



GUILDFORD
BOROUGH



Supported by
**ARTS COUNCIL
ENGLAND**



Guildford Museum

'Your Stories, Your Museum'

Interpretation Plan & Evaluation

Contents

Section 1: Introduction	3
Section 2: Interpretative Approach	6
Section 3: Castle & Collection	14
Section 4: Evaluating the Trials	22
Section 5: Next Steps	38
Section 6: Appendix	45

Prepared for Guildford Borough Council
Submitted by Philip Simpson Design Ltd

Philip Simpson Design Ltd
28a Lower Marsh
London SE1 7RG
Tel +44 (0) 203 535 1889
Mobile +44 (0)7887 714 306
Email philip@philipsimpson.eu
Web www.philipsimpson.eu

Section 1: Introduction

Executive Summary

Your Stories, Your Museum (YSYM) has given Guildford's Heritage team a privileged insight into the lives, stories and views of its audiences. The team consulted 1150 people for this interpretation aspect of YSYM, and visited over 20 community events and locations within the Guildford Borough. The results of these conversations, the outcomes of the Museum's consultation with their Specialist Group, and additional research and reflections are presented in the following pages.

Inspired by the Museum's work with the public, the interpretive approach proposed in Section Two is a richly peopled one. The story of Guildford is told through a series of encounters with individuals whose interests, passions and experiences seem to connect them across time. Topic specific topics such as mathematics, literature and activism connect to broader themes like innovation, creativity and protest. Themes that are still central to Guildford's identity today. This approach, both people-led and rooted in the specificity of Guildford itself, opens the way for a variety of media through which visitors can discover Guildford's past. Media ranging from object displays, to audio visual experiences, large-scale graphics, hands-on interactives, costumed interpretation and more.

The capital project will unite the Castle and the Museum itself for the first time. Including the Castle's story in the Museum ties it to the most imposing remnant of the Borough's early history, and creates a platform for sharing more of the Castle's past. There are a number of ways the Castle's story can be incorporated into a visit to the new Museum, not least by treating it as the largest 'object' the Museum has to display. The Museum's collections enable visitors to travel even further back in time and demonstrate the area's rich history as far back as prehistoric times. Certain items in the archaeological collections are of national significance and can be a source of civic pride as well as a draw for visitors to the Borough.

The Museum team carried out a series of 'Organising Principle Trials' over the spring, summer and autumn. These trials revealed an appetite amongst the people of Guildford to share their memories of life here. Participants were also keen to share their opinions of what makes Guildford special. The importance of Guildford's historic buildings and heritage, its green spaces, the river and adjacent countryside came up frequently as being significant for visitors and residents alike.

The Discovery Table tested which types of interpretation visitors prefer. It has unequivocally shown that audiences respond to a range of interpretative tools. This means the Museum has a rich and varied palette on which it can draw when considering the design of the new displays, and can enjoy the freedom to experiment.

The final part of this document suggests what the Heritage Team might do next to further the project, in the areas of research, firming up the mission and guiding principles, and structuring the team.

This document:

- **Sets out an interpretative approach** for the new museum that is rooted in the audience testing, content gathering and research work carried out by the Museum.
- **Considers the Collections** and suggests ways of integrating the story of Guildford Castle and museum buildings into the new exhibitions.
- **Evaluates the results of the audience trials** that have been taking place since Spring 2017.
- **Suggests next steps for interpretation** work required for the capital project. Further recommendations relating to developing the exhibition and collections can be found at the end of sections two and three.

Context

These are exciting times for Guildford Museum. Work towards transforming the Museum with the new capital bid is now well underway. The Castle and Museum will be presented as part of a joined-up site for the first time, creating a new visitor attraction for the town. This new Museum will tell the story of Guildford and its inhabitants from its earliest beginnings to the present day. The design will reorient the Museum towards the popular Castle Gardens, with the new entrance located in the Gardens, increasing footfall.

This interpretation work forms part of the *Your Stories, Your Museum* project (YSYM), which is running in parallel to the early stages of the capital work and development of the architectural scheme. It has been made possible thanks to Resilience Funding from Arts Council England. With YSYM Guildford's Heritage team have stated their commitment to overhauling not just the physical structure of the Museum, but also its relationship to its public, and its approach to content, design and interpretation.



Section 2: Interpretative Approach

Interpretative Approach: Themes, Threads and People

Fifteen themes have been distilled from the work the Museum carried out with its Guildford Specialists Group in early 2017. We originally presented these themes in March of that year. Since then, further historical research and audience consultations have underscored the relevance of these themes to Guildford. The themes form a strong foundation for the new Museum's narrative – a foundation that the interpretative approach builds on here.

The proposed interpretative approach is rooted in the lives and stories of people who have lived and worked in and around Guildford. We have identified a number of values, interests and passions that recur through the ages in the lives of Guildford's residents. We have called these recurrent topics 'threads', because they connect Guildfordians across time. Mathematics, activism, literature and architecture are a few of the threads we have started to explore. Together, these threads weave a picture of Guildford that foregrounds its people.

All the the threads we have identified so far can be tied to the themes outlined in March. The themes are:

People Power and Politics

Making Guildford: the development of the town

Creative Guildford

Learning and Self-development

Made and Traded in Guildford

Journeys

Worship

Leisure

Crime and Punishment

Rich and Poor

Innovation

The Impact of War

Myths, Legends and Revivals

Recording and Collecting

Immigration and Migration

A first glance at Guildford's history has revealed connections between its residents that are compelling, unexpected and memorable. It suggests that a visit to the new Museum should be rich in encounters with Guildfordians past and present. The people stories presented here already suggest an original approach to organising and presenting content in the new Museum. A sustained and focused exploration of the Borough's past would certainly reveal more. This section presents examples of themes, threads and people stories that work together to illustrate Guildford's past.

Theme: People Power and Politics

Example Thread 1: Activism

Edward Carpenter, the Socialist poet and early campaigner for gay rights, spent the last years of his life in Guildford (19th/20th century). Joan Drew embroiderer, collector and suffragist, who started the Museum's needlework collection (19th/ 20th centuries). A student at Guildford Art School in the 1960s when Guildford saw one of the hardest fought educational protests of the time. (20th century)

Example Thread 2: 'Capital P' politics.

People:

Queen Matilda, King Stephen's wife, should be featured in connection with People, Power and Politics. She successfully negotiated for her husband's release when he was imprisoned by his cousin during a struggle for the throne. These negotiations may well have happened in Guildford, connecting the Borough to a key moment in English history. Research is likely to reveal other such connections to major events (12th Century).

Other potential threads might look at attempts to solve issues such as unemployment. Mayor William Alfred Harvey who launched a campaign who cooped local unemployed men to build the Lido, for instance (20th Century). Or Bishop George Abbott who was so concerned with the demise of wool trade and related loss of livelihoods that he set up a retraining centre (17th Century).

Theme: Creative Guildford

Example thread 1: Visual Arts

People:

John Russell painter and Royal Academician (17th Century).
Victor Willing an artist and sculpture who married Paula Rego (20th Century).

Joan Drew, mentioned above.

Roger Fry, artist, critic and member of the Bloomsbury Set (19th/ 20th Century).

Guildford's amateur and semi professional artists whose work is exhibited in Guildford House, and sold in its shop.

Example thread 2: Literature and drama

Ella Hickson and Lucy Prebble both contemporary playwrights,
Actress Yvonne Arnaud (20th Century)

Charles Dodgeson, writer and mathematician (20th century).

Kazuo Ishiguro author, (contemporary).

Other potential threads could look at music and craft.

Theme: Innovation

Example Thread: Computational innovation

People:

Ada Lovelace a gifted mathematician who is referred to as early 'computer programmer' (19th Century).

Alan Turing the inventor of the computer and famous code-breaker spent his teens in Guildford and returned throughout his life (20th Century).

Charles Dodgeson was a mathematician and lover of mathematical puzzles before he was an author.

Peter Molyneux who established his gaming company here in the 1980s starting the trend that has led to Guildford being known as 'the Hollywood of video games'.

Other potential threads might relate to innovations in manufacturing — cloth and brewing for instance, or even satellites and fire engines.

Theme: Making Guildford

Example Thread: architecture

People:

Henry Peak was the Borough Surveyor for many years. His stamp is still visible around Guildford, not least in the Castle Gardens adjacent to the Museum (19th Century).

John Aylward made Guildford's iconic clock that hangs from the Guildhall (16th Century).

King Stephen may well have ordered the building of the Tower which still stands in Castle Gardens(12th Century). This is especially important in light of the Castle and Museum now being presented as just one attractions. It is also key because the Castle is repeatedly mentioned by the public as one of the defining features of the Guildford.

Other potential threads for making Guildford can be drawn from decision makers such as royal, religious and educational figures who shaped Guildford by granting charters, building the Cathedral or moving Surrey University to the Borough.

A basis for designing the Museum

The aim fo this interpretative approach is to present Guildford's past through its people, and show how their shared interests have shaped the Borough. The connection between theme, thread and people stories could be reflected in the design of the new museum. This people-led approach opens the way for a lively and relatable museum experience; one that is rooted in the ethos of *Your Stories Your Museum*. Importantly, this peopled approach can be expressed through a wide variety of interpretive media. This might include, graphics, film, audio, even costumed interpreters. A varied approach to interpretation is popular with visitors consulted as part of YSYM. It also creates a vibrant Museum visit.

A characteristic of the people stories presented above is that one individual's story is often tied to several different threads. So Joan Drew is both artist and activist, for instance. Or John Aylward the clock maker who can be related both to the built environment and to migration: he made the clock after citizens of Guildford refused to allow him to establish his clock making business in High Street as he was a 'foreigner' from another town. These connections could further inspire the design of the visitor experience. Visitors could be led from one topic to another by an 'encounter' with one individual. From art to activism through the figure of Joan Drew, or from maths to Alice in Wonderland through Charles Dodgeson.

People in the collections

Many of the better known individuals suggested in these pages are already represented in the Museum, either in the collections through drawings, letters, and artefacts. Others are present because they were instrumental in building collections themselves. For instance Gertrude Jekyll (1843-1932), the influential garden designer who was central to the Arts and Crafts movement and long-time collaborator of the architect Lutyens collected a significant number of artefacts relating to rural life in Surrey in the 19th century.

Likewise, some are remembered in the names of important buildings around the Borough, such as the actress Yvonne Arnaud after whom the theatre is named. These connections could be brought out in displays in the Museum.

When researching potential stories, it is important that this 'peopled' approach does not become a 'Guildford Hall of Fame' but takes the opportunity to present stories of people from all walks of life, whatever their background. YSYM, and the content it has gathered, already points to how this might be achieved. A contemporary acquisitions drive connected to the Museum's redevelopment would also help.

