands-on activity regained their attention. Approximately 20-30 minutes were spent on the tour and 20-25 minutes were spent on the activity.

5. Conclusions and Recommendations

In summary, we conclude that museums require practice in participatory projects in order to better understand their community. Through this experience, museums can put on better, more engaging projects. Larger projects require more funding and staff to support the project. It also requires a bigger timescale and extensive amounts of advertising to the local area.

We clarified Orleans House Gallery's goals and its aims of the Royal Connections project. We found that the gallery's goals revolve around education. Orleans House Gallery underscores community outreach and diversification of its audience. Royal Connections aims were to empower the local people, connect with schools, provide interns interested in careers in the museums sector with practical experience, provide curatorial and research skills to participants, and finally develop further understanding of participation.

Those among the community curatorship group enjoyed their experience. They were empowered and connected, and described the workshops as connective and collaborative. They responded with feedback, however, wishing that there was more time and workshops, more control in exhibition setup, and more clarity in project's aims. The school workshops were also a hit with the children. The interns liked their experience and gained new skills, and continued to pursue careers in the museum sector. Finally, the visitors praised the exhibition.

In summary, Royal Connections appeared as a successful project when its results are compared to its aims. Yet there is room for improvement, which we discovered from our findings. To further Orleans House Gallery's understanding of its projects, we provided recommendations in order for future projects to build upon the success of Royal Connections.

First, we recommended that they begin new community participation projects. These participatory projects had a large and positive impact on stakeholders among the community curatorship group as well as the visitors. It makes sense, based on our findings, that Orleans House Gallery develops new projects.

Second, we suggested that the gallery obtain funding to support newer projects. We assumed that Orleans House Gallery's best option for funding was the Heritage Lottery Fund. With appropriate funding, new projects can develop.

Third, we recommend that they extend timescales and add more workshops for the community curatorship group. Members of the community curatorship group stated that more time could have influence over the quality of the end product. Compared to the two years of planning for Royal Connections, larger projects from other museums can take up to five years of planning. When allowing the community curatorship group additional time, we found that having more than one visitation to the heritage site and having more than five workshops would benefit the group. This increase could allow for more interpretation and learning. More workshops would give the community curatorship group more chances to learn from their experience. Their additional knowledge could allow them to contribute more information into an exhibition. An extended timescale for the community curatorship group would give them ample time to access more art collections and loans than the Richmond Art collection.

Fourth, we have found that it would be beneficial if the gallery creates new outreach strategies to bring in more diverse participants for future workshops. We found that Orleans House Gallery must make improvements to their strategies to engage members of their local community. While they had an array of different backgrounds in the EAL group, the other two groups were unvarying. The majority of visitors were of similar ethnic backgrounds too. By embedding more connections to varying members of the community, then more people will recognize Orleans House Gallery and visit the site.

Fifth, we advise that they advertise more to the local community to attract visitors. While visitors come to Orleans House Gallery, there are a smaller number of attendees that actively come to see the exhibitions. A number of visitors and many members of the community curatorship group said that there needs to be more advertisement of the exhibition. To increase advertisement, the gallery can post ads at the train stops in the area at a higher frequency, post ads in the local newspapers, and even work with other museums to advertise for Orleans House Gallery. This also ties to outreach; by bringing in more visitors, then the gallery can find new and diverse community participants.

Sixth, we recommend that the gallery hires additional part-time staff and recruit more interns and volunteers to sustain future projects. These new people would be of use to Orleans House Gallery to satisfy the previous five recommendations. Without additional support staff, interns, and volunteers, the gallery can manage and produce even better results. Generally, more

staff can increase the amount of hours that the project was worked on. Also, they can help advertise the museum, exhibition, and the community participation group. Employing more staff must be done wisely and appropriately; through additional funding, the gallery must arrange for these staff to be compensated.

Seventh, they must recognize the community participants. This may even increase visitor attendance and community outreach for new projects. Recommendations from a few interviewees and visitors pointed out that the exhibition was not clear that the creation of the exhibition involved community participants. One such person said that compared to other sites doing similar projects that showcase the community-curating aspect, Orleans House Gallery did not emphasize it enough. The general exhibition survey clarified that the visitors could not identify that it was co curated by the community.

