

# NEXT of KIN

Scottish Families and the Great War



# Tour Manual



Part of



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# 1. Introduction

## 1.1 About the project

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The *Next of Kin* touring project is a partnership between 10 Scottish museums to explore the personal stories of separation and loss experienced by Scottish families during the First World War. The 'Next of Kin: Scottish Families and the First World War' exhibition will travel to nine venues across Scotland from March 2015 until May 2017. It will share personal stories from Scottish families and communities during the First World War with new audiences via the display and associated learning events and resources.

Inspired by the theme of the exhibition, which explores the keepsakes kept by families as a way of remembering loved ones who fought in the First World War, partner museums will research their collections and receive public donations to reveal untold personal stories from their local areas. These objects and first-hand accounts will be interpreted in the exhibition as well as a digital iPad app showing stories from each partner museum collection. Local school and community groups will participate in learning events at each venue through a handling box relating to the themes of the exhibition.

This project will contribute a lasting legacy from the Centenary through the publication of these resources online. It will also provide support to the museum sector through a related skills development and capacity building programme.

## 1.2 Tour manual and attachments

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This reference manual provides a step-by-step guide to planning, promoting and delivering your Next of Kin touring exhibition and learning programme. It offers general instructions and best practice advice based on Next of Kin workshops delivered by National Museums Scotland staff.

The following files attached can be adapted or provide further information, and are referred to throughout the manual. Submission dates have been included for documents that must be completed and sent to the project coordinator.

- **Attachment 1:** Object list (submit by 27 July 2015)
- **Attachment 2:** Exhibition content brief
- **Attachment 3:** Text content (submit first draft by 17 August 2015)
- **Attachment 4:** Media release (submit by 3 December 2015)
- **Attachment 5:** Opening event attendee list
- **Attachment 6:** Object loans checklist
- **Attachment 7:** Event planning table (submit by 3 December 2015)
- **Attachment 8:** Exhibition evaluation survey
- **Attachment 9:** Exhibition evaluation analysis spreadsheet
- **Attachment 10:** Evaluation and monitoring report (submit by 29 April 2016)
- **Attachment 11:** Tour feedback form (submit by 12 April 2016)

You will also shortly receive a **CD-ROM** of marketing and communication resources in the post.

Further guidance and resources can be downloaded from the Next of Kin **Dropbox** folder.

## 1.3 Tour schedule

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Please let the project coordinator know any changes to the following schedule. Consider:

- The contingency you have allowed to deal with technical issues during the installation and de-installation period.
- Storage capacity for the exhibition during rest periods.
- Stakeholder availability on the day of your opening.

Venue	Installation	Opening	Closes	De-installation	Departs/ arrives
Dumfries Museum	16/03/15-19/03/15	21/03/15	20/06/15	22/06/15-23/06/15	24/06/15
Rozelle House	29/06/15-03/07/15	04/07/15	28/09/15	29/09/15	30/09/15
Hawick Museum	28/09/15-02/10/15	05/10/15	21/12/15	21/12/15	22/12/15
Low Parks Museum	22/12/15-23/12/15	24/12/15	29/03/16	30/03/16	31/03/16
Grampian Transport Museum	28/04/16-01/05/16	02/05/16	31/08/16	01/09/16-04/09/16	14/09/16
Inverness Museum & Art Gallery	14/09/16-16/09/16	17/09/16	05/11/16	07/11/16-08/11/16	09/11/16
Perth Museum & Art Gallery/ Black Watch Museum	10/11/16-11/11/16	11/11/16	06/11/17	06/02/17-07/02/17	09/02/17
Orkney Museum	10/02/17-17/02/17	18/02/17	20/06/17	22/05/17-24/05/17	25/05/17

## 1.4 Partnership Agreement

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You have already received and signed the Partnership Agreement which defines the basis under which participating museums and National Museums Scotland will work in partnership to deliver the Next of Kin Project. This document describes the contractual terms of collaboration as agreed by both parties and explains how the project will be managed day-to-day.

## 2. Exhibition Space

*This section provides guidance and information for selecting and designing a space to display the Next of Kin touring exhibition.*

### 2.1 Space requirements

**Exhibition spaces** must meet the following criteria:

- Lighting levels below 50 lux
- UV light levels not above 0 mW/cm<sup>2</sup>
- Average temperatures between 17 and 23 °C temperature
- Average Relative Humidity between 40 and 60%
- Square footage to display 10 display cases (750 cm x 750cm) and audio-visual equipment
- At least 1.8m width in walkways to meet DDA guidelines

Also consider the potential of **sound clash** between the cinema newsreel and soundscape. The newsreel film may need to be situated in a separate or walled area.

**Storage spaces** for objects in exhibition rest periods should have stable environmental conditions.

Partner museums are required to provide **environmental condition readings** at least one month before their exhibition opening. A USB data logger can be provided if you do not have the correct software or equipment. If there are difficulties National Museums Scotland conservators can advise some practical solutions to helping to maintain the ranges.

National **security** advisors will visit your venue in advance to provide a security report.

### 2.1 List of exhibition contents

This list details the core items for display and storage as an indication for space requirements:

Item and packing	Dimensions (cm)	Quantity	Image
<b>Items for display</b>			
Desktop cases with lids fitted <ul style="list-style-type: none"> <li>• Cushioned edges on lid and plinth</li> <li>• Bubble wrap on lid.</li> </ul>	MDF base: 76.2 (l) x 76.2 (w) x 13.8 (h) Birch ply box with welded legs: 71 (l) x 71 (w) x 74.5 (h) Perspex lid: 68.5 (l) x 68.5 (w) x 26.5 (h)	10	
Message in a speaker (MIAS) <ul style="list-style-type: none"> <li>• In box</li> </ul>	23 (l) x 14 (h) x 15 (d)	1	
TV and stand <ul style="list-style-type: none"> <li>• TV in box</li> <li>• Stand bubble wrapped</li> </ul>	Screen: 116 (w) x 77 (h) x 18.5 (d)  Stand: 70 (w) x 141 (h) x 50 (d)	1	

Bench <ul style="list-style-type: none"> <li>Loose</li> <li>Bubble wrapped</li> </ul>	158 (w) x 45 (h) x 36 (d)	1	
Desk for surveys <ul style="list-style-type: none"> <li>Loose</li> <li>Bubble wrapped</li> </ul>	73 (w) x 75 (h)	1	
Survey box <ul style="list-style-type: none"> <li>Boxed</li> </ul>	30 (w) x 30 (h) x 30 (d)	1	
A4 poster stand			
iPad bouncepad <ul style="list-style-type: none"> <li>Bubble wrapped</li> </ul>	114 (h) x 50 (w) x 20 (d)	2	
Magnetic comments white board <ul style="list-style-type: none"> <li>Boxed</li> </ul>	100 (h) x 75 (w)	1	
Comments postcards with tray holder <ul style="list-style-type: none"> <li>Boxed</li> </ul>	14.8 (h) x 10.5 (w)	50 postcards	
Background story wall panels <ul style="list-style-type: none"> <li>Tissue paper, cushioned corners and bubble wrap</li> </ul>	50 (w) x 90 (h)	10	
Object type panels <ul style="list-style-type: none"> <li>Tissue paper, cushioned corners and bubble wrap</li> </ul> <p><i>If displaying</i></p>	45 (h) x 75 (w)	4	
Intro panel <ul style="list-style-type: none"> <li>Tissue paper, cushioned corners and bubble wrap</li> </ul>	100 (w) x 100 (h)	1	

Personal story labels <ul style="list-style-type: none"> <li>Tissue paper, cushioned corners and bubble wrap</li> </ul>	65 (w) x 15 (h)	10	
Acknowledgment panel <ul style="list-style-type: none"> <li>Tissue paper, cushioned corners and bubble wrap</li> </ul>	45 (w) x 75 (h)	1	
Signage wall label <ul style="list-style-type: none"> <li>Boxed and wrapped</li> </ul>	15 (w) x 10 (h)	3	
A4 book and tray holder <ul style="list-style-type: none"> <li>Boxed</li> </ul>	21 (w) x 29.7 (h)	2	
<b>Items for storage</b>			
Large storage box on wheels	76 (l) x 55 (w) x 43 (h)	2	
Medium storage box	60 (l) x 40 (w) x 25 (h)	1	
Object transit crate	114 (l) x 68 (w) x 105 (h)	1	
Intro panel <ul style="list-style-type: none"> <li>Tissue paper, cushioned corners and bubble wrap</li> </ul>	100 (w) x 100 (h)	1	
Acknowledgment panel <ul style="list-style-type: none"> <li>Tissue paper, cushioned corners and bubble wrap</li> </ul>	45 (w) x 75 (h)	1	

Learning handling box on wheels	84.5 (l) x 50.2 (w) x 42.5 (h)	2	
Bubble wrap roll <ul style="list-style-type: none"> <li>Loose</li> </ul>	300 (h) x 60 (w)	1	
Tissue wrap roll <ul style="list-style-type: none"> <li>Loose</li> </ul>	101 (h) x 15 (w)	1	
Foam edge/ corners <ul style="list-style-type: none"> <li>Box</li> </ul>	65 x 50 x 60	1	

## 2.3 Original exhibition visuals

These images and designs can be used as a guide for exhibition layout, positioning of interpretation and lighting:



*Core exhibition space*



*Core exhibition space*



*Introduction area*



*Introduction panel*



*Cinema newsreel*



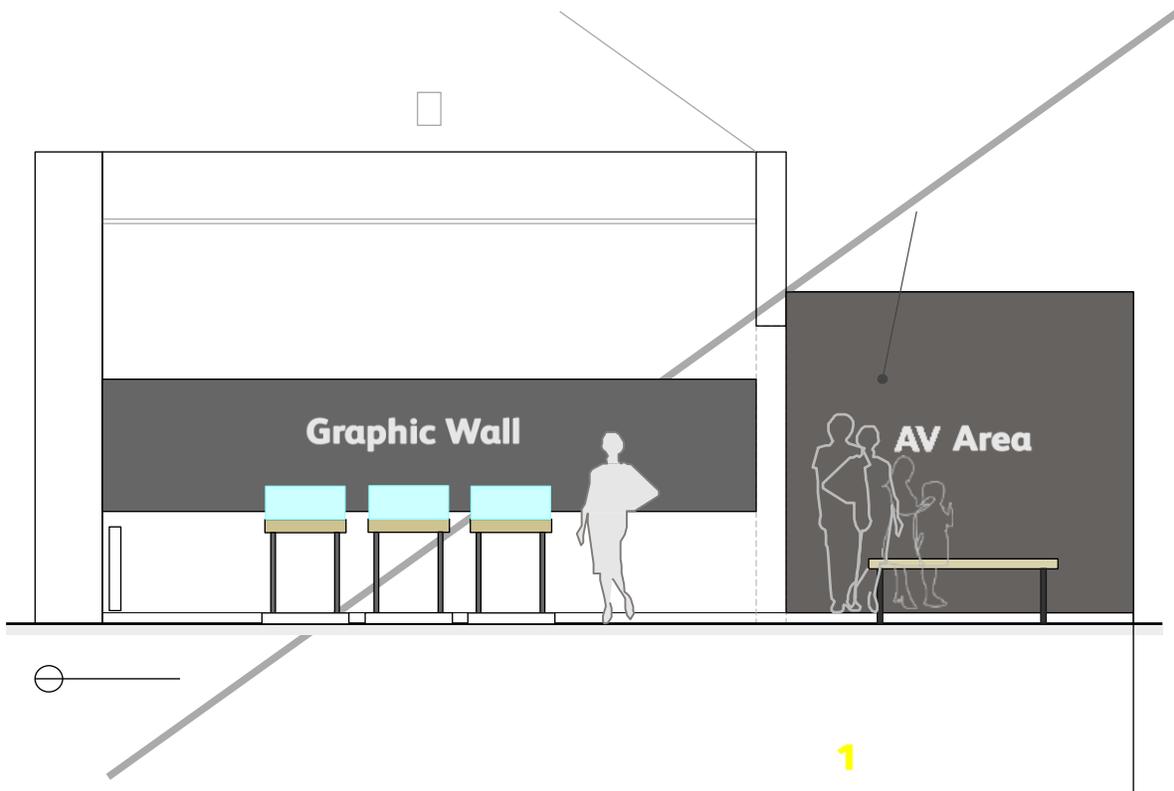
*Placement of iPad stand*



*Overhead view SketchUp*



*Core exhibition space SketchUp*

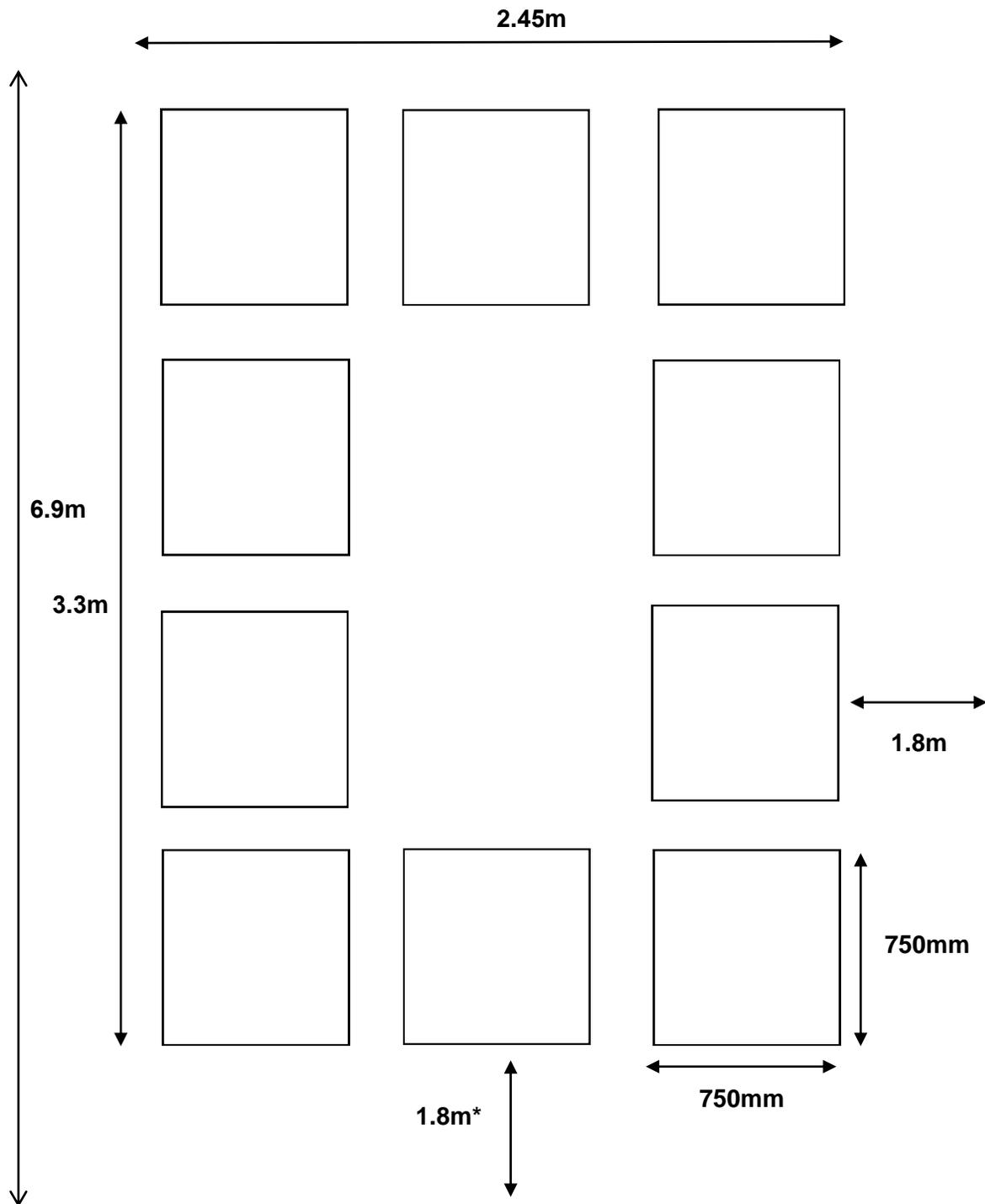


*Graphic wall and AV area elevation*

## 2.4 Example touring exhibition layout

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This example layout can be used as a guide for a rectangular object case arrangement:



\* **Please note** the 1.8 metre DDA requirement for accessible movement around cases. Space is also required for the audio-visual equipment (two iPads with stands, TV screen and audio speaker).

## 3. Exhibition Content

*This section provides guidance and tips on identifying Next of Kin stories and interpreting them for the touring exhibition.*

### 3.1 Story selection requirements

Stories and objects should preferably be sourced from your organisation's existing collection. However, they can also be donated or loaned for the period of the exhibition by members of the public. Please consider the following when selecting objects and stories for your Next of Kin exhibition:

- Is their existing personal information relating to the objects? If not, are there accessible sources for further information?
- What is the provenance of the objects? How were they acquired and accessioned?
- Is there a clear connection to the wartime experiences of a local family?
- What are the contextual links to key themes and events of the conflict? Is this link already covered in the exhibition?
- What does the story say about the *Scottish* experience of the war?
- Do the stories reflect experiences across armed services? (i.e. Navy, air force, army)
- What is the hook for visitors? Is there a surprising, poignant or unusual detail?
- Are there links with key commemoration dates? (i.e. Gallipoli, Gretna rail crash, Somme)
- Are there objects available that convey family relationships and personalities?
- Does the collection include archival material that encourages prolonged engagement and investigation
- Does the collection include 3D objects that are striking and visually engaging?
- Do you have access to a good quality image of the individual or personal story?
- The number of objects you display will depend on their size, but all artefacts must fit in the 700 mm (l) x 700 mm (w) x 200 mm (h) case, and more than 10 objects may make the display look too busy.

### 3.2 Selecting objects and mounts

Send a **list of objects** you are displaying to the project coordinator using the template object list (**Attachment 1**).

National Museums Scotland objects that require them come with bespoke **mounts**. Stock mounts are available for your own archival objects, medals and plaques (see below) but the project also has budget for production of bespoke mounts. Notify the coordinator about mounts to be purchased or made well in advance. Your archival material should also be **mounted onto acid free card or board**, so please request any additional materials you require to do this.



*Archival props*



*Stock archival mount*



*Stock medal mount*

### 3.3 Researching *Next of Kin* stories

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The following tips on researching family stories are based on the advice of Vicky Brown (National Museums Scotland Assistant Curator, Scottish History) who worked on the original Next of Kin exhibition:

- **Start with the collection:** extract data from the collections database and use that as a starting point. Donations usually have a lot of information with the acquisition notes.
- **Find connections:** look out for links between stories and materials. For example you may find links between objects donated by different family members.
- **Commonwealth War Graves Commission:** The website holds a vast amount of specific information about individuals that have passed away. Search the casualty database using the details you already have.
- **Genealogy websites:** For individuals that survived there tends to be more information from the family. Use as a base to check family data available. This is a pay for service but you can sometimes use a free trial or pay for one month you need it (where possible, research costs can be reimbursed through the project budget). Here you can check census data including the address, number of family members and birth dates. In some cases someone may have already filled out a family tree. [www.scotlandsppeople.gov.uk](http://www.scotlandsppeople.gov.uk) is another pay for service that provides birth and death certificates. Census material is also searchable here.
- **Other museum collections:** Other archival collections may hold artefacts related to your family story. For example, the National Library of Scotland have letters and photographs relating to the stories of the Dickson brothers in the original exhibition.
- **Contact family descendants:** In some cases it may be possible to contact a descendant of the family to see if they have any further information or objects. Approach the contact sensitively (as they may not be aware or happy that the museum holds the family collection) and be sure to invite them to the opening event if they are able to contribute.
- **Local newspapers:** Archive collections of newspapers are a good resource for obituaries, casualty lists and photos of individuals from the local area.