Additional examples of people stories

Creative Guildford: Art

- Gertrude Jekyll (1843-1932), Garden designer and collector
- Victor Willing (1928 – 1988) Painter and sculptor
- John Russell RA (1745-1806) Painter
- Roger Fry (1866 -1934) Artist and critic

People, Power & Politics

- Edward Carpenter 1844 – 1929 early homosexuality equality activist and socialist poet
- Art School Protesters (1960s) eg John Walmsley
- The 'Vegan lady' who protests on high street
- Joan Drew 1875-1961, Suffragist, collector and embroider

Creative Guildford: Literature

- Gerald Seymour, Writer b.1941
- Kazuo Ishiguro b.1954 Novelist
- Ella Hickson, b.1985 Playwright
- Lucy Prebble, b. 1981 Playwright

Innovation

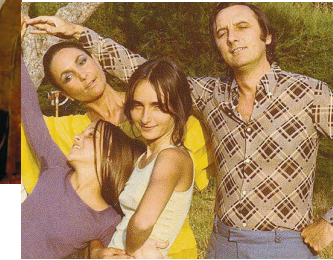
- Ada Lovelace (1815-1852) mathematician referred to as an 'early computer programmer'
- Alan Turing (1912-1954), inventor of the computer and renowned WW2 code-breaker
- Charles Dodgson/ Lewis Carroll - Mathematician and author
- Peter Molyneux, pioneering games designer who established his gaming company here

Making Guildford

- King Stephen - probably expanded the Castle & built the tower
- Henry Peak (1832-1906) - Borough surveyor (1832-1906)
- Charles Brooking - contemporary architectural salvage expert
- John Aylward (17th century) - clock maker



Gertrude Jekyll



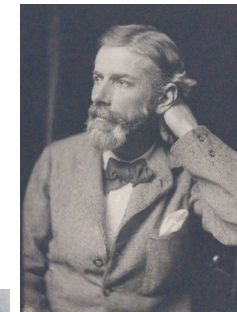
Victor Willing



Roger Fry



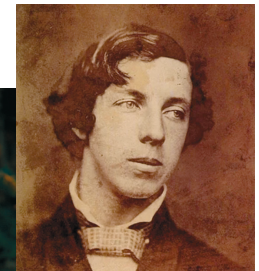
John Russell



Edward Carpenter



Kazuo Ishiguro



Charles Dodgson



Ada Lovelace



Alan Turing



Peter Molyneux



King Stephen



Ella Hickson

Themes - description

People Power and Politics

Exploring when and how people in Guildford have made a stand and come together to fight for a cause.

Making Guildford: the development of the town

Showing how Guildford has grown and changed since its earliest days; what are the events and circumstances that have shaped the built environment?

Creative Guildford

Presenting Guildford's famous creative inhabitants: Charles Dodgeson aka Lewis Carroll, John Russell RA and actress Yvonne Arnaud are some of Guildford's major names.

Learning and Self-development

Guildford is an educated place: introducing the 16th Century Grammar School, the Guildford Institute in the 19th and the arrival of the University of Surrey in the 20th.

Made and Traded in Guildford

Woollen cloth, fire engines, beer, satellites and computer games are just some of the things that have been produced in Guildford. A market town, well placed for travel and transport, items bought and sold here for centuries.

Journeys

Guildford's position halfway between London and Portsmouth, the creation of the Wey Navigation and the arrival of the railways have all had a significant impact on the history of the town.

Worship

Places of worship have shaped Guildford, from churches and friaries to the 20th Century Cathedral, and religious figures which have impacted on the town's history. How have they influenced local people's lives across time?

Leisure

Revealing how people have had fun in Guildford: Guildford has long been a place people come to spend their free time and their money.

Crime and Punishment

An outlaw knight, the Guilddown Massacre, Guildford Castle changing from palace to prison, participants in 19th century Guy Riots wreaking havoc in the town centre, the history of crime and punishment in Guildford is as old as the town itself.

Rich and Poor

The Royal Palace, workhouses, grand houses and modern estates, Guildford has had them all. What have the lives of people inside them been like over the centuries?

Innovation

Guildford is currently at the forefront of digital development. It was home to the first car manufacturers in Britain and to Ada Lovelace, a leading light in computer science long before computers even existed.

The Impact of War

As early as 1216 Guildford felt the effect of conflict with the first Baron's War. A Zeppelin bomb brought World War One to the heart of Guildford in 1915 and the arrival of evacuees in World War Two reshaped the town.

Myths, Legends and Revivals

Folklore of Guildford has seen a revival in recent years, what are its roots?

Recording and Collecting

Guildford individuals have been committed to recording and collecting the history of their locality and artefacts from further afield. Their legacy is still at the heart of Guildford Museum today.

Immigration and Migration

Saxon settlers, commuters, evacuees and refugees have all left their mark on the town.

Recommendations: Briefing, Co-creation and research

Developing the exhibition

The proposed interpretative approach would work best with a thematic approach to organising the Museum's permanent displays. That means visitors would experience the Museum's story as series of different themes, rather than as a chronological walk through Guildford's history. The results of the Organising Principle trials also support a thematic approach. Visitors responded most positively to questions that elicited a personal story. There is a clear appetite for 'people stories' and the respondents also had options on which aspects of Guildford most represent the town. The Museum would do well to reflect this in its overarching narrative and interpretative approach.

An outline of the new Museum's overarching narrative should be included in the exhibition design brief. The brief might also include the preferred interpretive approach, important themes the Museum would like to see reflected, key objects to be featured in the displays and significant people to present in the exhibitions. At this briefing stage specific research will still need to be carried out, object lists will need to be finalised, additional objects will need to be acquired, and work with audiences will need to be completed. That is to be expected. Likewise, the design of the Museum building won't yet be finished. At this stage, the Museum team simply needs to be confident that the content and collections exist to support the narrative they wish to present.

Over the course of the project, the Museum team and exhibition designers will work together to define how to structure and present the overarching narrative. In the early stages this will include considering how this narrative can work best within the new Museum building. What path will visitors follow through the galleries? Where might they be directed to go first? What content will they encounter there? Where next? And why? How important is it that they follow a strict path within the Museum? Will the path be 'free flowing', or will it follow a defined route? These are some of the questions that will be asked and answered early on.

As the project progresses, the focus will move to how best to tell individual stories using collections displays and supporting interpretive media. Research, acquisitions and co-creation can happen alongside – and will feed into – this process. As will the design of the Museum building itself.

A note on co-creation

Incorporating co-creation with audiences into the new Museum is a core principle for the heritage team. This needs to be part of the brief to all the consultants who will be involved in the Museum's development.

A clear and considered project methodology is vital for meaningful work with audiences. Flexibility needs to be built in, as change is inherent in co-creation. A framework should be developed early on to ensure sufficient time is allowed for any co-created projects to be integrated into the Museum's overall design. It is important to consider how audience work will ultimately be represented in the Museum from the beginning. Involve your consultants in this. This helps ensure that audience expectations are managed from the outset, and avoids misunderstanding and disappointment at the end of the project.

Researching specific stories

Guildford's history is populated by interesting - and even exceptional individuals who merit a place in the new Museum. Visitors often respond well to 'people-led' history as it is more relatable than objects alone. Guildford is lucky in that it has such a variety of people stories to tell. Research will reveal more such stories that can further illuminate Guildford's past. The Museum needs to develop a focused research plan to support this process. The following points should be considered when planning the research:

- The research plan should be guided by the themes to be presented in the Museum as well as the size and structure of displays in the new building. Research can be endless and there is little point in doing much more research than the Museum can exhibit!
- It is important to consider people who are not well known as well as the more famous people mentioned in this document.
- Inviting volunteer researchers to take part in the process, perhaps including members of the Guildford Specialists Group. This can help ensure that the Museum features people from a broad cross-section of society.
- Further research into the Collections would likely reveal more of 'people stories' too. Particular objects will have belonged to individuals with interesting stories to tell. Likewise there are the stories of collectors themselves, such as Joan Drew and Gertrude Jekyll mentioned above.
- Reaching out to the people of Guildford today through participative projects and contemporary collecting might be another way of bringing the Museum up to date and making sure the exhibitions represent a range of Guildford residents past and present and captures a varied mix of stories.

Section 3: Castle & Collections

Castle & Collections

The capital project will bring the Museum and Castle together for the first time. From an interpretation perspective, the Castle can be seen as part of the Museum's Collections: the Castle is the Museum's biggest artefact. Likewise the Museum buildings themselves, which incorporate a historic house and Castle remains. This section presents different ways in which the interpretation can integrate stories of the Castle and Museum buildings into the new Museum.

The Collections

The Museum has an extensive collection of archeological artefacts, textiles, prints, social history objects and architectural salvage with which to tell Guildford's story. A programme of contemporary collecting would be useful to bring the story up to the present day. Contemporary collecting also offers opportunities for audience participation, which supports the YSYM vision for the new Museum. Some loans might be necessary to support under-represented areas of the story. This can have implications on the showcases and security levels required in the Museum. This in turn impacts on the budget and so requires early thought.

Collections

Summary

The collection at Guildford Museum is broad and varied covering life in the county, and sometimes beyond, from prehistory to the present. In its current form the collection is well placed to tell the story of Guildford and its regional context. While there is a good knowledge of the collections, further research is needed to re-interpret the collection in light of the new display according to the themes set out in this document. This research will also identify areas of the collection that need an active approach to acquisition or specialist input. The collection has complex practical needs that must be taken into consideration at all stages of designing and planning the new space and displays.

Collections overview

Guildford Museum houses a collection of around 100,000 objects, of which over half are there on loan, either temporarily or permanently. It broadly covers the history of the county, from prehistory to the present, and is divided into archaeology, local history, needlework, topographic, and art collections. These different collections provide a great opportunity for exploring the history of Guildford, and for placing the borough within its regional context. The ability of the collections to provide wider regional context should be seen as a strength and embraced in the new displays. That Guildford is a vibrant and interconnected place is part of both its ancient and modern story and the collections held at the museum (alongside carefully chosen new acquisitions) are well placed to tell it.

1. Archaeology

The archaeological holdings account for around 70 percent of the entire museum collection, most of which are on long-term loan from the Surrey Archaeological Society (SAS), which is currently being renegotiated. These are regionally and nationally important collections that relate to the history of Guildford and the county from prehistoric times until around 1500.

The earliest objects provide evidence of activity in and around the town from the Palaeolithic period, and the lithic material from Farnham and the Fire Station site are internationally important in this regard. The later prehistory of the region is represented by excellent Bronze Age and Iron Age metalwork, including dress accessories, tools and weapons. Of particular interest is the Bronze Age collections of 'ring money' and the recently acquired Ockham Hoard. The prehistory collections are of further importance for the museum as prehistory now features on the National Curriculum, which can provide opportunities for engaging with local schools.

Although there is no demonstrable Roman settlement in Guildford itself, there is dense Roman activity in the surrounding county. Excavations of villas, settlements and Wanborough temple, have produced some of the most interesting and engaging finds in the museum's collection.

From the Anglo-Saxon period onwards the collections allow for the exploration of the lives of the inhabitants of the town and its borough in closer detail. Highlights include the finds from the Anglo-Saxon cemetery at Guildown, including the glass beakers, and its later execution cemetery. The most recognisable medieval 'object' in Guildford is the Castle and it remains an important monument in the town. Although there is little material culture for the site itself, weaving the story of the castle into the interpretation of the wider medieval collections, which are drawn from settlement activity and religious houses, would be an interesting approach. The Friary and its associated material is also an important part of Guildford's medieval history. Overall the strength of the archaeological collections lies in its ability to locate Guildford within the context of its wider hinterland, in some periods as far north as the Thames.