Eight, we recommend that Orleans House Gallery develop a protocol for future evaluation parties specific to the project, stakeholders, community participants, staff, methods, exhibition layout, schedule, etc. This protocol should have all the necessary components and information necessary to the evaluators so that more time can be allocated for more time-sensitive measures of the evaluation. Both the British Museum and Museum of London have plans to help them complete an evaluation of projects. Things like a contact list and a mention that each participant may be contacted for a future evaluation allow the future evaluators more time on the actual evaluation. An evaluation team would benefit from the aforementioned protocol to know their samples. In multiple instances, the EAL adult group participants much rather preferred group discussions rather than one-on-one interviews. While one-on-one interviews were performed, these focus groups from the discussions may have produced additional or different information for the evaluation. An evaluation protocol will be beneficial to make an evaluation of future projects easier.

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Appendix A: Measures

The following section groups together all of the interviews and surveys used in the data collection strategies.

I. Interviews

a. Museum Directors Interviews

Participatory museum

1. What type of a museum, didactic or participatory, do you believe your museum to be?
2. When would you say the museum began approaching more participatory exhibitions?
3. What were the challenges faced to handle participatory approaches?
4. What participatory projects have you recently completed?

Project Title

5. What tools or opportunities were given to staff members to teach and encourage community members to internalize and create the projects?
6. Did staff make use of all of the tools and techniques to help community members?
7. Was it difficult to teach and encourage the community members?
8. Why did you decide to adapt to an unusual style of curating?
9. How did you evaluate the approaches?

HLF Museum

10. Why did you approach the Heritage Lottery Fund to assist in your developments?
11. Approximately, how many projects been funded by the Heritage Lottery Fund?
12. Has the HLF changed the museums way of planning and implementation of an exhibition? Have their guidelines been too constricting and have they hindered project development in any way?

Heritage Museum

13. Has your museum ever developed any interest in completing a community oriented project?

14. Would you say that the community surrounding the museum is affiliated and connected with your museum?
15. Do you believe that community involvement or social inclusion is a priority at your museum? Why or why not?

Empowerment

16. Are there many community participants within the museum? If so, what did you do to make to community participants feel like a valued team member?
17. How did you support the community participants in their decisions to accomplish tasks?
18. Did you feel you had the authority to complete tasks?
19. Do you think the work they do here makes a difference? Are they benefitting or is the museum benefitting?
20. How do volunteering individuals contribute to the goals of your museum?
21. Did you recognize their efforts? How?

Learning

22. What sorts of things do teachers, students, and regular visits leave knowing after their visit?
23. How do you track and evaluate visitors and their experiences at the museum?

Belonging

24. How have you increased or stabilized visitation numbers?
25. What keeps visitors coming back?
26. Would you go as far to say that there is a sense of “belonging” in visitors?

b. EAL Adult Interview

Preamble: “Hello my name is _____ and I am researching the Royal Connections program at Orleans House Gallery. May I speak to _____? Hello _____, I understand that you helped out the Richmond Arts Service at Orleans House Gallery to the Royal Connections program. I am evaluating the effectiveness of the project. May I ask that I meet up with you in person to shortly discuss your experiences? If yes, may I ask where it would be convenient to meet you? If not, may I ask that we do a phone interview now or at another time convenient for you? This should take no more than thirty minutes.”

“Before we begin, we would like to ask you for your consent. We plan to record this interview by the use of a digital audio recorder. At any time during this interview that you no longer consent to authorizing the use of your information, please say so. The audio and information will be translated into a transcript and analyzed for data. This data will be compiled and reviewed. After review, we will make generalizations and further recommendations for Orleans House Gallery to consider for continuing success.”

1. What did you hope to learn from working in the Royal Connections project?
2. What did you contribute to the project?
3. Do you feel that your opinion was counted? → If not, why?
4. Do you feel the project met or surpassed your expectations?
5. What was good about the program? What could have been improved?
6. What was your favorite experience? What do you remember? What was the highlight of your experience?
7. After your experience in Royal Connections, would you like to remain involved in Orleans House Gallery and/or the museum sector?
8. How do you feel about Orleans House Gallery now that you’ve finished your project?
9. Have you visited Orleans House Gallery or relating heritage sites since you finished your project?
10. Are you proud of what you’ve done as part of the Royal Connections project?
11. How do they feel of their local heritage? Would you like to join other heritage related activities now that the Royal Connections project is complete?