The following websites provide further information on researching stories and military records:

- [www.1914-1918.net](http://www.1914-1918.net) (good resource for information movement of troops and specific battles)
- [www.cwgc.org](http://www.cwgc.org) (Search for a casualty through name and filter by date of death/ battalion. You can find out about burial and see details of next of kin through certificate)
- [www.greatwar.co.uk/research/military-records/ww1-service-records.htm](http://www.greatwar.co.uk/research/military-records/ww1-service-records.htm) (Good overview of what service records are still in existence)
- [www.ancestry.co.uk](http://www.ancestry.co.uk), [www.scotlandsppeople.gov.uk](http://www.scotlandsppeople.gov.uk), [www.findmypast.co.uk](http://www.findmypast.co.uk) (sites provide background data on families)
- [www.snwm.org](http://www.snwm.org) (search the Scottish Roll of Honour)
- <http://1914-1918.invisionzone.com/forums/index.php> (Forum includes discussion about researching individuals, battles and places)
- <http://www.scotlandswar.ed.ac.uk> (Provides an overview of war's impact in Scotland)
- <http://www.nls.uk/family-history/military-lists> (Research military lists at NLS, some of which are available online).

**Dropbox folder A.1** contains further information and resources about researching *Next of Kin* stories, including IWM guidance on common FWW objects and further advice from the NMS curatorial team.

## 3.4 Writing text and sourcing images

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Specific guidelines for writing text and sourcing images, including associated deadlines, are contained in your exhibition brief (**Attachment 2**). Input your text content in to the template provided (**Attachment 3**).

The following general tips on text writing are based on best practice guidelines from the interpretation team that worked on the National Museums Scotland Royal Museum Project:

1. **Be concrete and specific:** Text should be used to say why an object or display is important and refers to what visitors can see. All text should support and relate to exhibition messages and stories. One point is usually enough for object labels and image captions.
2. **Know what your key points are:** Use the key messages identified for each gallery and for each object/ group of objects. Before writing, try to complete this sentence: 'When people have read this text, they will know that...'
3. **Keep it simple:** Avoid complex or over-long sentences. Visitors benefit from simple structures, and one idea per sentence.

Avoid jargon, abbreviations, acronym and technical language which are not explained. Try to avoid clichés, metaphors or terms that you/your peers understand but mean very little to the visitor. Avoid the passive voice.

4. **Keep it brief:** Most visitors will read some of the information. Many will read only a small portion.
5. **Don't leave the best till last:** Get your main message into the first paragraph/ few lines because that might be all a visitor reads.
6. **Remember your audience:** You're writing for your target audience, not for yourself or your peers. You don't have to include everything you know. Think about what is interesting to visitors. Don't assume that visitors know what you know.
7. **Stand alone:** Make sure your texts can be understood without reference to other texts. Visitors don't do what you expect! They might not read texts in the order you intend. They are often attracted by 'star' objects first and then look to texts around it to find out more.
8. **Break it up:** Break up text into separate paragraphs and ensure that each paragraph deals with a specific part of your story or information. Use subheadings.
9. **Test your text:** Does your text make sense when you read it out loud to someone else? Would a visitor say to someone else 'hey, listen to this'? Try out what you have written on colleagues and visitors. Do they understand what you are saying?

**Dropbox folder A.3** contains further information about text writing, including the NMS Style Guide. IWM's 'Speaking of the Centenary' guidance and the original exhibition text.

## 3.5 Copyright and the Next of Kin project

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### What is copyright?

Exclusive economic right granted to creator of original work to permit or prevent other people copying it.

### How does copyright relate to the Next of Kin project?

Copyright may apply to copies of letters, diaries, artworks and photographs reproduced for the digital resource and exhibition.

### How long does it last?

Copyright lasts for 70 years after the death of the creator (if they are known) or 70 years after the work's creation or the date it is made available to the public (if the creator is not known).

### Do you need permission to digitise artefacts for the Next of Kin digital resource?

There is copyright exemption for works made available on a dedicated terminal in a museum (i.e. iPad interactive) but copyright will apply when the content is made available online.

### What steps should you take to clear copyright?

1. Is the work in copyright?
2. If yes, do we already have permission/ license?
3. If no, contact the copyright holder:
  - check the accession register
  - contact author's next of kin
  - conduct an online search
  - Check the rights holder searching website (HRCWATCH)
  - Check other museum collections.
4. Get written permission to reproduce the material and keep documentation
5. If it is an orphan work, assess the risk of digitising through the Web2Rights risk management calculator

## 3.6 Developing additional displays

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The core touring exhibition you will receive consists of ten cases (eight cases for National Museums Scotland material and two for your own objects). You may wish to display further material that is relevant to the exhibition and the First World War. For example, the object type panels that you will receive could be used to interpret other medals, memorial plaques and souvenirs in your collection.

Displays that are additional to the core exhibition should follow these guidelines:

- Text can use Arial font rather than the National Museums Scotland Albert font.
- Refer to the exhibition content brief and style guide while writing additional text. Send it to the project coordinator according to the set deadline for reference.
- You may wish to produce additional Next of Kin graphics and case displays using the same contractors used for the original exhibition. A list of suppliers and contact details is provided in *appendix 8.2*.
- If displayed in the same area, interpretation design should be sensitive to the colour scheme (see below).

*The Buchanan Family*

DUMFRIES CONNECTION

*The McCall Family*

## 4. Marketing and Communications

*This section provides guidance about using the marketing materials provided and generating publicity for your exhibition and events programme.*

### 4.1 Using *Next of Kin* marketing materials

You will receive the following Next of Kin branded marketing materials in hard copies and digital files in advance of your exhibition opening:

Resource	Format	Quantity	Image
Exhibition leaflet with tour dates	1/3 A4, double sided, full colour	1000	
Exhibition poster	A4, single sided, full colour	500	
Exhibition opening event invitation with envelopes	Square, double sided, full colour	200	
Promotional film trailer	.mp4 file, 48 seconds (see trailer <a href="#">here</a> )	NA	

The following tips on using these resources are based on advice from Kerry Fraser (National Museums Scotland Marketing Officer):

- **Take advantage of free partnership opportunities:** Team up with local organisations (other museums/attractions) to distribute materials and share marketing channels (especially digital channels such as social media, e-newsletters etc). If you share similar audiences, then this can be a good way to cross-promote each other's events and activities.

- **Targeted print distribution:** Ask to distribute print materials via local venues according to the audience groups you want to target (e.g. other museums/galleries, libraries, community centres, schools, universities, health centres, council offices, cafés, shops, tourist office etc.). All of these venues tend to have high levels of foot traffic and are often willing to display posters and/or leaflets free-of-charge.
- **Distribute promotional trailer widely:** National Museums Scotland will promote the trailer on social media at regular intervals to help raise awareness of the tour. The host venue can embed or link to the trailer on their website, display on screens at their museum/ council offices, and promote through social media. There may also be opportunities to show the trailer externally through screens at local information centres or by sending the link to other websites and media organisations.
- **Print ready PDFs:** Should you require additional copies of any printed marketing materials, we can supply paper stock specifications and print-ready PDFs of the items, so that you may arrange additional printing with a printer in your area.
- **Creating other marketing materials:** Should you wish to create your own materials to promote the exhibition at your venue, such as press or digital advertisements, the National Museums Scotland Marketing team can provide live artwork files for a graphic designer skilled in InDesign to use. Please note that any materials you create should be supplied to the National Museums Scotland marketing team for approval with five working days advance notice. This artwork will also need to be sent to project funders for approval.
- **Use listing websites:** Add information about your exhibition and learning events to local event websites and national centenary listings (please note: adding your exhibition and events to <http://www.1914.org/> is a requirement).
- **Use email footers:** Add exhibition information and a link to your own NOK webpage and/or [www.National Museums Scotland.ac.uk/nextofkin](http://www.NationalMuseumsScotland.ac.uk/nextofkin) to your email footer or signature shortly before and during the exhibition run (logo images can be found on your marcomms CD-ROM).
- **Online promotion:** If you can, work with colleagues to make your own webpages and social media channels as dynamic as possible, perhaps by using them to focus in on the unique aspects of the exhibition at your venue, for example your local objects and stories. As mentioned, you could embed or link to the exhibition video trailer, link to the NoK webpages at other venues and [www.National Museums Scotland.ac.uk/nextofkin](http://www.NationalMuseumsScotland.ac.uk/nextofkin), and post the jpeg of your exhibition poster provided to you. If you have e-newsletters that you send to email subscribers, then these can also be used to raise awareness and link to the video trailer and your website.
- **Social media:** If possible, you might also work with colleagues to plan in regular social media posts at key points throughout the exhibition run – for example, the opening of the exhibition at your venue, posts about upcoming learning workshops, and a ‘last chance to see’ message around the exhibition closing. You could also post about specific objects or stories that are relevant to your area, or post links to FWW centenary-related content. And you can support the whole tour, and each other, by posting about the exhibition while it’s at each other’s venues and retweeting or re-posting each other’s content.