2. Local History

The local history collection accounts for around 5,000 objects. They tell the story of life in the county from the post-medieval period to the present. The museum has strong 16th and 17th century collections, especially for the Guildford area, including trade tokens. This part of the museum's collection has been heavily influenced by a handful of collectors, which means that its coverage is not always as comprehensive compared to the archaeological collections. In many ways the importance of the local history collection lies not in its contents, but in how it was formed and the individuals who created it. It offers an interesting window into collection practices and motivations in the 18th and 19th centuries. Most important in this context is the Gertrude Jekyll collection of objects related to life in the Surrey countryside. This means rural life is very well represented by the collection. Town life can, however, be glimpsed through a fascinating collection of late 17th and early 18th century objects excavated from the grounds of The Tun Inn. These reflect local fashions, including a very early example of a British-made teapot, as well as providing evidence of the food consumed at the Inn. Coaching Inns are an important part of Guildford's history, and the collection includes a number of objects relating to their presence in the town, such as the large White Hart deer sculpture. The collections of 20th and 21st century local history are smaller, largely reflecting Guildford trades and businesses including the Dennis Brothers (known for bicycles, cars, and fire engines) and the Friary Brewery. The museum has already recognised the need for active acquisition to create representative collections of 20th and 21st century Guildford.

3. Needlework

There is also an extensive collection of needlework and embroidery, initiated by Miss Joan Drew. It contains all types of needlework, including samplers, lace, smocks, crocheting and knitting. This collection was formed to be representative of the craft and as such many of the pieces do not have a direct relevance to the borough, or even county. However, many pieces are the work of Drew herself and therefore have the potential to shine a light on a local personality. It is an exceptional reference collection, with a strong research potential.

4. Topographic

Alongside these material collections is a large collection of works on paper, of around 10,000 maps, photographs, pamphlets etc. Much of this ephemera is important for contextualising the local history collections as well as relating to aspects of the life of Guildford's inhabitants that don't readily leave behind collectable material. This collection could also prove to be an important source of imagery for future displays and exhibitions.

5. Art

The art collection consists of over 500 objects, and includes paintings, pastels, watercolours, engravings, ceramic and glass. The most important part of this collection are the pastels by John Russell RA, which is the largest collection of his work in the UK.

Recommendation 1 - Research

The re-development offers a great opportunity to re-interpret the collections at Guildford museum. There is a good general understanding of the collection within the museum, but it would greatly benefit from a period of dedicated research. This would allow the museum to identify those objects which best work in the new interpretation scheme, reveal new stories, and create a stronger narrative. It would enable the museum to offer accurate, up-to-date interpretations of those objects, and increase their confidence in their object selections and displays. In some cases collaboration with external specialists may be necessary. This network of relevant specialists has already been identified by museum staff.

Importantly, this research will also highlight areas of the collection that require new acquisitions for the re-display. The museum team has so far identified the tech and gaming industries as a priority for acquisition. Research into this area, and developing relationships with key local industry stakeholders and collaborators, are necessary steps in achieving this.

It is through this research that the key objects needed for the new displays will emerge. These are likely to be drawn from those objects already on display, but also those in store whose stories have not yet been told. Embarking on this period of research will make the development of the display easier and inform future label writing and outreach activities. An object list for each section or theme of the display should be created to record these selections and new research. It is important that the new information learned about the collection is fed back into object documentation.

This work could feed into temporary exhibitions, online and educational resources, and assist with public enquiries. It could also help prepare for any future planned collections online resource.

The museum may find it helpful to consult Helen Paddon's recently published book *Redisplaying Museum Collections: Contemporary Display and Interpretation in British Museums*, as well as resources and advice provided by the Collections Trust and the Museum Association.

Recommendation 2 – Collections management assessment

The breadth of the museum's collections, in terms of age, materials and scale, means that it has complex collections management needs that must be considered and accommodated early in any re-development plan. Once the objects are selected, the museum should identify those with specific conservation or practical requirements as a priority so that they can be catered for.

The following areas should initially be considered:

1. Any ambitions to install large scale items should be raised early so that any special requirements, such as transportation/handling, access routes, or large cases, can be planned for from the outset. This should be considered a priority as it could potentially impact the build plans. This may include the large coffin from the Friary, the medieval log boats, the large bellows and the fire engine.
2. A conservation assessment of the selected objects is needed to establish those likely to need treatment prior to being put on display. This is most likely to affect the collection that is currently in storage, especially the archaeology collection (Anglo-Saxon Swords, parts of the Wanborough material) and the local history collections (White Hart deer sculpture, coin operated carousel). But objects already on display may also need conservation attention in advance of re-display, even if it is only cleaning.
3. This conservation assessment should also identify those objects with specific environmental conditions. This will inform decisions about the specifications of new cases and conditioning equipment.
4. It should be determined whether objects need new bespoke mounts and case furniture or whether existing mounts can be re-used within the new display. It may be helpful to create an inventory of existing material and its suitability for the new display.
5. Provision should be made for any objects returning to store that were previously on display. Space will need to be allocated, suitable storage made and transportation provided. It is also necessary to consider the impact of the re-development on existing storage space at the museum itself.

Recommendation 3 – Future-proofing the displays

The new display must work for the collection in the long-term, and the key to this will be the specification and flexibility of the space.

Creating a flexible space will allow for rotating displays. This would benefit the parts of the collection that are fragile and not suitable for permanent display, such as the John Russell pastels. This would also mean that important acquisitions made in the future can be slotted into the existing displays, or can be put on display during periods of fundraising. It means that individual labels or cases could be up-dated when new interpretations become available, and temporary displays could be installed to tie in with local anniversaries or events.

If the museum has ambitions to bring in loan objects from other institutions it is important that the new display area and its cases meet certain requirements in regard to environmental conditions and security – those recommended by the UK Registrars Group and the Museum Association are industry standard.

The Castle and Museum Buildings

Guildford Castle should be incorporated into the new Museum in a number of ways; three examples are described below. These different approaches are not mutually exclusive, it might be that a combination of the approaches would work best. The way in which the Museum decides to interpret the Castle Keep itself, and its related remains, will have a big impact on which of the following approaches are best suited to the new displays.

Possible approaches:

1. A gallery might be dedicated to its history and changing place in the town
2. Another option would be to incorporate aspects of the Castle's story in an architectural trail running through the new Museum building
3. A physical or virtual model of the castle
4. A fourth approach would be to include stories relating to the Castle in the wider thematic or chronological exhibits that will form the basis of the visitor experience in the future Museum.

1. A dedicated gallery

The Museum has a rich collection of illustrations of the Castle, remains of the Castle lie within the Museum grounds, and the keep is visible from parts of the current building. Moreover, the history of the Castle is a complex topic that touches on major events in English history. A dedicated gallery is a strong approach. There are archaeological remains associated with the Castle which could be displayed, such as the urinal recently displayed in the Discovery Room. Quotations from documents relating to the Castle and its inhabitants, as well as stories relating to battles, intrigues and struggles for influence relating to the Castle are also interesting content for such a gallery.

2. An architectural trail

As with Castle Story Points in the Museum of Somerset, or information panels about the history of the building in the Egyptian Museum of Turin, the Castle story could be told via a trail that runs throughout the building.

The trail would introduce a particular aspect of the building's history to visitors as they explore the new Museum. For instance, one such panel might point out the existence of a cupboard located behind the Museum's strong room. According to former Guildford museum curator Mary Alexander's thesis on the history of the Castle the cupboard or 'aumbry', was likely part of the king's chapel. The chapel would have formed part of his accommodation within the Castle, next to his bedchamber.

The history of the Castle and Museum buildings could be presented in graphic, audioguide or digital guide form, or even as an app. The choice of media, design and trajectory will depend on the layout of the new Museum. When considering the media it should be noted that smartphone apps require wifi connectivity, someone on hand to help and museum-owned handsets to ensure equality of access.

3. An architectural or digital model

The content of an architectural trail such as that described above could take the form of a touch screen or physical model within an exhibition space. A model might allow greater access to spaces that are otherwise unreachable whether for access reasons or because of the position of back of house spaces. It can help visitors understand the site as a whole, as it would have been, as with the model at the Roman Baths in Bath. That said a model elsewhere loses some of the immediacy of interpretation in situ. A model is also useful for mobility impaired visitors. However it seems likely that updated Museum buildings would feature a lift.

4. Integrating the Castle's story into the Museum

This would be a preferred approach as it shows the development of the Castle and the stories of its inhabitants in tandem with the history of the Borough and of local people.

The Castle's architectural story would feature in the Making Guildford theme, which as mentioned above, could include Henry Peak, King Stephen and others. King Henry III might get a mention here as he commissioned Castle Arch in 1256, which still exists today, as well as new apartments for his son.

Later stages of the Castle's history could be included in other relevant themes such as law and order – from when the Keep was used as a prison, or recreation, when part of the grounds were given over to the bowling green, and later used as a park, or education, as a building on the site was used in the early days of what became The Royal Grammar School. This integrated approach could be followed in addition to an architectural trail or separate Castle gallery as described in points 1-3, above.



Section 4: Evaluating the Trials

The Trials

The aim of the trials has been to gain a sense of the how the people of Guildford might like the story of their town to be told. To this end, the trials focused on:

1. How the content might be organised in the new museum
2. The types of themes and stories that visitors are interested in
3. Which types of interpretation most appeal to visitors.

The results of these trials are explored in this section.

Target Audiences

The following audiences were identified for the community engagement part of the 'Your Stories, Your Museum' project. The interpretation trials created opportunities for engaging with the target audiences listed below. In the case of the 'Learning to Fly' and the Discovery Table, the YSYM trials created a platform to display the results of a project.

- Castle Grounds Users: 'lunch timers', local people, visitors
- Families – local families with young children
- People living with dementia, families and carers
- Visually impaired visitors
- Local schools
- Older residents – Guildford Memories

Castle Grounds users were out in force on Alice's Day and that was the date of one of the Organising Principle trials. Likewise, trials at the Friary Shopping centre, Surrey County Show and Great Get Together also created the opportunity to engage with families and intergenerational groups, whilst trips to day centres and carers' cafes enabled volunteers and museum staff to meet older residents too. For the full list of events attended see section four.

Organising Principle Trials

During the first phase of the project, the YSYM team identified three potential 'organising principles' which could be used to structure the content of the new Museum and so help shape the visitor experience. The organising principles trials were designed to take these three ideas and see how audiences responded to them. The three potential organising principles are:

1. A thematic approach structured according to people's lived experience, for instance: 'Living in Guildford', 'Playing in Guildford', 'Working in Guildford', 'Growing up in Guildford'
2. A chronological approach that charts the development of Guildford over time, diving deeper into certain themes as they appear in the chronology.
3. A thematic approach that investigates 'What makes Guildford Guildford'.

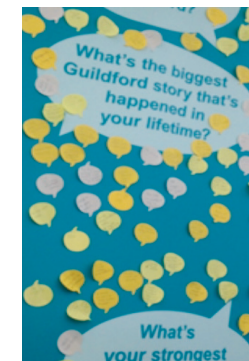
Each organising principle was taken as the starting point for a question. In relation to approach one, visitors are asked about their memories of living in Guildford. In relation to approach two, they are asked about key events that have happened in Guildford in their lifetime. In relation to approach three, they were asked about what they think most defines the town and wider borough.

The three questions had two main purposes. Firstly, the team hoped that seeing which of the three questions garnered the most responses might provide a clue as to which sort of organising principle future museum visitors might best respond to, or might most capture their imaginations. Secondly, the questions gather opinions, content and stories.