The adults were asked to provide some personal information afterward. They provided their gender, age-group, background ethnicity, religion, and disability status.

c. Self-recruiting Adult Group Interview

Preamble: “Hello my name is _____ and I am researching the Royal Connections program at Orleans House Gallery. May I speak to _____? Hello _____, I understand that you helped out the Richmond Arts Service at Orleans House Gallery to the Royal Connections program. I am evaluating the effectiveness of the project. May I ask that I meet up with you in person to shortly discuss your experiences? If yes, may I ask where it would be convenient to meet you? If not, may I ask that we do a phone interview now or at another time convenient for you? This should take no more than fifteen minutes.”

“Before we begin, we would like to ask you for your consent. We plan to record this interview by the use of a digital audio recorder. At any time during this interview that you no longer consent to authorizing the use of your information, please say so. The audio and information will be translated into a transcript and analyzed for data. The transcript will be... This data will be compiled and reviewed. After review, we will make generalizations and further recommendations for Orleans House Gallery to consider for continuing success.”

1. What was your involvement in the project?
2. What did you expect from taking part in the Royal Connections project?
3. Did the experience meet or exceed your expectations? Please explain.
4. What did you want to gain from your experiences in the Royal Connections project?
5. Have you participated in similar projects of community participation before? If so, how has Royal Connections experience differed from the similar project(s)?
6. Did you feel supported by members of Orleans House Gallery? Was it a collaborative experience?
7. How could the project have been improved for you? [How could the workshops with the community have been strengthened?]
8. Did you feel ‘empowered’ (i.e., given influence and the opportunities to make decisions) by your participation in the Royal Connections project? Please explain why you did or did not feel empowered. How might you have been more empowered?
9. What was your experience of [local] royal heritage sites before Royal Connections?

10. How has your experience with Royal Connections changed your perspectives on Orleans House Gallery and/or related heritage sites? Has your involvement made you more or less interested in [local] royal heritage sites?
11. Given your experience in the Royal Connections project, how would you like to remain involved in Orleans House Gallery?
12. Would you encourage your friends, neighbors, and community to participate in similar opportunities at Orleans House Gallery? Please explain why or why not.

The adults were asked to provide some personal information afterward. They provided their gender, age-group, background ethnicity, religion, and disability status.

d. Intern Interview Questions

1. How did you hear about Orleans House Gallery?
2. How did you become involved at Orleans House Gallery?
3. What is your role as part of Royal Connections? What did you contribute to the project?
4. What did you expect to get from your internship? What did you think you would be doing?
5. What were your initial thoughts of RC?
6. What have you learned from this internship?
 - a. What skills will be transferrable?
 - b. Do you see yourself working in the sector?
7. What are some of your recommendations that could have improved RC?

II. Surveys

Parts of the following surveys were compiled from the London Borough of Richmond upon Thames website.

a. Richmond Park Academy School Children Survey



Instructions: The following questions are to help Orleans House Gallery gain information about the success of the Royal Connections Project. Please answer the following questions as best as you can. Thank you for your participation in this survey.

Circle the number that corresponds with your answer.

(1) Strongly Disagree (2) Disagree (3) Mixed (4) Agree (5) Strongly Agree

1. I feel proud to be part of this project.

1 2 3 4 5

2. I felt Orleans House Gallery staff helped us in creating the exhibition.

1 2 3 4 5

3. I felt included in making decisions.

1 2 3 4 5

4. Visiting White Lodge was helpful in creating the exhibition

1 2 3 4 5

5. I enjoyed the experience of helping create an exhibition.

1 2 3 4 5

6. I would like to return to Orleans House Gallery and work on new exhibits

1 2 3 4 5

7. I think future students would enjoy doing projects like Royal Connections

1 2 3 4 5

8. What three most interesting things did you learn about the area's royal heritage?

(a)

(b)

(c)

9. What is the most powerful memory you have of this experience?

10. What might have improved your experience?

To which of the groups below do you consider you belong?