## 4.2 Engaging the media

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You will receive a template media release and Next of Kin press images and logos for media relations activities. The following tips are based on advice from Bruce Blacklaw (National Museums Scotland Press Officer):

- **Using the template media release (*Attachment 4*):** Insert your own copy for the third paragraph along with a quote from the museum and local authority. Include details of local stories that are most surprising, poignant and topical. Feel free to revise the release if you require it in a different format, but you must send the revised version to National Museums Scotland for approval with five days advance notice.
- **Using *Next of Kin* press images:** The images and accompanying list of captions relating to stories featured in the media release can be supplemented with images from the local stories, and distributed based on media interest. Please contact the project coordinator if the images of National Museums Scotland material are likely to be used.
- **Link with Centenary programming in wider media:** For example, enquire about featuring stories in BBC Radio's *World War One at Home* series.
- **Utilise anniversary dates:** Offer relevant information and stories to media around anniversary dates (e.g. Gretna rail disaster, Gallipoli), remembering to promote the exhibition and events.
- **Behind the scenes information:** Media are particularly interested in images and details that show how the stories were researched or displayed (e.g. contact with relatives).
- **Organising the press preview and opening event:** Invite speakers with connections to local stories (e.g. relatives of family featured). Try to provide a curatorial voice, an official voice and a personal voice to offer a wide range of perspectives/ quotes for media stories. Add relevant invitees for the opening event to the invite list provided (*Attachment 5*).

## 5. Receiving, Installing and Packing the Exhibition

*This section provides step-by-step instructions for receiving the exhibition on its arrival, installing all components and packing the contents for its onward travel.*

### 5.1 Receiving the exhibition

#### Transport

- The exhibition will arrive in the *Artlink Transport* van on the date detailed in the tour schedule and at a time organised nearer the date of installation. Think about their entry to the museum, considering how the contents can be transported safely to secure storage.
- You will be asked to sign the *Artlink* transport receipt upon its arrival.

#### Packaging

- Small items (e.g. installation tools, split battens) are stored in labelled storage boxes and larger audio-visual equipment, core exhibition graphics and furniture will arrive loose in protective packaging. Large items can be moved using the dolly provided.



*Van being packed at Dumfries Museum*



*Smaller items in plastic storage boxes*

- Graphics interpreting your local displays (two personal story labels, two background story panels and two spiral bound books) will be delivered directly to your museum by *Eastern Exhibition and Display* separately.
- Objects on loan from National Museums Scotland will arrive in eight bespoke object boxes stored in a transit crate. Please use gloves to whilst handling and follow GIS guidelines to ensure the safety and security of loans. The following is a visual guide to the object boxes:

<p>There is one box per family story. The name is on the top left and layer number on the bottom right.</p>	<p>Objects are held in slots which are labelled by the short object description and accession number.</p>
	

<p>Archival material is kept in melinex sleeves and some objects are packaged in tissue or tyvek inside boxes. Keep the packing in their sleeves once objects are removed.</p>	<p>Mounts are usually stored with their objects. Refer to the extra archival mount box for mounts that are packed separately.</p>
	
<p>As you unpack objects, place layers in top of lid to keep correct order.</p>	<p>Untie labels from medals and remove labels from inside the hats before displaying and keep in their box slot.</p>
	

### Object loan receipt

- The object loan receipt is an important document for liability, insurance and object tracking. The hard copy is held within the green ring binder that travels with the exhibition.
- This document should be signed by the previous venue, signed by you when you receive the loaned objects, and signed again by you when the objects leave your venue. This should be signed on the date you receive the exhibition, but if you're not unpacking them until a later date write 'unseen'.
- Use the loan object checklist provided (**Attachment 6**) to check whether you have received all 50 objects on loan from National Museums Scotland. Email the project coordinator when each item is confirmed as present so that they can update the locations on the National Museums Scotland collection database.
- Make a copy of the receipt for your records and ensure the original version is packed safely for on-going travel.

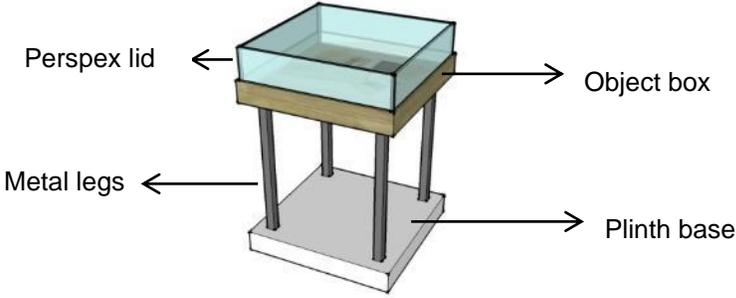
### Condition checking

- Condition reporting after each transport is crucial for recording changes to loaned objects and obtaining information that may aid object treatment.
- A hard copy condition report for each loaned object is held within the green ring binder. Note down any changes to objects based on the general condition statement written by the National Museums Scotland conservation team and the documentation from the previous venue. Report changes in the condition of objects to the project coordinator immediately.
- Specifically monitor changes in condition of archival objects with copy pencil (graphite containing a purple dye so it has a faint purple tint to it), which is very light sensitive. (Buchanan Chaplains letter M.2007.22.11, Sneddon Certificate of Release M.1003.512.4, Sneddon Pay Book – M.1993.512.3, Dick letter – M.2004.27.12).

*For specific guidelines on handling objects, see NMS object handling guidelines in the green ring binder and Next of Kin **Dropbox folder C.1**.*

## 5.2 Installing the exhibition

The following visual guides provide step-by-step instructions for installing and maintaining the exhibition display. A PowerPoint guide in **Dropbox folder C.1** can also be printed:

<b>Object case units</b>	
 <p>Perspex lid ←</p> <p>Object box →</p> <p>Metal legs ←</p> <p>Plinth base →</p>	 <p>Number label on object box</p>
<p><b>General handling guidelines:</b></p> <ul style="list-style-type: none"> <li>• Always lift case units from the base of the plinth rather than the legs or ply box. Use the dolly provided to move cases.</li> <li>• Two people are required to lift the Perspex lid on or off the case unit.</li> <li>• Ensure that the lids stay with their numbered case units and that the numbers on the box and lid line up.</li> </ul>	
<p><b>1.</b> Remove any case packaging and store safely to reuse when you de-install.</p>	<p><b>2.</b> Arrange cases by lifting from the base only (see handling guidelines) and using the dolly provided or a sack trolley.</p>
<p><b>3.</b> Adjust the level of the plinth by turning the legs on the base.</p>	<p><b>4.</b> Use security bits and security screws provided to secure the Perspex lid. Use a manual security screwdriver to tighten.</p>
	
<p><b>5.</b> Use the micro-fibre cloths provided to lightly clean the Perspex lid exterior and interior.</p>	<p><b>6.</b> Check for any marks on the plinth and clean. Use the touch-up paint if necessary.</p>
<p><b>7.</b> Ensure that anti-snatch alarms are still fixed to the base of the case box and switch them to on. If they do not beep, replace batteries.</p>	

## Wall graphics



Intro panel



Background story (BS) panel



Object type panel



Acknowledgement panel



Wall signage

**1.** Remove the packaging from existing wall panels and retain for the de-installation.



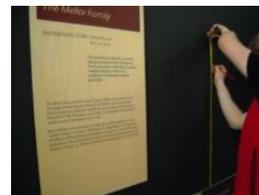
**2.** Screw the aluminium split battens onto new exhibition panels.



**3.** If you use a hanging system, remove the split battens from panels and store safely. Attach the appropriate fixings, ensuring that any screws used are short enough for the depth of the panels (10-12mm)



**4.** Establish correct height for top of panel to bottom of wall and minus the difference between top of panel and bottom of batten.



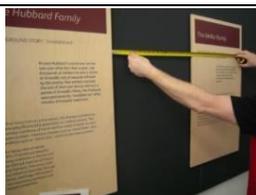
**5.** Establish correct distance between panels and minus difference between edge or panel and mount.



**6.** Screw in the back split batten using the spirit measure and set square tool.



**7.** Mount panel and check correct measurements and straight.



**8.** Fix the signage to walls using the velcro fixings and spirit measure.

## Audio-visual equipment



TV screen and stand



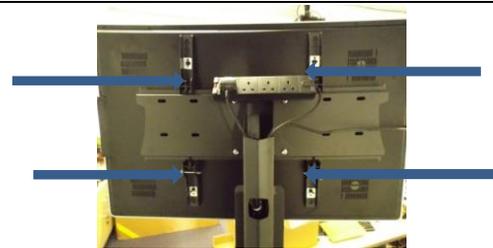
Message in a speaker



iPad and bouncepad

### ***TV screen and stand***

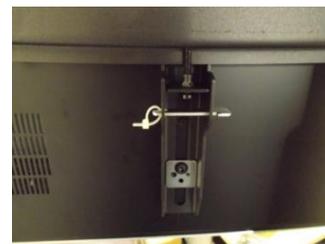
1. The screen and stand are packed separately.
2. Lift the screen so that the bolts go through the holes on the screen stand bracket.
3. Tighten the four screws (top and bottom) using a screwdriver.
4. Get the two silver bars from the manual bag and slot them through the lower fixings.
5. Use the zip ties supplied in the box to ensure the silver bar cannot be removed. This keeps the screen secure.
6. Plug the screen into the power source.
7. Use the remote control to turn the screen on and adjust the volume.
8. The TV will need to be unplugged at the end of the day and plugged in at the start. Once plugged in it will run the shows without further attention.



*Back of screen with bolts highlighted*



*Close up of top bolt*



*Lower bolt and silver bar*

### ***Soundscape speaker***

1. The speaker comes with a bracket for fixing it to the wall. To remove the bracket in order to fix it, turn the ring then pull out the ball from the cup.
2. Screw the base to a wall then refit the ball and cup.