A third beneficial outcome of the trials was to raise the profile of the Museum within Guildford. Indeed, this might be the most important outcome of all. The trials created a platform for Museum staff to speak with the general public, beyond the Museum's existing visitors, friends and volunteers. The Museum team were able to share the plans for the Museum's future redevelopment and promote its existence as a place they can visit now.

An additional benefit was that the trials provided opportunities for volunteers. For some existing volunteers this allowed them to deepen their engagement with the Museum, creating 'volunteer development pathways within the organisation.' YSYM gave them the chance to become ambassadors for a place they clearly care about, and also openings for new volunteers to become involved with the project and the Museum.

The personal focus and 'in your lifetime' scope of the questions were very deliberately chosen. The questions were designed to be as inclusive as possible and to avoid people feeling like they were being 'put on the spot' or tested on knowledge they may not have. It is the Museum's job to be the expert in Guildford's history. However almost anyone can be expected to be an expert in their own lives and lived experiences. This is especially important when questions are being asked of passers by, or attendees at local events that are not only related to local heritage.



Looking ahead, were the Museum to work with volunteer content developers for the exhibition, these members of the public could be supported to become experts in areas of Guildford's history they are particularly interested in. The Museum already runs successful longer term projects, for instance with the collections research being Undertaken for the website. YSYM has directly benefitted from that work: volunteers formed the basis of the medieval display on the Discovery Table.

The responses given to the trial questions are useful in different ways. They provide ideas for future temporary exhibitions, or online content. They also help to select themes and events for the future permanent exhibitions. The audience responses form the basis of historical parallels, where experiences can be related to past events in the town. Using the content collected in this way would help ensure that the content of the new museum is shaped in a way that relates to the interests expressed by audiences.

Guildford Museum took the three 'organising principle trials' out and about over the summer and autumn months.

Comparing the organising principles

		Post it note	Gazette	Post cards	Total collected for the period	Numbers of people engaging with the stand	TOTAL
Where	Date collected from - to	What makes Guildford, Guildford? Why?	What is the biggest Guildford story that's happened in your lifetime?	What is your strongest memory of living in Guildford?			
Museum front desk	01.04.17- 12.05.17	15	0	3	18	18	May
AGM Guildhall	17/05/2017	1	2 (postit and postcard)	5	8	8	
Surrey County Show	29/05/2017	25	27	20	72	215	
Museum front desk	13.05.17-30.05.17	5	7	7 (4+3postit)	19	19	June
Castle Picnic	03/06/2017	19	4	17	40	75	
Museum front desk	1/06-20/06/2017	6	10	13	29	29	
Great Get Together	17/06/2017	42	24	20	86	115	July
Stoke Community Fun Day	08/07/2017	5	4	7	16	45	
Ash Village	15/07/2017	5	7	13	22	58	
Shawfield Day centre	20/07/2017	3	3	14	20	20	
Guildford VI club	18/07/2017	9	7	7	23	23	
Guildford Library SCC	25/07/2017	23	19	28	70	65	August
Alice Day	06/08/2017	35	24	29	88	70	
Grass Roots Networking	07/07/2017	7			7	7	
Display in Millmead Café	09/08/2017	19	11	19	49	35	
Friary Center	16/08/2017	26	13	36	75	70	
Christ Church	24/08/2017	9	12	11	32	32	September
Normandy	28/08/2017	18	7	15	40	60	
HOD	09/09/2017 Castle Grounds	24	5	9	38	40	
Museum box	20/6-20/9	7	3	7	17	17	
Sunflower Café (dementia carers)	14/09/2017	10	3	0	13	4	
museum box Discovery Lounge	21/09/17 - 6 Nov/2017	13	12	3	28	28	October
Student Union Surrey Uni 19/10	19-Oct	27	3	7	37	37	November
Holy Trinity Church	07-Nov	3	8	3	14	46	
The Boilerroom	15-Nov	0	0	0	10	10	
Museum box DL	6 Nov - 16 Nov	1	3	3	7	7	
		357	216	289	878	1153	1153

Most Popular

What makes Guildford Guildford?

High Street	72
Castle Gardens	40
Shopping	36
History / Heritage	32
Downs / Country	25
Canal / River	22

This was the most popular question overall. This is perhaps because it required the least time to answer, and didn't ask visitors to tell a personal story. Since lots of the trials took place 'out and about', not everyone would have had the time or inclination to engage too deeply with the questions.

High Street is a clear winner here. Its high number is further reinforced by 'shopping', ie what can be done there, and by 'history / heritage', since it is a historic street.

The popularity of the Castle Gardens may come in part from the trials having taken place there twice. However, even with that potential bias, it is still a strongly showing and supports the move to make the Museum open out onto the Gardens themselves.

The countryside and river feature highly on the list and it will be important to ensure these are represented in the new displays.

The biggest Guildford Story in your life time?

Personal Stories	70
IRA Bombings	38
Floods	35
Local History	21

These two questions were very close in terms of the numbers of responses they received. That said, there was a clear trend for including personal stories in answers to the 'biggest Guildford Story' question. These are closer in content to the 'memory' answers and suggests there is a real appetite for sharing life experiences. This may be true beyond Guildford too, however the town's strong historic character, specialised industries pub culture, and recent developments like the building of the Cathedral and growth of the University make Guildford an excellent 'hook' for such stories.

Example Personal Stories

I met my husband at surrey university 1987

Got sober in Guildford

Father was a builder on the Friary shopping centre. He was there when the monks were dug up and reburied elsewhere

The Who at Boxers in the 1960s

Example Life Events

Performing choir at the cathedral

A treat was to come to guildford Castle Market from Ashted in late 1940s

Fond memories of hot summer days at the lido and stoke park paddling pool

Cattle Market in North Street - pig got loose!

Strongest memory of living in Guildford?

Childhood	56
Life Events	46
Historic Events	30
Home / Family life	29
School / Uni life	21
Going Out	20

Organising Principal Trials - Visual Identity: Banners

*Your stories
Your museum*



Share your stories here and help us create a new museum for Guildford!



G GUILDFORD BOROUGH  Supported using public funding by **ARTS COUNCIL ENGLAND**

*Your stories
Your museum*



Guildford Museum is changing and planning for the future

During 2017 we are talking with visitors and people in the community, inviting them to share their ideas about the museum and what we can do to make visiting an even more enjoyable and valued experience.


Through the *'Your Stories, Your Museum'* project we want to get more local people involved in helping us plan for the future.


- **To help** to choose the Guildford stories that the museum will explore in new displays, and to shape the ways we tell those stories
- **To plan** for activities and events
- **To capture** memories of Guildford
- **To hear** from anyone interested in becoming a volunteer

We'd love to hear from you!

Follow us on  @GuildfordMuseum  @guildford_s

Contact us Email: heritageservices@guildford.gov.uk Tel: 01483 444751



G GUILDFORD BOROUGH  Supported using public funding by **ARTS COUNCIL ENGLAND**

What makes Guildford Guildford?

What's the biggest Guildford story that's happened in your lifetime?

What's your strongest memory of life in Guildford?

*Your stories
Your museum*

G GUILDFORD BOROUGH  Supported using public funding by **ARTS COUNCIL ENGLAND**

Organising Principal Trials - Visual Identity: Branding

Your stories
Your museum

Your stories
Your museum



Organising Principal Trials - Materials



My Guildford story

Staker Robbie Robinson with children on Harper Ward, St Lukes Hospital, Christmas, 1974

.....

Your stories Your museum

Guildford Museum, Castle Arch, Guildford, GU1 3SX Email: heritageservices@guildford.gov.uk Tel: 01483 444751

G GUILDFORD BOROUGH



Guildford Gazette
ILLUSTRATED LOCAL NEWS

GUILDFORD MUSEUM MUSEUM ESTABLISHED IN 1906

THE BIGGEST GUILDFORD STORY OF YOUR LIFETIME

STORY BY: _____

Your stories Your museum

Which part of Guildford's history would you like to find out more about?

? ?
 ? ?
 ? ?

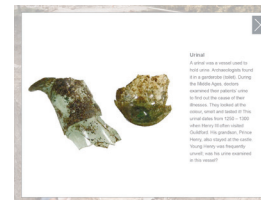
Your stories Your museum

ARTS COUNCIL ENGLAND
G GUILDFORD BOROUGH

Discovery table



Identity



Uncovering the Castle

Guildford Castle was probably built soon after 1066. In the mid 12th century, the original wooden keep on the mound was rebuilt in stone. Shortly afterwards domestic buildings were constructed turning the site into an important royal palace. Some of these buildings remain. For example, the arch you can see out of the window was part of a gatehouse. It controlled entry and exit to the castle. Archaeology (the study of objects and remains uncovered in the ground) has helped us learn a lot about the history of the castle and royal palace, showing us where lost buildings were and revealing many small objects.

This image showing the keep of Guildford Castle from Castle Street was published in 1820. Although archaeology pictures like this help us understand what changes happened in a building and when. Clearly the castle was in a poor state of repair by the early 19th century.

Guildford Museum is changing and planning for the future. Through the 'Your Stories, Your Museum' project we want to get more people involved, for example helping us choose the ways in which we tell Guildford's story. We've designed this display so you can test out different ways of finding out about Guildford's history. Tell us what you do and don't like!

Your stories Your museum

ARTS COUNCIL ENGLAND
GUILD FORD BOROUGH

Touch screen

Can you tell what's wrong?

Medieval doctors would have used a urine wheel (see screenshot option) to work out what a patient was suffering from. Draw a line between which colour urine you think relates to which medical disease!

1. Reddish urine: Sickness caused by too much pillage!
2. Yellowish urine: Fever caused by excess blood in the body
3. Greenish urine: Death is at hand!
4. White urine: A problem with the lungs
5. Black urine: Too much bile in the body

Activity sheet

Intro graphic

Urinal

A urinal was a vessel used to hold urine. Archaeologists found it in a gasterobole (toilet). During the Middle Ages, doctors examined their patients' urine to find out the cause of their illnesses. They looked at the colour, smell and taste! This urinal dates from 1200-1300 when Henry II often visited Guildford. His grandson, Prince Henry, also stayed at the castle. Young Henry was frequently unwell, was his urine examined in this vessel?

A detail showing different colours of urine that doctors would have used to diagnose their patients. (Lithograph circa 1800).

Object label

The Discovery Table

The testing station was renamed the Discovery Table during the course of the project. It is located in the SAS library, now the Museum's 'Discovery Lounge'. The Discovery Table's purpose was to test visitor responses to different 'types' of interpretation. The final table design included:

- A pinboard style space for the exhibit title and interpretation text
- A perspex 'case' to display objects
- An iPad for interactive and / or audio-visual content
- A push button operated speaker for audio content
- Space for object labels
- Space of a children's activity sheet

It was accompanied by a postcard sized questionnaire for visitors to provide feedback.

Which part of the table were you drawn to first?

Showcase Object label Hands on Sound Touch screen Activity sheet

Which did you prefer?

Showcase Object label Hands on Sound Touch screen Activity sheet

Which did you like the least?



Showcase Object label Hands on Sound Touch screen Activity sheet

Your age range

5-10 11-16 16-25 26-40 41-64 65+

Who are you visiting the museum with? _____

Thank you!