11. Gender:

Male Female

12. Please indicate your ethnic background

White

Mixed

Asian or Asian British

Black or Black British

Any other ethnic background

13. What is your religion?

Christian Buddhist Agnostic Hindu

Jewish Atheist Muslim Sikh

Other, please specify.....

Prefer not to say

14. The Disability Discrimination Act (DDA) defines a disabled person as someone who has a physical or mental impairment that has a substantial and long-term adverse effect on his or her ability to carry out normal day to day activities.

Do you consider yourself to have a disability covered by the DDA?

Yes

No

b. Youth Group Survey

Instructions: The following questions are to help Orleans House Gallery gain information about the success of the Royal Connections Project. Please answer the following questions as best as you can. Thank you for your participation in this survey.

1. What did you work on as part of the Royal Connections project?

2. Did you enjoy working on this project? Yes No

Please explain.

3. What have you learned from being part of this project?

4. From participating in this project, would you consider studying in the gallery/museum sector? Yes No

Please explain.

5. Do you believe that having a career in galleries/museums or heritage is a realistic career choice? Yes No

Please explain.

Would you enjoy being involved in a similar project? Yes No

Please explain.

7. If you could only keep one memory from the experience, what would it be?

8. What is one thing would you change about your experience?

To which of the groups below do you consider you belong?

9. Gender:

Male Female

10. Ethnicity

White

- Mixed
- Asian or Asian British
- Black or Black British
- Any other ethnic background

11. Religion

- Christian Buddhist Agnostic Hindu
- Jewish Atheist Muslim Sikh
- Other, please specify..... Prefer not to say

12. The Disability Discrimination Act (DDA) defines a disabled person as someone who has a physical or mental impairment that has a substantial and long-term adverse effect on his or her ability to carry out normal day to day activities.

Do you consider yourself to have a disability covered by the DDA?

- Yes No

c. Royal Connections General Exhibition Survey



Hello! My name is (first name) and I am a student conducting an evaluation of the Royal Connections exhibition. May I ask you a few questions about your Royal Connections experience?

1. Is this your first time visiting Orleans House Gallery? Yes___ No___
2. If you have visited before, how many times in the past year? (Please Circle)
 - 1 2 3 4 5
3. What is the main purpose of your visit today?
4. What was your favourite part of the Royal Connections exhibition?
5. What were the three most interesting things you discovered about this exhibition?
 - a.
 - b.
 - c.
6. Did you know that various groups in the community were involved in planning and completion of this exhibition? Yes___ No___
7. Many individuals and groups from the community were involved in this exhibition. Did you notice a difference between this exhibit and previous exhibits you have seen at Orleans House or elsewhere? Yes___ No___ Please explain.
8. Would you be interested in participating in the development of future projects like this Royal Connections project? Yes___ No___ Please explain.

To which of the groups below do you consider you belong?

9. Gender:

Male Female

10. Age:

Under 16 16 -30 31- 49 50 -64 Over 65

11. Ethnicity

White

Mixed

Asian or Asian British

Black or Black British

Any other ethnic background

12. Religion

Christian Buddhist Agnostic Hindu

Jewish Atheist Muslim Sikh

Other, please specify..... Prefer not to

say

13. The Disability Discrimination Act (DDA) defines a disabled person as someone who has a physical or mental impairment that has a substantial and long-term adverse effect on his or her ability to carry out normal day to day activities.

Do you consider yourself to have a disability covered by the DDA?

Yes No

d. Performance-specific Survey



1. How many times have you visited Orleans House Gallery in the past year?

___ 1st time ___ 2nd ___ 3rd ___ 4th ___ more than 5

2. Why did you attend Orleans House Gallery this evening?

3. What did you like the most about the performance?

4. Would you be interested in more exhibition-related arts events at Orleans House Gallery?

Yes___ No___

5. What was your favourite part of the Royal Connections exhibition?

6. What were the three most interesting things you learnt from this exhibition?

a.

b.

c.

7. Did you know that various groups in the community were involved in planning and completion of this exhibition? Yes___ No___

8. Many individuals and groups from the community were involved in this exhibition. Did you notice a difference between this exhibit and previous exhibits you have seen at Orleans House or elsewhere? Yes___ No___ Please explain.