*Back of speaker with bracket*



3. The speaker can also be sat on the floor or behind the set if that's easier.
4. The storage card is inserted in the back and taped over. Please let me know if you need to access this.
5. Once plugged in, the speaker can be set for Continuous play or to play when it see movement in the room. The chrome switch will play sound continuously in "cont" or when it sees movement when in "PIR" mode.
6. Volume is adjustable. Unplug at the end of the day and plug in at the start and it will play the audio automatically.



*Speaker SD card slot and switches*

### ***iPad interactives***

1. Ensure that the power lead is going through the hole in the base.
2. Before plugging in the iPad, you will need to lock the software to ensure visitors can't get out of the app. Turn the iPad by holding down the power button and enter the iPad passcode (**4321**).
3. Select the appropriate app on the home screen ('Next of Kin' for the Mellor book. 'S\_A\_S' for Next of Kin stories). Press the home button three times quickly when you are in the app. This should automatically lock the iPad to 'Guided Access'.
4. Plug the iPad into the lead in the bouncepad slot and place device in the slot.
5. Place the bouncepad face onto the front and lock it in place from the back using the key taped to the back. Store the key safely.
6. Plug the power lead into the power source and leave the iPad to run automatically. **Do not switch the iPad off** from the mains as it is difficult to start up again once in the bouncepad.
7. To unlock the iPad, press the home button three times and put in the Guided Access passcode (**1682**). Select 'end'.



*Bouncepad slot with lead*

*Bouncepad base*



*Guided access passcode screen*

## Other equipment

1. Screw the A4 book dispensers into the wall using your own screws and place transcription and large print books inside.
2. Set up the survey collection box on top of the desk with the survey poster stand beside it. Place paper surveys on the desk and store spares in the desk drawer.
3. Screw the magnetic white board into the wall using your own screws. Screw the A5 leaflet dispenser into the wall beside and place the postcards inside.
4. Alternatively, position the magnetic whiteboard directly above the desk and place postcards on the desk top (see right).

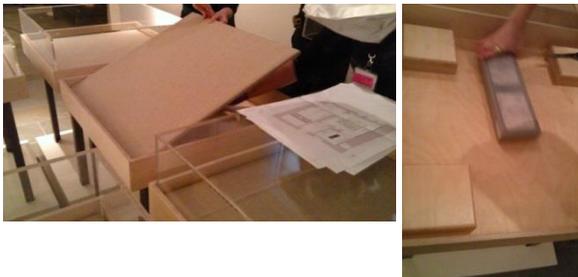


*Postcard board and survey desk set up at Dumfries Museum*

## Objects (updated)

### General guidelines

1. Lift the object box lid, take the prosorb cassette out its packaging and place it in the centre of the object box interior.
2. Arrange the objects in the case according to case layout guides (p.25-28).



3. Remember to leave space for the object label.
4. Clean the perspex mounts with the microfibre before placing objects.



5. Remember the perspex mounts stored in the extra mounts box. These are labelled by object number.



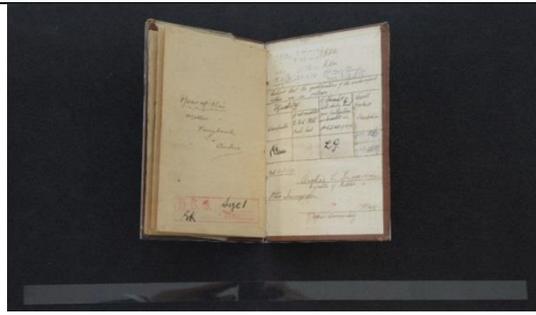
6. Handle books carefully, particularly the Mellor autograph books, which are fragile at the spine. Ensure you don't lose the place in books by removing the tissue paper bookmark.



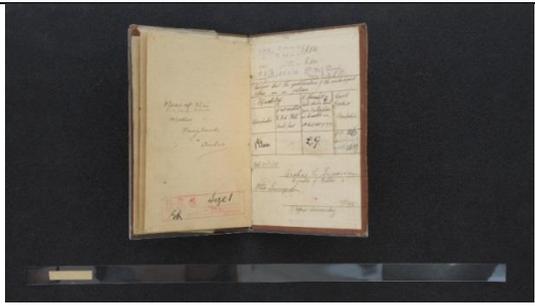
**Creating Secol book mark strips**  
*(Detailed instructions can be found in the green folder)*

Please note: Secol book mark strips must be made for all books displayed on mounts. Please remove book marks already on mounts.

1. Cut a Melinex® strip twice the length of the height of the book, plus a bit extra for overlap.



2. Place a piece of double-sided tape in the centre of one end of the strip. It must not go over the edges of the strip, or be too close to the end. Remove the brown protective layer.



3. Place the book on the book cradle at the page required and wrap the strip around the book and cradle. **Take care the tape does not touch the book.**

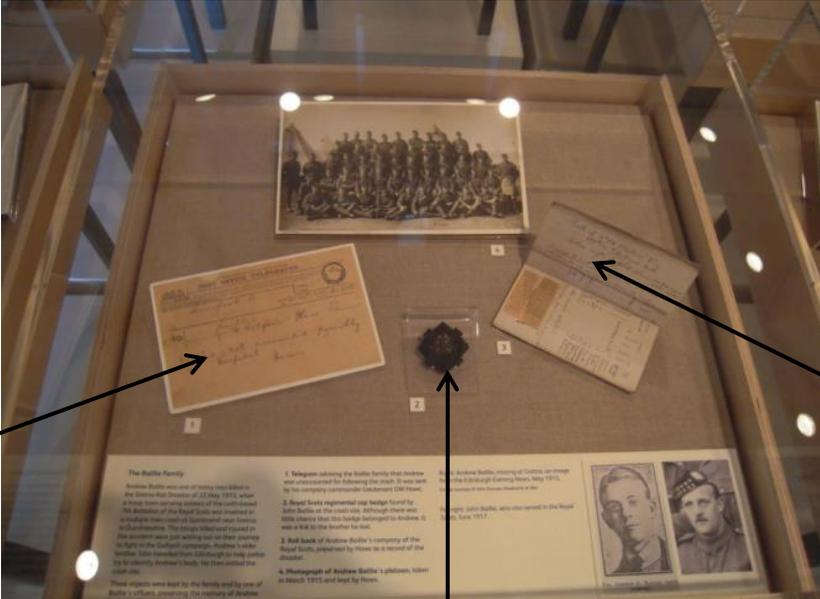


4. Place the two ends of the strip on top of each other and stick them together. It has to be tight enough to hold the page open but not too much to avoid damaging the book.



**Case layouts**

**Baillie Family Case**



**Triangular block prop**

**Secol strip for book**

**Careful with medal mount points**

**Buchanan Family Case**



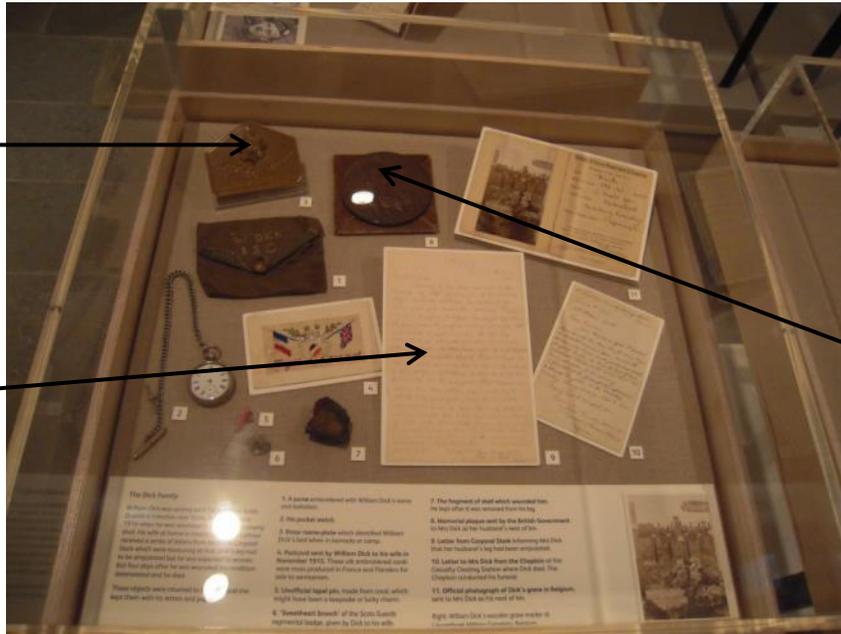
**Triangular block prop**

**Triangular block prop**

### Dick Family Case

Careful with plaque mount points

Triangular block prop

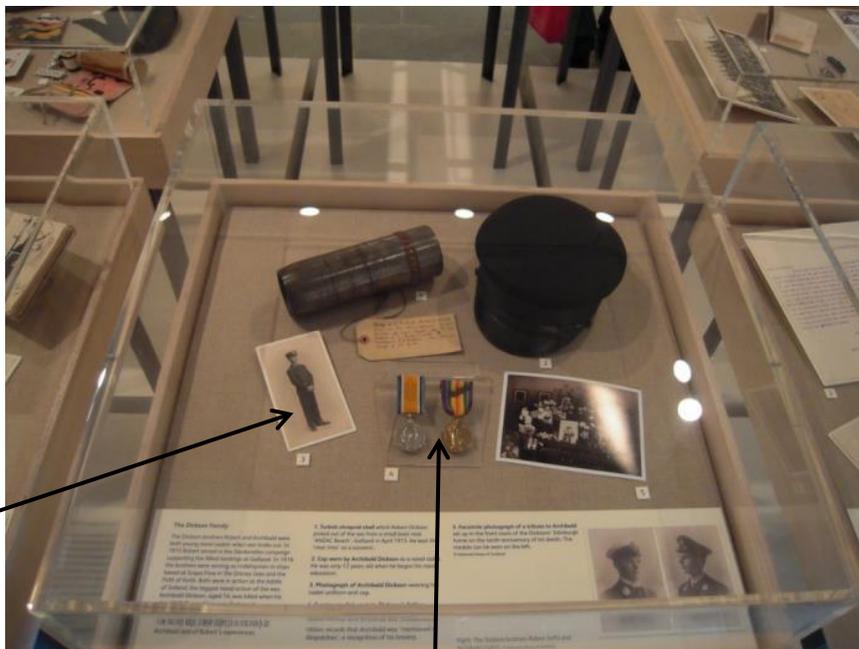


Plastazote underneath memorial plaque

### Dickson Family Case

Triangular block prop

Arrange medals in order of award (i.e. bronze, silver, gold)