 GUILDFORD BOROUGH  ARTS COUNCIL ENGLAND Supported using public funding by

Guildford Museum, Castle Arch, Guildford, GU1 3SX Email: heritageservices@guildford.gov.uk Tel: 01483 444751

The original aim was to create displays that related to the Museum's temporary exhibition programme. In the end, there have only been two displays over the lifetime of the project. The first one featured fragments of a medieval 'urinal' used to diagnose illnesses. It was found in an archeological dig around Guildford Castle. The second is the culmination of an audience project called Learning to Fly. It is a display of poetry about World War I by local people with a vision impairment.

Medieval Urinal:

The Museum Team suggested selecting the object for display from amongst objects researched as part of a volunteer project run by the Museum. Volunteers are invited into the stores and can choose objects that interest them to research. The content is then put on the Museum's website. Fortuitously, this was both useful, as some research had already been carried out, and in keeping with the co-creation ethos of Your Stories, Your Museum.

The table was installed at the end of August and the Museum decided to retain the display through the October half term as it tied in well with the Medieval Machines temporary exhibition that took place at the Museum and Castle during that period.

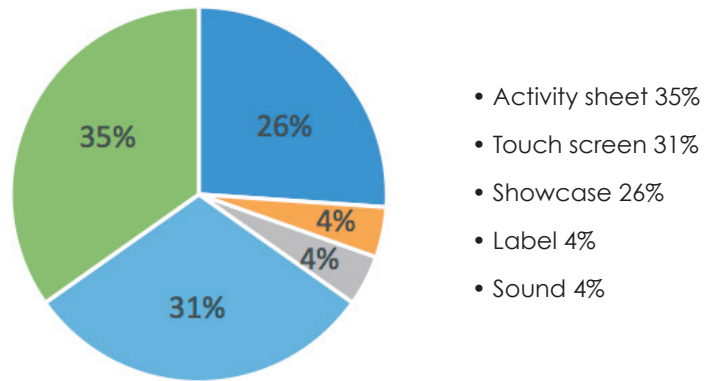
Discovery Table Data - Medieval Urinal

A close reading of the Discovery Table questionnaire results supports the view that including a range of different types of interpretation is the best approach for the future museum. At first, certain types of interpretation seem to most attract visitors attention, or be the most enjoyable, but further consideration shows that the results are more complex.

		Showcase	Label	Sound	Hands on	Touch Screen	Activity Sheet
65+	Enjoyed most	2					2
	Looked at first	2					2
41 to 64	Enjoyed most					3	
	Looked at first	3					
26 to 40	Enjoyed most	1			1	1	1
	Looked at first	1	1	1			1
16 to 25	Enjoyed most				3		
	Looked at first					3	
11 to 16	Enjoyed most					5	
	Looked at first					4	
5 to 10	Enjoyed most					4	4
	Looked at first						5
All ages	Enjoyed most	3				13	7
	Looked at first	6	1	1		7	8

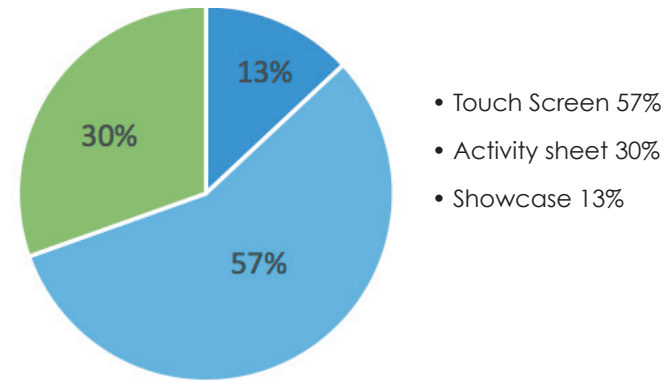
Discovery Table Data

Looked at first



It is significant, and encouraging, that the two physical objects – the contemporary 'urinal' (urine sample bottle) and medieval urinal – attracted people's attention the most, followed by the touch screen. The fragments of medieval urinal are not immediately identifiable, nor are they particularly aesthetically pleasing. Despite this, the visitors' were still drawn to look at it. The 'handling object' is a more familiar item to many adult visitors. This may have contributed to it having attracted people's attention. It would also have helped most adults interpret the glass fragments, as it functioned as a physical 'label' for the medieval urinal.

Enjoyed the most

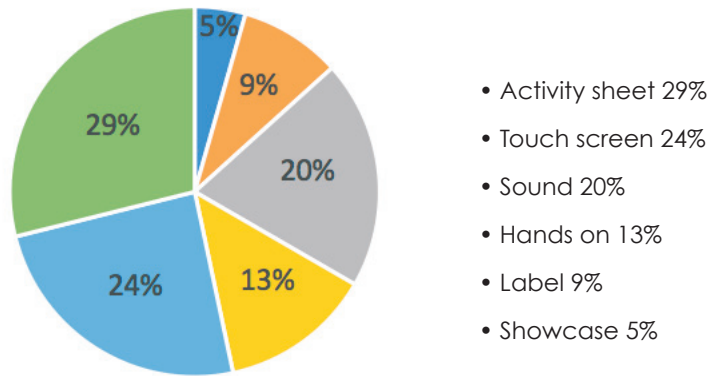


Semantics and expectations might play a part in these results. With regards to the showcase for instance: enjoy is quite an 'active' verb. It is clear from the 'looked at first' results that the urinal fragments intrigued visitors. It is unclear however whether many visitors would naturally describe looking at such fragments as 'enjoyable'. A painting or other more intricate artefact might be more obviously 'enjoyable' to look at than archaeological fragments. Appreciate might have been a more subtle choice of verb here, or 'find more interesting' a more precise phrasing.

While the showcased object might not score highly on the enjoyable scale, the display certainly would not be as meaningful without it. This seems especially the case since the object was found at the Castle. More qualitative questions would be useful here, for instance:

- 'Did you notice that the object on display was found close by?'
- 'Is that important to you?'
- 'Does it influence what you think of the display? If so, how?'

Liked least

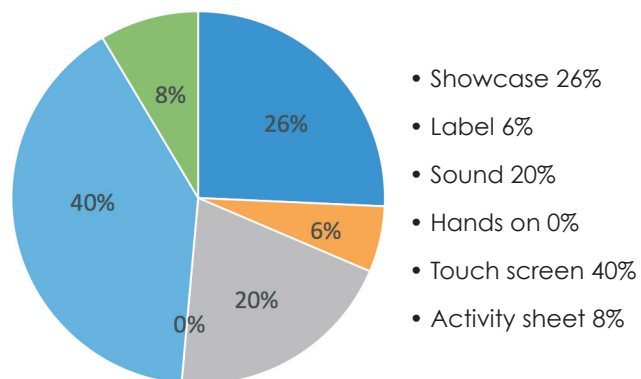


The touch screen scored highly on liked most and liked least. This is where visitor expectations might play a part. It is possible that some visitors felt an iPad promised a more engaging form of interactivity than a powerpoint presentation. A future test could feature with a game or other highly interactive content on the screen to see how that might influence the results.

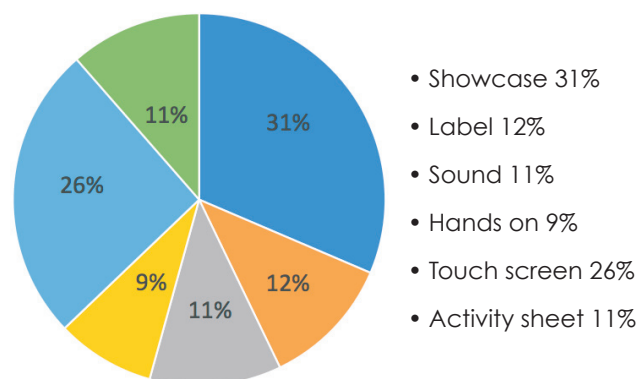
As for the activity sheets, these would have worked better for some age groups than for others, which might explain the almost equally matched liked most and liked least results.

Discovery Table Data - Learning to fly

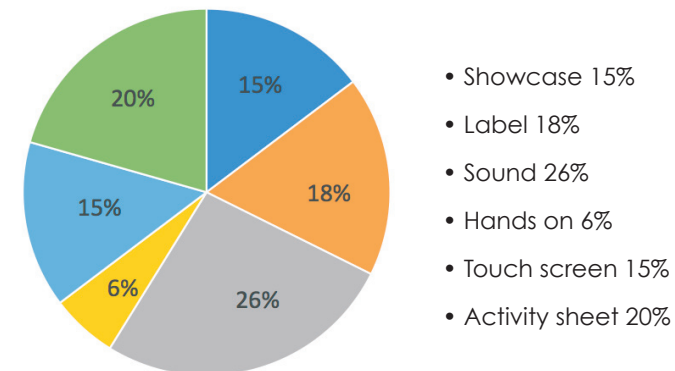
Looked at first



Enjoyed the most



Liked least



'Learning to Fly' displayed the results of an audience project for people with a vision impairment. The project participants worked with a professional poet to write poems inspired by the experiences of people in Surrey in WWI. The Museum facilitated object handling sessions and recorded the poems. The Museum team reported positive feedback from participants for this project, and have similar audience engagement planned. Using the Discovery Table as a platform to display such projects is a tangible legacy of YSYM, one that will continue to be of use to the museum during this redevelopment period.

The poems were presented Discovery Table in audio form, to read on the iPad, and in Braille, the latter making up the 'hands on' aspect of the display. There was also WWI object on display, and an activity sheet. Thirty five people responded to the survey. It is notable that 21 junior school students took part, making up over half of the overall test group. This is both a smaller and less varied sample than was the case for the Medieval Urinal display. The higher proportion of young visitors might why so many looked at the touch screen first. 'Looked at First' aside, the results of the other two tests support the results of the Medieval Urinal display. They suggest a variety of interpretative methods is the best approach for the new Museum.

Section 5: Next Steps

Next Steps

This is just the beginning of the Museum's redevelopment journey. Now comes the question of what to do next. The 'recommendations' pages at the end of sections 2 and 3 suggest what to do in relation to developing the interpretative approach and preparing the collections for the next phase of the project.

The following pages take a more 'organisational development' perspective. They revisit the guiding principles and mission that were defined in the early days of YSYM. The Museum may wish to reconsider these following their audience consultations, changing certain priorities, adding new ideas or talking away points that seem redundant. A potential project team structure is also presented here for the Museum's consideration. The team structure diagram includes key roles within the internal team and key external consultants. The diagram also outlines the relationships between them.