9. Would you be interested in participating in the development of future projects like this Royal Connections project? Yes___ No___ Please explain.

To which of the groups below do you consider you belong?

10. Gender:

Male Female

11. Age:

Under 16 16 -30 31- 49 50 -64 Over 65

12. Please indicate your ethnic background

White

Mixed

Asian or Asian British

Black or Black British

Any other ethnic background

13. What is your religion?

Christian Buddhist Agnostic Hindu

Jewish Atheist Muslim Sikh

Other, please specify..... Prefer not to say

14. Disability Discrimination Act (DDA) defines a disabled person as someone who has a physical or mental impairment that has a substantial and long-term adverse effect on his or her ability to carry out normal day to day activities.

Do you consider yourself to have a disability covered by the DDA?

Yes No

Appendix B: Tables

This section is reserved for tables that may be referred to in the document.

Table 2: Selection criteria for interviews at museums

Museums	Borough	Summary	Participatory focus	Heritage focus
491 Gallery	Waltham Forest	Art and social center	X	
Gunnersbury Park Museum	Ealing and Hounslow	Art/ Historical Museum		X
Benjamin Franklin House	Westminster	Historical Museum	X	
British Museum	Camden	Arts, archaeology, worldwide antiquities		X
Hall Place	Bexley	Historic house featuring exhibits from Bexley's Museum including art, social and natural history, geology, etc.		X*
Museum of London	City of London	City's history, culture and archaeology	X	
Orleans House Gallery	Richmond upon Thames	Art gallery	X	X*
South London Gallery	Peckham	Art Gallery	X	
Whitechapel Gallery	Tower Hamlets	Contemporary art		X*

*Bolded 'X's are galleries/museums supported by the Heritage Lottery Fund.

Appendix C: Sponsor Description

With a rich background of English and French estate-holders, Orleans House Gallery has been fashioned by artists, exiles, aristocrats, and visionaries. In the village of Twickenham, right on the River Thames lies a beautiful gallery today known as Orleans House Gallery. James Johnston (1655-1737) chose to construct the Orleans House in 1710. Twickenham was a fashionable community among the wealthy and powerful people of the day, and Johnston entertained many members of the aristocracy at the house, including George I and Queen Caroline (1683-1737). George Morton Pitt, a Member of Parliament who accumulated a wealth by serving as Governor of Fort St. George, an Indian outpost of the East India Trading Company, purchased the estate after Johnston passed. Pitt died in 1756. The Pocock family acquired Orleans House around 1764 and retained ownership until 1837. The house was subsequently traded and let out several times, most notably to Louis Phillippe, Duc d'Orleans. The estate was named after Phillippe. He became pleasantly attached to Orleans after being exiled many times from France from 1800 to his death in 1850. It was handed to Henri Duc d'Aumale, Phillippe's fifth son. Duc d'Aumale sold the estate to William Cunard in 1882. (Orleans House: A History, 2012).

Orleans House was purchased by merchants in 1926 who attempted to sell off the collected works. Merchants that came into the ownership of the house saw it as valuable and found more profitable to others. Everything but the Octagon Room was demolished with little documentation of the original contents. A portion of the estate was saved by a Ms. Nellie Ionides. She refurbished the Octagon Room in the 1950's. Ionides died in 1962, leaving the estate and approximately 450 art pieces of various art collections including the Cunard collection to the Borough of Twickenham (Orleans House: A History, 2012).

The Borough of Twickenham (which was incorporated into the Borough of Richmond upon Thames in 1965) spent a decade refurbishing the remaining wings which were incorporated into a new gallery. Orleans House Gallery officially opened its doors in 1972. The latest of the renovations began in 2005 and stretched into 2008; during this phase the Stables Gallery was reconditioned. (Orleans House: A History, 2012).

Since 1963, the mission of the Richmond Arts Service, which manages Orleans House Gallery, has been "to develop learning and leisure opportunities through a varied experience of the arts, which offers targeted provision and encourages participation through an integrated service." (Stearn, 2011) An objective of the gallery is to promote the arts and heritage to

minorities and create available and life-changing programs and projects for diverse groups of people. Orleans House Gallery continues to uphold these aims and involve their community in as many activities and programs as possible.