### Hubbard Family Case



Secol strip for book

Triangular block prop

Arrange medals in order of award (i.e. bronze, silver, gold)

### Mellor Family Case



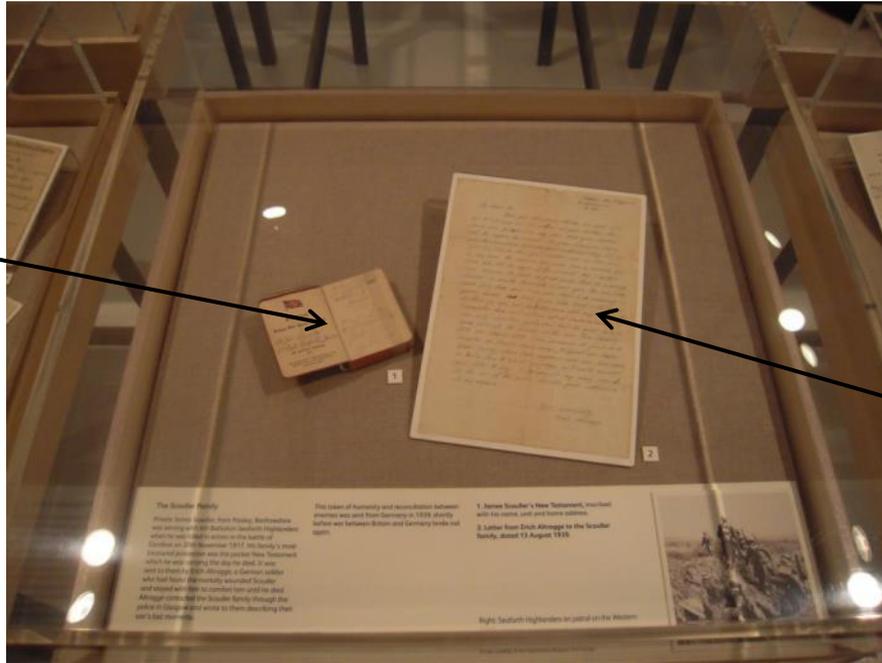
Secol strip for book

Secol strip for book

Plastazote underneath memorial plaque

## Scouller Family Case

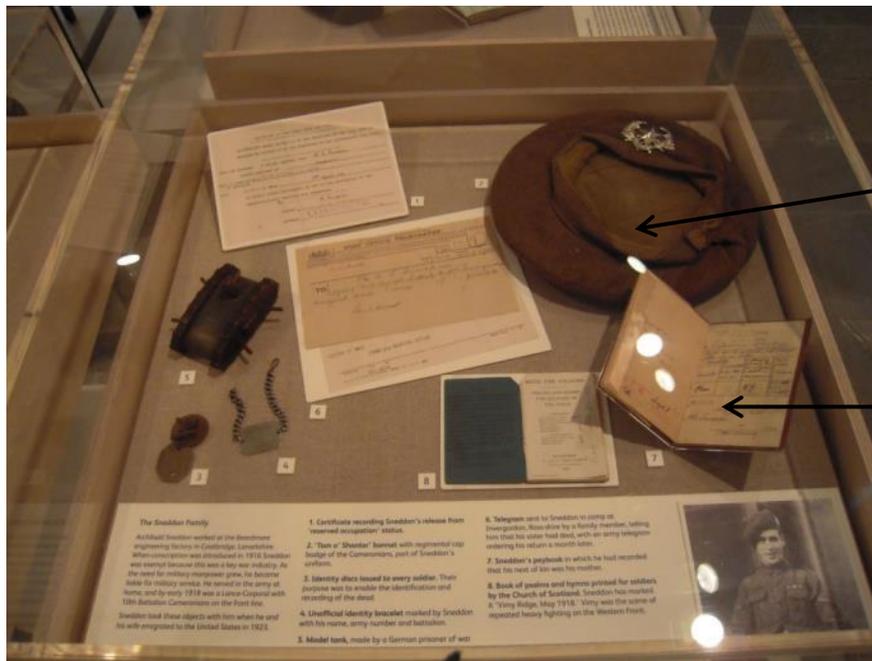
Secol strip for book



Triangular block prop

## Sneddon Family Case

Padded cushion underneath hat



Secol strip on both sides of book

### ***Personal story labels and object numbers***

1. Proof-read for any mistakes.
2. Use gloves when handling the mount board labels.
3. Place photo on right hand side of label.
4. Double check the order of object captions with placement of objects in case. Captions and objects should go left to right.
5. Place object numbers on bottom right of objects.



### ***Lighting adjustments***

1. Focus light on case.
2. Place light meter close to object and measure lux level. If it doesn't meet minimum level implement solution (e.g. Black out blinds/ dimmer for lights/ lower wattage bulbs).
3. Do not direct lights behind where visitors will stand.



## 5.3 Packing the exhibition

The following guides provide step-by-step instructions for packing exhibition contents and conducting inventory checks for onward travel. Packing materials can be reused from the installation and extra materials will be posted to you separately.

<b>Objects</b>	
<b>General guidelines</b>	
<ol style="list-style-type: none"> <li>1. Follow GIS guidelines to ensure the safety and security of object loans throughout de-installation and storage.</li> </ol>	<ol style="list-style-type: none"> <li>1. Place tissue paper inside books as a temporary book mark keeping the correct page for display.</li> </ol>
<ol style="list-style-type: none"> <li>2. Remove secol strips from books before packing and wrap the entire book in tissue paper.</li> </ol>	<ol style="list-style-type: none"> <li>3. Carry out condition checks once the objects come off display (see 6.3).</li> </ol>
<ol style="list-style-type: none"> <li>4. Fill in and sign the object loan receipt before the exhibition is dispatched using the object loan checklist (see 6.3).</li> </ol>	<ol style="list-style-type: none"> <li>5. Place object boxes in the transit crate according to the diagram taped to the top.</li> </ol>
<b>Baillie Family box</b>	
<ol style="list-style-type: none"> <li>1. The archival mount is wrapped in tyvec and packed underneath objects.</li> <li>2. The cap badge mount is packed with points upwards.</li> </ol>	 <p style="text-align: center;"><i>Packing Baillie box</i></p>
<b>Hubbard Family box</b>	
<ol style="list-style-type: none"> <li>1. The contents of the housewife are stored in a separate box. Place items in their labelled slot.</li> <li>2. Roll up the housewife case, wrap it with tissue paper and tie with material tape.</li> <li>3. The archival mount is stored with its spine up.</li> </ol>	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p><i>Housewife box</i></p> </div> <div style="text-align: center;">  <p><i>Wrapping housewife</i></p> </div> </div> <div style="text-align: center; margin-top: 20px;">  <p style="text-align: center;"><i>Hubbard object box</i></p> </div>

## Audio-visual equipment

### TV screen and stand

1. To remove the screen, slacken the four bolts to the threaded section using a screwdriver.
2. Cut the cable ties and remove the silver bars (Keep these in the manual bag).
3. Unplug the excess cable tucked in and carefully lift the screen off the bracket, and into the box provided.
4. Wrap the stand in bubble wrap.



TV screen box



Wrapped TV

### iPad interactives and bouncepads

1. Unlock the iPad after display by pressing the home button three times and putting in the Guided Access passcode (**1682**). Select 'end'. Hold down the power button to turn the device off.
2. Use the key to unlock the bouncepad face, unplug the iPad and return it to the Belkin case and box.
3. Tape the key to the back of the bouncepad iPad slot.
4. Wrap the bouncepad in bubble wrap.



iPad case in box



Wrapped bouncepad

### Soundscape speaker

- Unscrew the mount if using, unplug the speaker and pack it into the box provided.

## Exhibition graphics

### Wall panels and signage

1. Remove the panel fixings if you didn't use the split battens.
2. Wrap each panel in tissue paper and tape to secure.
3. Stack the panels in pairs, so that the split battens are facing outside. Secure the blue foam protectors around both corners so the panels stay together.



Panel pair with tissue paper and bubble wrap

<ol style="list-style-type: none"> <li>4. Wrap both panels in bubble wrap and label them using the pre-printed labels provided in the green folder.</li> <li>5. If re-usable, return the wall signage and object numbers to their boxes.</li> </ol> <p><b>NB.</b> Feel free to discard or keep panels, labels and books interpreting local stories</p>	
<b>Personal story labels and books</b>	
<ol style="list-style-type: none"> <li>1. Stack the labels so that sides with graphics are facing each other with a sheet of tissue paper between them.</li> <li>2. Keep loose images in between the relevant labels.</li> <li>3. Wrap the whole bundle of labels with tissue paper and then bubble wrap.</li> <li>4. Label the bundle using the pre-printed labels.</li> </ol>	 <p style="text-align: center;"><i>Labels wrapped in tissue paper and bubble wrap</i></p>
<b>Case units (updated)</b>	
<ol style="list-style-type: none"> <li>1. Remove the perspex lids and wrap them separately in bubble wrap. <i>Artlink</i> will pack them into a bespoke case.</li> <li>2. Switch the case alarms off and keep them secured to the base of the object box.</li> <li>3. Tie a numbered plastic label to the metal case leg.</li> <li>4. Remove the prosorb cassettes from inside the object box and pack them in the metallic pouches provided.</li> <li>5. Secure the blue foam edges to the top of the ply box and keep it in place wrapping cling film over and underneath the box.</li> <li>6. Secure the blue foam edges to the MDF plinth using the masking tape and by wrapping cling film around and under the plinth.</li> </ol>	 <p style="text-align: center;">Case unit with foam edging on plinth and object box</p>

## 6. Learning Activities

*This section provides practical information and tips for planning and delivering your Next of Kin associated learning programme.*

### 6.1 Learning activity requirements

Each museum participating in the *Next of Kin* project is required to deliver **three learning events** that utilise the *Next of Kin* learning resource and engage participating groups in the touring exhibition themes.