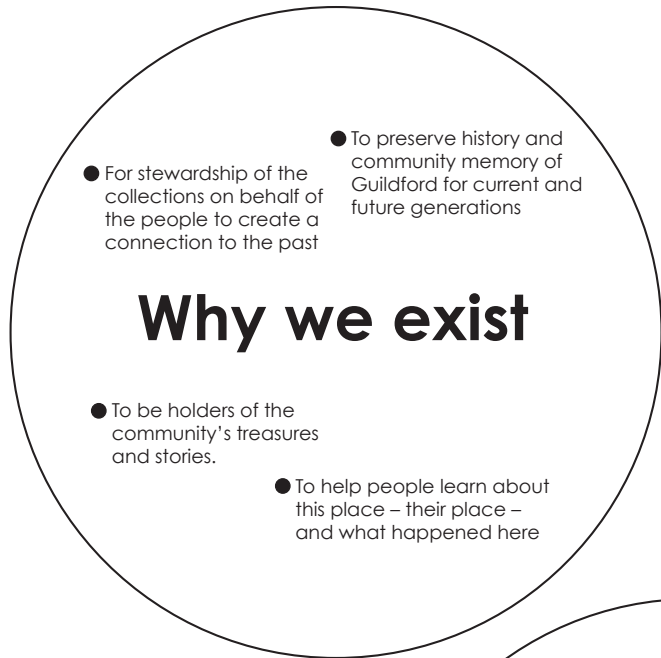
Revisiting Mission & Principles

The following thoughts about the Museum's guiding principles and mission were captured back in February 2017.

Now would be a good time for the team to revisit this thinking and see if all of these ideas are still as relevant now that they have heard directly from audiences. It might be the case that the YSYM trials means some of the guiding principles seem more, or less, important. Work with audiences might suggest entirely new areas to explore, and have suggested new tests that would be useful to carry out.

Answers to the questions asked in the mission workshop -- 'why do we exist?', 'What do we want to achieve', 'who do we do it for' and 'what do we believe' -- might have evolved through the interactions with audiences over the past year.

A Mission for the Museum



A workshop exploring the team's vision for the future of the museum highlighted their commitment to reaching visitors from a wider demographic, establishing on-going connections with different audiences and communities, creating a welcoming place for which the people of Guildford feel a sense of ownership. The results of the workshop are captured in the following diagram.



Guiding Principles

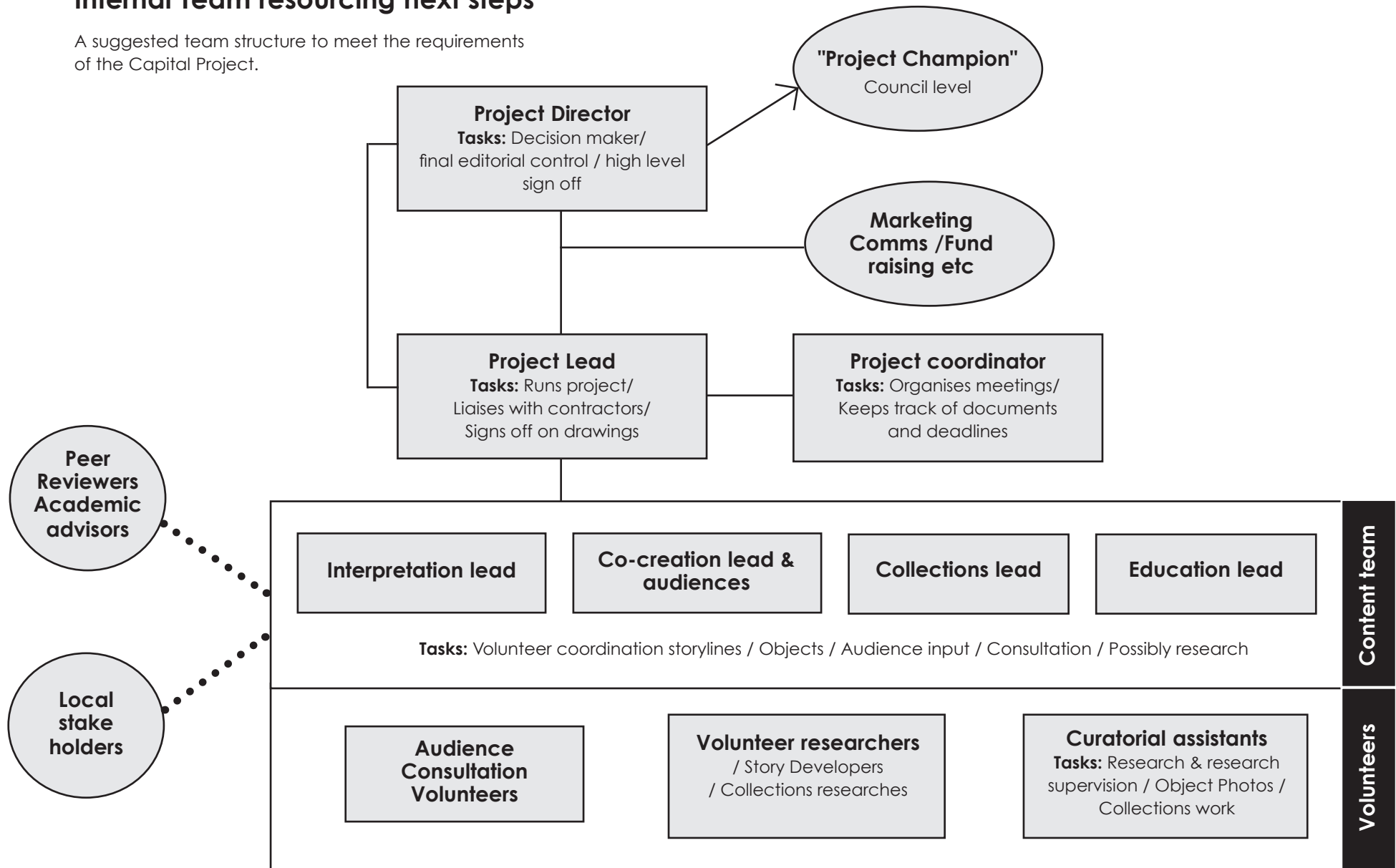
Discussions with the Museum team in February yielded the following guiding principles for future interpretation and programming. These have helped shape the work presented in this document. The first principle, 'a peopled history' underpins the proposed interpretative approach. As such, it should be retained as a guiding principle for the new Museum.

Now that YSYM work is drawing to a close the Museum team could revisit these principles to see which are the most relevant in light of their audience research. .

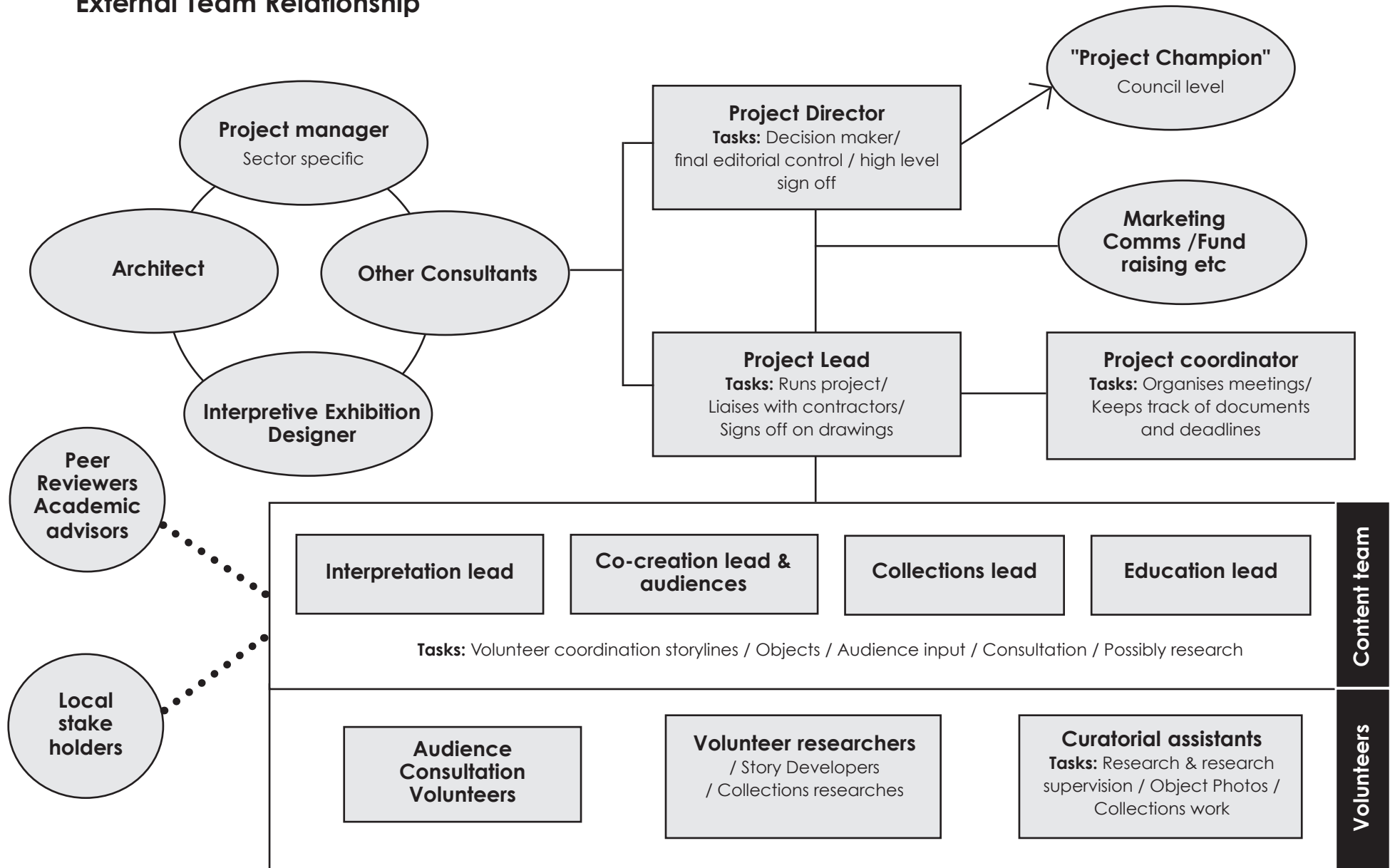
- **A peopled history:** the future Museum of Guildford will put stories of the town's inhabitants front and centre of the interpretation. Visitors will be introduced to how people lived at different times and will leave feeling connected to Guildfordians of the past and present.
 - **A sense of place** and parallels with elsewhere: The history of Guildford is both specific to this place and representative of the development of certain types of towns around the UK. The interpretation will explore both these strands to create a strong sense of place, while using commonalities with other towns and cities as opportunities for learning.
 - **Revealing the stories of the Museum buildings:** the heritage of the buildings that house the Museum are an asset that can be drawn on to illustrate the town's past and the lives of its inhabitants, as well as add to the sense of place of the Museum itself.
 - **Understanding Guildford's built heritage:** visitors to Guildford's new Museum will leave with a sense of the events and conditions that shaped the town they see around them.
 - **What is Guildford today:** an exploration of who and what are the key people, places and industries that make present-day Guildford.
- **The Collections are key to the Museum's purpose**, and will be at the heart of its future plans. That said, where there are important stories to tell and no relevant Collections items, the Museum will find creative ways to represent them.
 - **In the future, the Museum and Castle will form a united visitor experience**, the threshold to which will be located at the entrances to the Castle Grounds. Visitors will be primed to explore what the Museum and Castle have to offer.

Internal Team resourcing next steps

A suggested team structure to meet the requirements of the Capital Project.



External Team Relationship



Appendix

Organising Principles: Trial One

A thematic approach structured according to people's lived experience, for instance: *'Living in Guildford'*, *'Playing in Guildford'*, *'Working in Guildford'*, *'Growing up in Guildford'*.