Since 1962, Orleans House Gallery has maintained the Richmond Borough Art Collection. Today that collection includes over 2,100 oil paintings, water colors, drawings, prints, photographs and countless other pieces of artwork. As the principal art gallery for the Borough, many of their pieces include natural landscapes and portraits pertaining to the local area from the eighteenth century to the present day (The Gallery, 2010). Orleans House Gallery hosts fifteen exhibitions every year across gallery spaces and two year round exhibitions (The Gallery, 2010). This government-owned property is run by 7 full time staff; 9 part time staff, 35 volunteers and interns that carry out an array of responsibilities (Stearn, 2011). Annually, the gallery attracts 56,000 visitors. Today, it and its curators educate the community of Richmond by selecting, curating, and exhibiting artistic works.



Figure A.1 Orleans House Gallery

Orleans House Gallery seeks to incorporate education into every one of their activities. The museum has become nationally recognized for its innovative temporary exhibition programs and award-winning education projects (The Gallery, 2010). Many programs provide the opportunity for everyone to get involved in art. The environment created allows children and young people of all ages to learn more about the arts. Guests have many options upon entrance to the gallery. Free arts and heritage activities attract the younger visitors with community pieces of art in the corridor gallery. Many family-oriented programs provide children with the chance to create their own artwork. Regular programs run by the gallery are the Easter Bunny, Museums and Galleries Month, Twickenham Carnival, Heritage Day, Family Learning Week and The Big Draw. It offers pre-registered workshops for the artistically-inspired community. With the

cooperation of other organizations, many outreach programs bring a variety of art projects to the community. Orleans House Gallery will be working alongside the Heatham House to manage weekly forums so others have the opportunity to have their voices heard, create art, visit galleries, and interact with people of their own age in an environment where they make art decisions. Orleans House Gallery brings together different areas of the arts to provide students the opportunity to participate in a variety of workshops and learn about career paths in the arts (Education outreach, 2012)

Exhibits tend to be limited to enhance, entertain, and educate the English audience, but some have reached out to explore other European cultures. Some projects have aimed to diversify their audiences by drawing in young people. Examples include the 2008 project Manga Lives to explore Japanese artworks and 2007 project Parallel Views: Black History in Richmond, to discover the history of African peoples of the borough. These educational ventures have been offered for a decade since 1998 but have discontinued since 2008 (Our education reports, 2009). Recently, they have begun a new and novel approach to creating better experiences for their community. This approach is viewed to be a radical and important step to becoming more culturally-tied to the community.

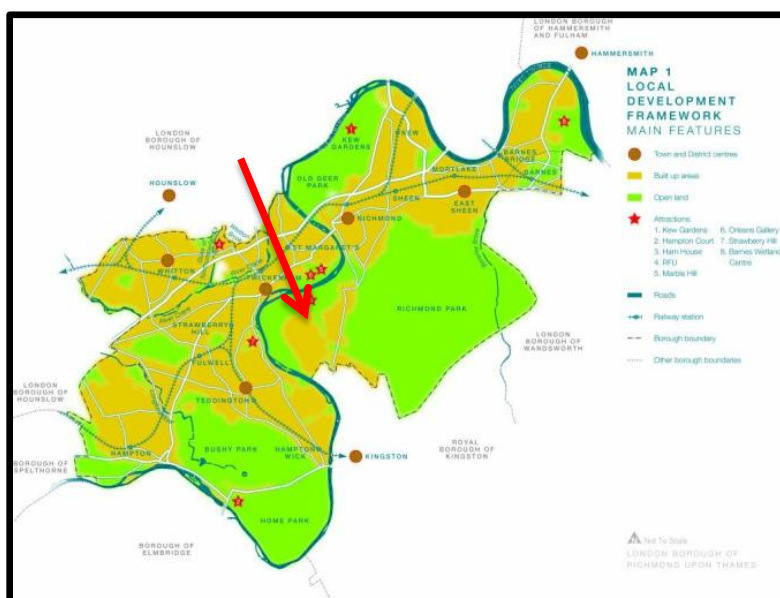


Figure A.2: Map of Richmond borough (Orleans House Gallery pointed at by red arrow)