The facilitated events should engage at least one **under-represented community group**. This should be an audience that you have never or seldom worked with before (e.g. young people).

Partner museums must also organise the **loan of a handling resource** to a local school or community venue during their touring exhibition period.

National Museums Scotland will provide **two near identical handling resources**, each consisting of 29 objects and an information pack containing object information and activity guides.

The handling resources will arrive with the touring exhibition. A digital copy of the information pack can be downloaded from the National Museums Scotland Next of Kin website or from the **Dropbox folder B.1**.

**£750 in seed funding** is available to each museum partner to cover costs relating to delivery of learning events, including participant transport and activity materials. If the museum lacks capacity to deliver the events, funding can be used to engage contractors. You can either invoice National Museums Scotland directly, providing a breakdown of costs and copies of invoices, or National Museums Scotland can pay the supplier directly.

Participating museums are required to **monitor** engagement with the handling resource through the events and loan box, and can **evaluate** events if they wish (see section 7). Event evaluation materials and a feedback form for the loan box are available.

Partner museums are responsible for **checking and maintenance** of the handling resource contents and reporting any damaged or missing items to National Museums Scotland.

Key information about learning events should be provided beforehand in the **activity plan** provided (**Attachment 7**) which will be shared and updated in an events database.

Next of Kin learning events should achieve the following **outcomes**:

- People will have learnt about the personal impacts of the war across family members.
- People will have learnt about the emotional significance and meaning invested in personal objects collected during the conflict.
- People will have developed skills in handling, investigating and interpreting objects in order to learn about the past.
- People will have participated in group discussion and creative activities that allow them to respond imaginatively to the handling collection.
- Where relevant, people will have built understanding and skills in the teaching subjects of Social Studies, English & Literacy and Expressive Arts within the Curriculum for Excellence.

## 6.2 Planning and promoting learning activities

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The following tips are based on advice from Sarah Cowie, National Museums Scotland Schools Learning Officer:

### Under-represented community groups

When **identifying** community groups to participate, consider the following:

- Who are your existing audiences groups (families, schools, adults, interest groups)?
- Compare this with demographics and backgrounds of population of your catchment area (analyse Census and Local Area Plans, SIMD index).
- Which audiences are missing from your visitor profile? What might be the barriers to them visiting- awareness, topic? How can you remove these barriers?
- Which groups is your venue physically accessible for? (see: <http://www.disabledgo.com/>)
- What support do you have for reaching a community group? Do you need training or key stakeholder contacts?
- Can you partner up with a national group or body to reach specific groups?
- Can you consult identified groups to find out their physical visiting needs and interests?
- How can you communicate topic sensitively to specific groups that may find it emotive?
- If targeting young people, can you run events as part of a wider research project with participants leading and taking ownership of activities?
- Ensure that relevant paperwork (e.g. risk assessments) is filled in and available beforehand.



When **promoting** events to community groups, consider the following:

- Create marketing material and adverts that utilise logos provided and follow the Next of Kin branding style.
- As with school groups, reassure community group leaders that may not be confident or require encouragement to participate.
- Consult the group leader and make sure you define what your session is and isn't. It might not be suitable for all groups.
- Use anniversaries and coverage in press to encourage uptake and trigger interest.
- Emphasize that activities are free and offer a high quality and extensive range of activities.
- Promote topics and activities that will appeal to and are accessible for specific audience targeted (e.g. Reminiscence for older group and participatory for young people).
- Advertise the accessibility of the venue and flexibility on group numbers.
- Clearly outline practical booking/ sign up requirements.
- Promote the unique experience on offer, including opportunity to handle original artefacts and discover personal stories.
- For disabled visitors, clearly outline accessibility and facilities for wider site.
- For groups that do not access conventional print/ website marketing, you may need to conduct outreach visits to community centres/ venues to promote.

## School groups

When **identifying** school groups to participate, consider the following:

- Which age ranges are you going to offer sessions for? Can you provide activities and information for diverse ages within one school visit if required?
- Which clusters and related Primary/ Secondary schools are you nearest to in order to limit their transport costs?
- How do schools find out about what you offer? What other sources do they use to find out about educational visit opportunities?
- Does your local authority education department know about what you offer?
- Can you visit head teachers meetings, in-service days, assemblies or golden time afternoons to discuss school group needs and curriculum links?
- Many will be studying the Second World War – think about how you can link both conflicts together or change their topic.
- What stage in the school term are you holding events? Will you be introducing a topic or consolidating learning at the end?
- Do you have a comprehensive and up-to-date risk assessment for school visits?



When **promoting** events to school groups, consider the following:

- Create marketing material and adverts that utilise logos provided and follow the Next of Kin branding style.
- Teachers may not be confident in covering the topic. If possible package it up with training or resources (e.g. CPD).
- Pilot a session to learn from the findings and get publicity photos to use.
- Packaging the event with a wider programme of activities lasting a full day may be more appealing than a 'one-off' event.
- Advertise specific links with teaching subjects and skills based experiences of the Curriculum for Excellence.
- Clearly define what age range your sessions are suitable for.
- Teachers will appreciate local/Scottish information.
- Emphasize ability of event facilitator to engage school group and unique opportunities to get hands on with real objects.
- Define how learning activities will be combined with an exhibition visit.
- Provide details about visitor facilities available (toilets, lunch area etc.).
- Clearly outline practical details such as location, costs and booking requirements.

## 6.3 Facilitating learning activities

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These tips for facilitating sessions with **elderly people** are provided by Lorna Irvine, developer of the handling resource:

- Identify conditions (impaired sight or hearing, Alzheimer's or a Dementia) in advance and adjust your aims to reflect participants' needs and expectations. For example, for some people in care homes the most positive outcome is affective and social interaction while a range of sensory experiences will be effective for sight-impaired participants.
- Consider the emotional sensitivity of certain topics and be careful in questioning aspects of personal lives in relation to the collection themes.
- Be prepared to go (or be taken) off-topic. Deal sensitively with digressions and gently veer back on-topic by asking a question or producing a new object.
- Work with a maximum of eight participants and, if necessary, ask for a carer to be present to deal with participants' care needs.
- Use a quiet, comfortable but private space and arrange chairs in a circle or horse-shoe with the collection/display in the centre or at the end.
- Blend the sharing of objects with songs, poems, questions and conversation. For example, use the 'Home Fires' ornament (HF 1) with the song and discussion on the theme of the home front and 'women's work'.
- Be aware of and use both closed and open questions. Closed questions work best when participants have serious speech difficulties while open questions that allow for a personal, detailed response stimulate those who communicate ably.
- Use objects to tap into different life experiences and memories. Pre-prepare questions and topics to link with experiences as well as the objects. Ensure that too many objects are not in circulation at one time to avoid confusion and information overload.
- Make the most of the sensory qualities of the objects. As well as the visual, consider sound, smell and texture.



These tips for working with **young adults aged 17 to 24** are based on National Museums Scotland research:

- Select objects and activities that are distinct from those participants will experience in a classroom context. For example, handling original artefacts with personal stories and creative drama and craft activities.
- This age-group should be encouraged to empathise and identify with the soldiers of a similar age that signed up and fought in the First World War. Specific activities like *Movie Trailer (2.3.2)* and *Conscience Alley (3.3.1)* will help to immerse participants in the mind-set of the enlisting and serving soldier.
- Use activities that encourage group discussion or debate which, where possible, tap into and reflect contemporary age-specific issues and concerns. For example you may explore motivations to fight in current conflicts or reflect on how we communicate with family members fighting abroad today.
- However, allowing participants to choose their own objects and activities will be more effective than using a fixed or didactic approach.
- Participants may respond well to a larger research activity that allows them to explore and investigate a topic in-depth. For example, a task may be researching an individual connected to an artefact in the collection using selected information pack material and/ or internet resources.



## 7. Evaluation and Monitoring

*This section provides practical information and best practice tips for monitoring and evaluating the exhibition and learning events programme:*

### 7.1 Evaluation and monitoring requirements

Partner museums are required to collect at least 50 completed **exit surveys (Attachment 8)** with visitor groups to the exhibition, via an interview or self-completion. This survey records visitor profile, awareness of the promotional materials, feedback on the exhibition and learning impact.

Partner museums are able to **add one question** to the survey which relates to the *Next of Kin* project or First World War.

Partner museums are required to collect information about audience groups that have used the **handling resource** and taken part in *Next of Kin* related **learning events**. Evaluation of resource use is not required, but materials are available for collecting responses to events and a feedback form can be distributed to recipients of the loan handling resource.

Partner museums are required to collate and analyse data using the **spreadsheet** provided (**Attachment 9**), and present it in an evaluation and monitoring **report (Attachment 10)** one month after their touring exhibition ends.

Reports will be **shared** with project funders, and made available to other partner museums via the *Next of Kin* Dropbox folder. Findings will also inform evaluation of the overall project.