Lived Experience: **What's your strongest memory of your life in Guildford so far?** Testers are presented with a suitcase of objects to 'seed' a memory of events or experiences that have taken place in Guildford. They are invited to write their memory on a postcard which will be displayed for other visitors to read. These postcards will provide a rich resource from which the Museum Team can draw out recurrent themes which could potentially appear in the future Museum.

Testers might choose to take a postcard away with them and send them back to the Museum. The postcards, along with special museum 'postboxes' might be placed in public areas around the borough, such as the library, theatres or cathedral. The postcards will carry images from the collection showing historic scenes of Guildford, or perhaps images of historic events, inspiring participants to think about the town's past and reminding them that the Museum is the place to find out more about it.

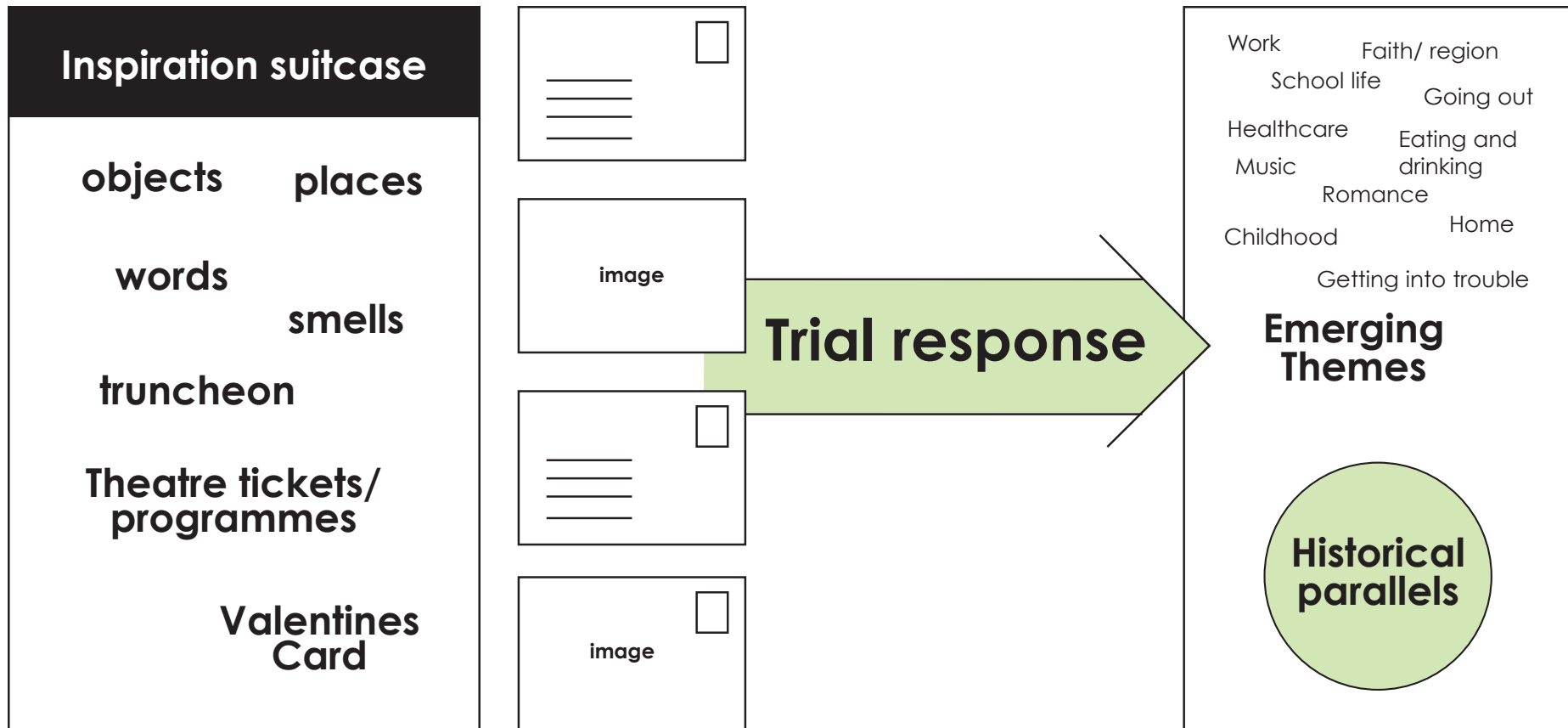
Objects in the suitcase could relate to the following topics

Work	WW1 Dennis National Service badge. 2 brass receipt tallies used at Chilworth. Gunpowder Works early 20th century.
Faith/ religion	Medieval pilgrim badge of St George. Barry Rose plays Great Organ Favourites from Guildford Cathedral.
School life	Replica Victorian finger stocks. Surrey County Council school attendance medal for John Smith, 1905.
Going out	Photograph rebuilding of the Britannia Beer House, 1913. Programme for a production of Sheridan's 'The Rivals', performed by the Herald Players in 1985, on the castle grounds.
Healthcare	Photograph of the Royal Surrey County Hospital, 1880s.
Eating and drinking	WW2 cookery book - 'The Kitchen Front'. Photograph, on card of members of the 'Original Grand Order of the Total Abstinent, Sons of the Phoenix, Pride of Guildford Lodge'.
Music	Postcard photograph showing Philip Goodhand-Tait and the Stormsville Shakers. 'Old English songs as now sung by the Peasantry of the Weald of Surrey and Sussex...' 1843. 1978 Vinyl record and sleeve – 'Who invited them?'.
Romance	Valentine card produced by Raphael Tuck & Sons Ltd c 1936-1952. Christmas card with meat safe imagery.
Home	Flatiron with trivet stand.
Childhood	'Alice in Wonderland', 'Happy Families' playing cards Wooden horse from Noah's Ark animals
Getting into trouble	Enamel Special Constable's badge. 1845 constable's truncheon, St Martha's.

Organising Principles: Trial One

Lived Experiences

What's your strongest memory of your life in Guildford so far?



Testers explore the inspiration suitcase to trigger their own memories of Guildford. They write down their memory and share with the Museum and other members of the public. The Museum team collates responses, sees which themes are emerge and draw out historical parallels. Recurring themes can be foregrounded in the new Museum while the historical parallels identified by the Team can feature as key stories.

Trial One Results: Strongest memory of life in Guildford?

Data collected at:	Museum Comments	Bellfield's Estate	AGM Guildhall	Museum Comments	Surrey County Show	Castle Picnic	Great Get Together	Museum Comments	Stoke Community Fun Day on Sat 8th July	Ash Village	Guildford VI club	Day Centre	Library SCC	Alice Day	Grass Roots Networking	Display in Millmead Café	Friary C	Christ Church Memories Day	Normandy	Sunflower Café (dementia carers) 14/9	Heritage Open Day Museum	Museum box 20/6-20/9	Ash Dementia Action Alliance 19/5/17	Rob Poulton interview	Mark Finn interview	museum box Discovery Lounge 6/11	Student Union Surrey Uni 19/10	Holy Trinity Church 7/11	Bolleroom 15/11	Museum box discovery lounge	Total		
Themes:																																	
Work		2							1	1	3	1	1	1	1	2	3																16
Faith / religion		1							1	2	1	2	1	2				1	1													12	
School/uni life							1	1		1		2	3	2		3	5	1	2													21	
Going out					1	1		1		1		1	3	1		4	4		1			1					1				20		
Healthcare										1	1		2																		4		
Eating and drinking				1	3	1	3				3		3				1										1				16		
Music					1		4						1	1			1	1				1									10		
Romance										1	1	1	1	2		1	2		2												11		
Home/family life	3			1	3	2			3	1		1	1	5		3	1	2	2			1									29		
Childhood	1	6	1				1		4	1	2	4	4	8	2	2	9		2			4	1	3		1					56		
Getting into trouble																																0	
Contemporary History				1						2			5					1	1													10	
Life events	1		2	1	8	3	4	1				1	4			4	8	1	3			1			1		1	2		3	46		
historic event	2	1	1	1	3	5	2				1	1		2				3	1			2	1	1			2		1		30		
historic places								6						1			1															8	
Relaxing time						2	2			1			3	1			1											1				11	
Flowers in Stoke Park							1										1															2	
Community Spirit		1					3				1			1																		6	
creative events				1		1																1										3	
museum artifacts								2						1																		3	
friendly people							1	1									1											1				4	
Walk in Guildford										1																						1	
Second World War											1							2														3	
Garrison town											1							1														2	
Guildford Institute																1																1	
Pop up village																1																1	
Yvonne Arnaud theatre																						1										2	
Electric theatre					1	1	2													1			1									2	
sport events				1	1	2											4	1									1					10	

Organising Principles: Trial Two

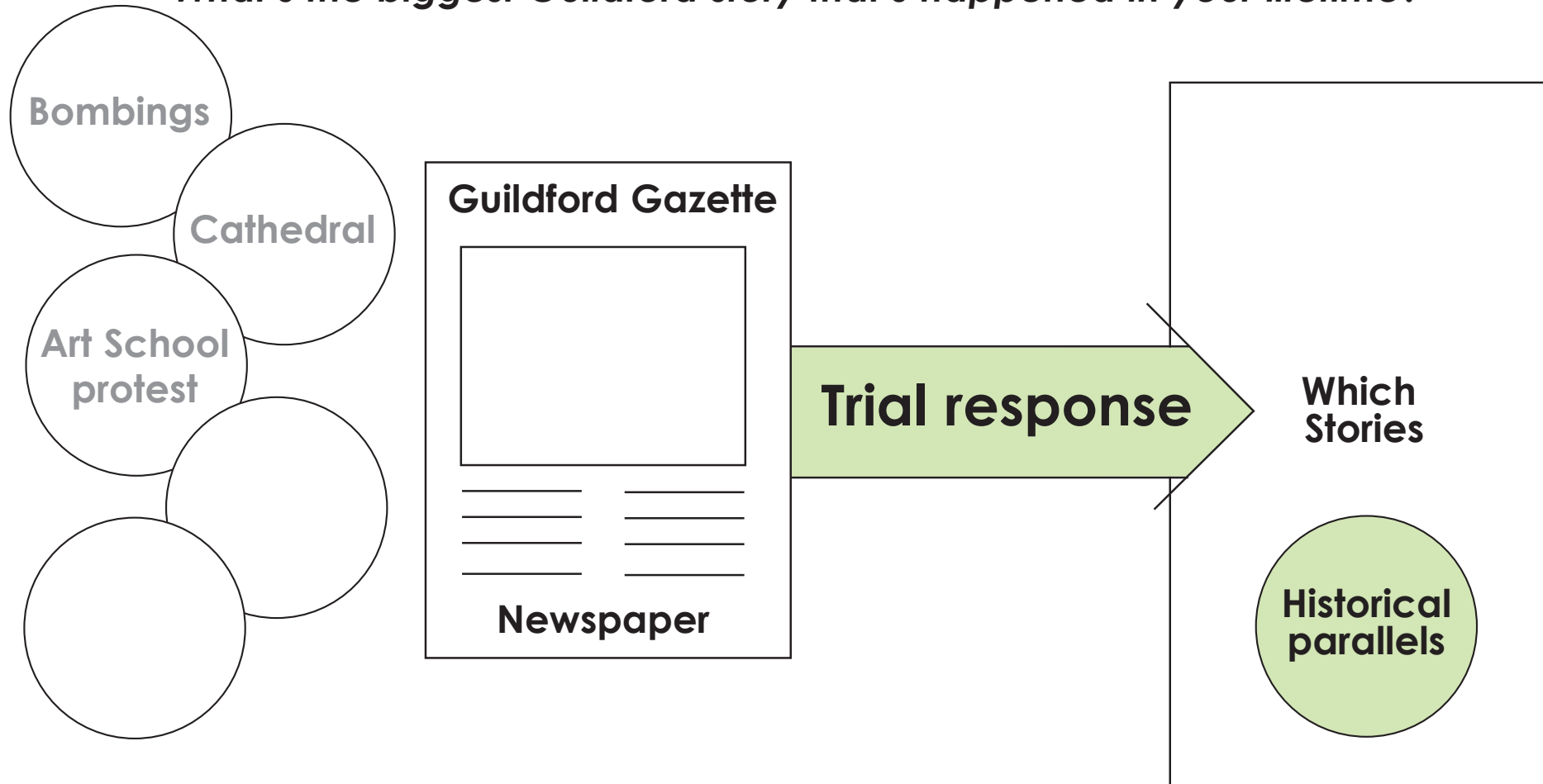
A chronological approach that charts the development of Guildford over time, diving deeper into selected themes as they appear in the chronology.

Chronology: ***What's the biggest Guildford story that's happened in your lifetime?*** Testers are invited to make their own headline for the 'Guildford Gazette', a fictional newspaper made up of the events that the audiences identify as the most important or newsworthy of their lifetimes. The Museum Team will gain insight into which events and stories have most marked local people and why. The results can provide the basis for contemporary collecting to ensure the Museum represents important recent events within the collections.

Organising Principles: Trial Two

Chronology

What's the biggest Guildford story that's happened in your lifetime?



Testers consider events in Guildford that have happened in their lifetime. They are invited to note down which they think is the most significant. The Museum Team collates the stories, the results help to focus which events could feature in the Museum. Drawing parallels between these events and similar historical ones is one way the Team can select stories and events likely to interest visitors.

Trial Two Results: The biggest Guildford Story in your life time?

Data collected at:	Bellfield's Estate	Museum Comments	AGM Guildhall	Museum Comments	Surrey County Show	Castle Picnic	Great Get Together	Museum Comments	Stoke Community Fun Day on Sat 8th July	Ash Village	Guildford VI club	Day Centre	Library SCC	Alice Day	Grass Roots Networking	Display in Millmead Café	Friary C	Christ Church Memories Day	Sunflower Café (dementia carers) 14/9	Normandy	Heritage Open Day Museum	Museum box 20/6-20/9	Ash Dementia Action Alliance 19/5/17	Rob Poulton interview	Mark Finn interview	museum box Discovery Lounge 6/11	Student Union Surrey Uni 19/10	Holy Trinity Church 7/11	Boilerroom 15/11	Museum box discovery lounge	Total	
Themes:																																
Building the Cathedral											1		1				1															3
Friary Shopping Centre opening											1		1							1											3	
Refurbishing the Castle																					1										0	
IRA bombings	1	1	2	3	3		4	1	1		1		4	8		1	3	1			1				1	1			1		38	
University of Surrey					1						2								1										1		5	
2011 Royal visit by the Queen				1					1							1					1									1	4	
Art College Protests																															0	
Personal stories				1	16	4	4	2		1			3	4	2	3	4	6		1	1	2				12	3	1	3	70		
Local History					3			4		1			2	4		1	2	2			1								1		21	
Historic celebration					3											4															7	
Sport					1					1			1	1	1																5	
Wildlife and gardens					1																										1	
Refurbishing the high street					1																									1	1	
Music event					1																										1	
Alice in W.				1																											1	
Floods				1			2	1		3	1	2	1	6	1	2	4	2			4	2			1	1			1		35	
Part of the community							1						1	1																	3	
Diversity							2																								2	
hurricane 80's							1							1						1											3	
Lost of Manufacturing in town SME							1																								1	
Family life							1	1																							2	
building on the banks of the river stopped							1																								1	
snowy days/icy high st							2	1		1		1																			5	
Dead body found in pond									2																						2	
World War 2											1			1																	3	
Council																			2												2	
Tour of Britain					1			1														1									3	

Organising Principles: Trial Three

A thematic approach that investigates '**What makes Guildford, Guildford?**' by inviting audiences to name what they think is most representative of Guildford.

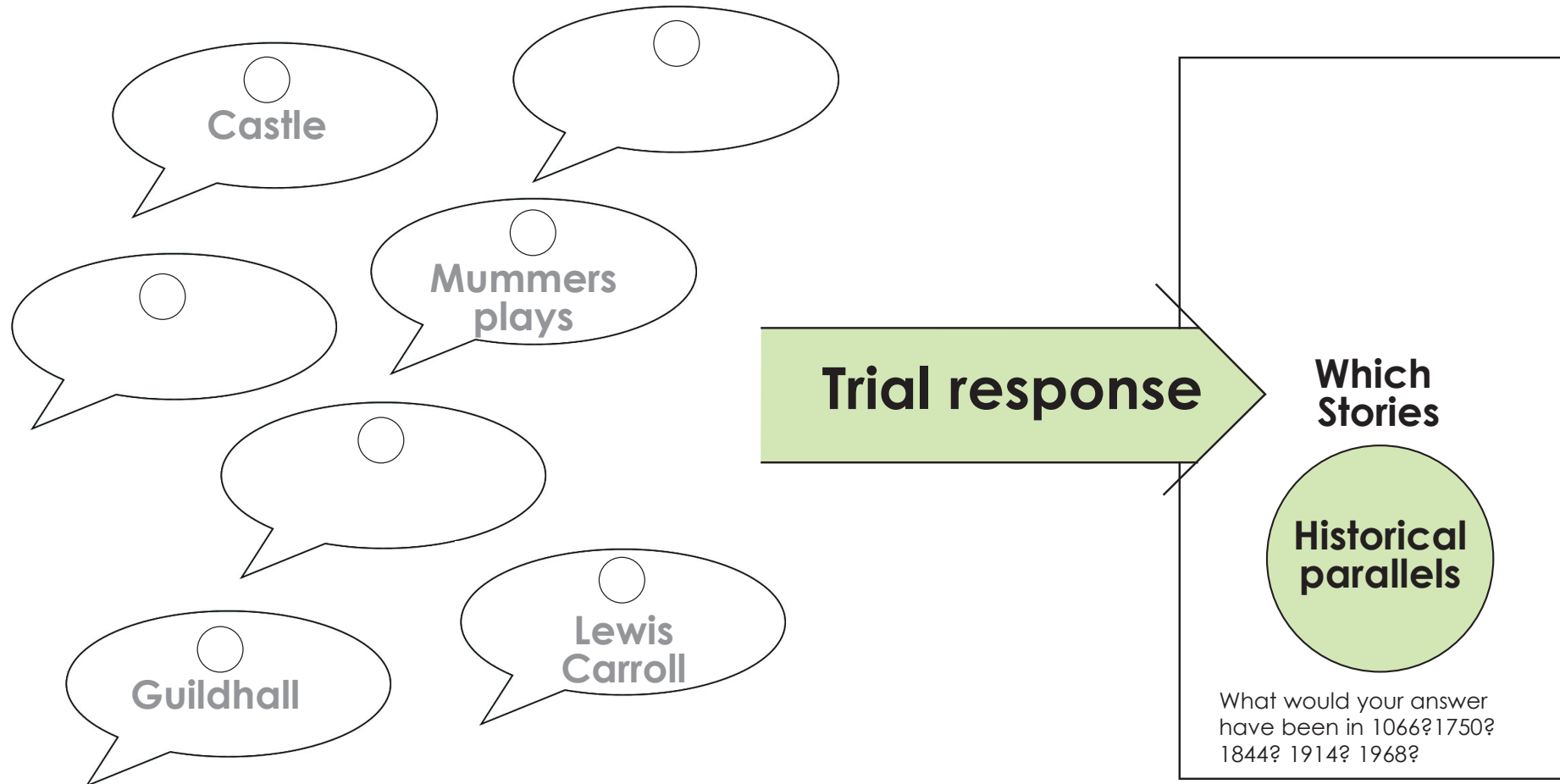
Thematic: **What makes Guildford Guildford?**

A snapshot of what audiences feel is most representative of Guildford: is it a person, place, activity, event? Represented by writing on a speech-bubble note and fixing it to a wall this is a 'quickfire' question where Guildfordians and visitors leave their impression of what defines the town.

Organising Principles: Trial Three

Thematic

What makes Guildford Guildford? Why?



Visitors are invited to name the person, place, event, character or thing that is key to the identity of Guildford. The Museum team consider which suggestions are most recurrent, and what might have been the answer at different points in the Borough's history. Are there any constants? What is new?

What makes Guildford Guildford?

Data collected at:	Museum comments	Bellfield's Estate	AGM Guildhall	Museum Comments	Surrey County Show	Castle Picnic	Great Get Together	Museum Comments	Stoke Community Fun Day on Sat 8th July	Ash Village	Guildford VI club	Day Centre	Library SCC	Alice Day	Grass Roots Networking	Display in Millmead Café	Friary	Christ Church Memories Day	Normandy	Sunflower Café (dementia carers) 14/9	Heritage Open Day Museum	Museum box 20/6-20/9	Ash Dementia Action Alliance 19/5/17	Rob Poulton interview	Mark Finn interview	museum box Discovery Lounge 6/11	Student Union Surrey Uni 19/10	Holy Trinity Church 7/11	Bolleroom 15/11	Museum box discovery lounge	Totals	
Themes:																																
The Castle and garden				1	1	7	3	1	1	1			3	6		2			2	1	5	1				2	3				40	
Museum								1						1					1		3	3										
The Guildhall and clock	1			1	3						2			3		1			2	1		1						2			17	
The Mummer's plays																															0	
Lewis Carroll	1						2						1	1		1															8	
Its history/heritage		1			1	2		1					5	8		1	1	2	1	1	3	1				2	2				32	
The shopping		1		1	1		3	2					3	5	1	1	11	1		1	3	1				1					36	
The Cathedral					1		4	1		1	1			1		1		1										3		1	14	
The University					2				1		3			1								1	1					7			16	
The games industry																															0	
Satellites																															0	
IRA pub bombs	1																1														2	
Guildford High Street (sets/up and down with The Mount)				1	6	2	15	1	1	2	2	3	2	10	2	5	3	2	3		3	1				2	4	1		1	72	
Guildford Festival	1						1																								2	
Armed Forces Day 2015	2												1																		3	
Alan Turing	1					1																1									3	
Downs/countryside			1				4						2	4		3	3	3				3					2				25	
Walks					3		3														1	1									8	
Farmers Market	1				1								1																		3	
Social History	1				1		1												1												4	
People					1				2					1		2												2			8	
Stoke Park (padding pool)					1	4	2							2																	9	
Traffic/parking					1									1			3	1	1												7	
The Mount					1		1																								2	
Bearded lady / vegan lady / crazy characters					1												1					1									3	
Lido					1	2	1							1																	5	
Fireworks and procession						2							1																		3	
Olympic Torch Relay					1																										1	
Station				1																											1	
Money/expensive to live							1						1				1														3	
challengers							1																								1	
Music							1								1	1												1			4	
Canal/river		1					3	2			1			5	1	2	1	2		1	1					2					22	

continues on next page