In addition, partner museums are required to fill out a **feedback form (Attachment 11)** after their exhibition ends that records exhibition maintenance issues, provides feedback on information and resources provided and reports on overall learning and skills development.

### 7.2 Interviewing and survey distribution

#### 1. Interviews or self-completion?

You can conduct surveys in two ways- interviewing visitors and getting visitors to fill them out themselves. Both methods have some key pros and cons:

	<b>Pros</b>	<b>Cons</b>
<b>Interview</b>	<ul style="list-style-type: none"><li>• Can control the sample, ensuring that it's representative</li><li>• Can ask open questions, and probe for more detailed and useful answers</li></ul>	<ul style="list-style-type: none"><li>• Time consuming</li><li>• Costly in terms of staff and money.</li></ul>
<b>Self-completion</b>	<ul style="list-style-type: none"><li>• No staff required to interview</li><li>• Restricted to closed questions with less detailed answers</li><li>• Cheap</li></ul>	<ul style="list-style-type: none"><li>• No control over sample and so often not representative of target audience</li><li>• Mostly 'extreme' comments (very negative or very positive)</li><li>• Often very low return rate</li></ul>

		<ul style="list-style-type: none"> <li>• Excludes people who can't write.</li> </ul>
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As the table shows, interview led surveys provide more useful, detailed and reliable data than those filled out by visitors. If self-completion surveys are used, it is best that they are handed out to visitors, ensuring they are a controlled and representative sample.

## 2. Tips on recruiting respondents

If you are handing out surveys or conducting them as interviews, approach visitors when they are exiting the exhibition and try and select as random a sample of responses as possible. If the exhibition is busy, you might recruit every fifth person that is exiting the space.

When approaching visitors to recruit them it is important be as open, honest and clear as possible, since first impressions of your body language and how you introduce yourself will have an impact on the respondent and what they say. Visitors will be concerned about how long it will take, who you are, and whether they will be able to answer the questions 'correctly'. To help put their mind at rest, do the following when recruiting visitors or handing out surveys:

- Introduce yourself, and explain your position at the museum (make sure you are wearing a name badge).
- Explain what research you are doing and why.
- Say how long it will take.
- Explain that there are no wrong answers, and that you are testing the exhibit/ exhibition and not them.
- Encourage visitors to be as **critical** as possible, as you weren't involved in the development of what you are evaluating (Lie if you have to!).
- Ask permission of accompanying adults before interviewing people 16 or younger.
- Only have one survey sheet visible at a time as having a stack of paper will put visitors off taking part.

## 3. Tips on interviewing visitors

The following are important tips for interviewing visitors:

- Only take the response of the interviewee, which can be very tricky! Use your body language to indicate who you are talking to by making it clear what answers you are writing down and maintain eye contact with the interviewee.
- Don't just take their initial comments- Remember to use the prompts and probe questions in the survey to encourage them to explain their answers.
- However, give interviewees time to think and answer and don't put words into their mouths.
- Note down when you have had to use a prompt.
- Never improvise and always stick to your questions!
- Thank the visitor for their time and help.

## 7.3 Observing learning events

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### 1. What are you looking for?

There are two key things you will be looking for when conducting focused observation of an event or exhibit interaction:

1. Physical behaviour	2. Emotional and social response
What do they do?	What is their emotional response?
What happens, when, and for how long?	What will they look like when they're having a good time (e.g. excited/ interested) or a bad time (e.g. bored/ confused)
	What will they look like if they're learning? (e.g. Discussing/ focused)
	Communication and mood within the visitor group.

### 2. Adapting the observation sheet

The observation sheet is used to make notes on all the important things a visitor/ participant does, with prompts down the side to remind you what to look out for:

- Put 'issues to look out for' in left column and leave the right column empty to take notes.
- Consider including tick or count boxes in the notes column to record how many times visitors/ participants do something.
- Structure the observation sheet according to the stages in the learning event. So the first section might be '*How do they respond to the instructions?*', while the last section might be '*How do they respond to presenting their objects?*'.
- Record general information about the visitor/ participant at the top (approx. age, gender)

### 3. Conducting the observation

- Let the group leader know you will be observing the event and explain the purpose for the evaluation.
- Sit/ stand in the event space discreetly and take notes on participant behaviour in continuous notes rather than one word answers. Focus on a particular group if you can't observe all of the participants.
- Be prepared to take notes quickly as participants will move through activities quickly. If you can't take notes on everything, try to remember the most important observations to note down later.
- Follow up the observation with the survey hand-outs at the end of the session, to collect visitor responses and identify the underlying reasons for participant behaviour.

## 7.4 Data analysis and report writing

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### 1. Inputting evaluation data

To analyse the data or present it as graphs or percentages, you should input information collected into an excel spreadsheet. Adapt the exhibition evaluation analysis spreadsheet (attachment 6) to enter '1' digits under closed questions and write responses under open-ended questions.

### 2. Sorting and analysing evaluation data

'1' digits can be added in closed question columns to show how many respondents selected specific options. The total numbers in the bottom row can be made into a table and then into a graph if required. Percentages can also be calculated, quickly demonstrating the frequency of responses.

Responses for open-ended questions can be sorted into 6-10 separate categories of similar responses. In the report, these can be presented in lists or a table.

### 3. Interpreting data

It is important to interpret the data to reveal underlying links and causes and highlight the most important findings. This interpretation will usually be presented in the introductory statement to each question section of your report.

The following are things you might comment on in your data interpretation statement:

- Link interpretation statements to the original research objectives. What findings are most relevant to these research questions and what information will your readers find most useful?
- What are the most common responses? Are there any other significant responses? (Present quantitative data from closed questions as percentages)
- Can you identify patterns in the data according to the different respondent types (e.g. Most adult visitors particularly liked the text information)
- What might be the underlying reasons for responses? This information can be gleaned from the probe questions in the survey (i.e. what makes you say that) or by linking together responses from different questions. For example, the finding that not many people heard of the exhibition can be linked to the amount that saw marketing materials. Use language such as 'this suggests that' as it is your own interpretation of data rather than factual.

Try to make this statement as concise and direct as possible. You can expand on details and reasons underneath.

You can also include representative quotes from the open-ended responses that illustrate your point, or even an image of your exhibition.

If you are using two different methodologies to evaluate an exhibition or event (e.g. observation and interview) it is important to compare and contrast findings from each data set. For example, a short dwell time could be linked to visitor's responses to the exhibition design.

## 4. Structuring the report

The structure for your evaluation report is already fixed. However, before writing up an evaluation it is essential to be aware of the following structuring issues beforehand:

- The report should be broken down into logical sections based on key topics covered by the evaluation (e.g. visitor comprehension, awareness of marketing etc.).
- The structure of the report doesn't have to be in the order of questions asked. Think about how it can link to the original research aims and objectives you established at the start.
- How can you present the overall evaluation as a coherent argument or story? How do separate findings relate to each other and how can you present sections in a way that conveys these connections? How can you group together similar or interlinking findings?
- Consider starting with a general finding that conveys a topline issue (e.g. visitors didn't like the exhibition layout) and then go on to focus on the specific reasons for this key finding.
- Consider how you can present the most important findings are at the top of the report, so they are read first.

## 5. Writing the executive summary

At the top of the report is usually a section that summarises the key findings. Consider the following when writing this summary:

- Since they are often the only thing that people will be able to read, the summary should be as concise and self-explanatory as possible. This information should be the most important for your stakeholders to find out and understand.
- What are the 'must know' findings from your research? Try to summarise them in one concise sentence. You can add an extra sentence to explain the underlying issues.
- Like with the main body of the report, ensure that you link together relevant findings so that the section flows logically as an argument.
- Keep to the order of the main findings so that the most important findings are presented first.
- When presenting statistics, try not to include too many percentages or fractions but instead summarise them in words (e.g. write the statistic as '*most visitors said....*'). Stakeholders can read the main body of the report to find out specifics.

## 6. Writing recommendations

Although there is no recommendations section in the Next of Kin report, recommendations can be the most important of your evaluation report. They will normally be directly underneath the executive summary and will respond to key issues identified by offering solutions. Time and effort should be spent considering these, since they are frequently the key actions that will be taken from your research and may inform the development of future exhibits, exhibitions and events. Consider the following when writing this section:

- Think about what your recommendations will be informing and be specific where necessary.
- Recommendations should follow the same logical structure as the executive summary so that they form an argument and are hierarchical (i.e. most important first).
- Recommendations should be based on findings collected rather than your own opinions. If needs be, opinions will be discussed in the feedback session after.
- Try and prioritise recommendations through the language you use to frame them. For example, the most important recommendation might be 'you must...', while less important or suggested solutions could use 'you could...' or 'consider...'.

## 8. Appendices

### 8.1 Exhibition contractors and suppliers

Please use this list if you would like to produce additional graphics or case displays or reorder equipment and materials.

Task/ item	Contractor/ supplier	Contact details
<b>Exhibition</b>		
Graphics design (Exhibition, marketing and learning resource)	James Brooks (Freelance Designer)	<a href="mailto:james@jamesbrook.net">james@jamesbrook.net</a> , <a href="http://www.jamesbrook.net/Home.html">http://www.jamesbrook.net/Home.html</a>
Exhibition graphics printing	Eastern Exhibition and Display	<a href="mailto:info@eastern-info.co.uk">info@eastern-info.co.uk</a> , 0131 653 5700
Case unit manufacturers	Eastern Exhibition and Display	See above
Case perspex lids manufacturers	QD Plastics (Glasgow) Ltd	<a href="mailto:sales@qdplastics.co.uk">sales@qdplastics.co.uk</a> , 01389 762377
Object packing crate	Smith Packaging	<a href="http://www.smith-packaging.co.uk">www.smith-packaging.co.uk</a> , <a href="mailto:info@smith-packaging.co.uk">info@smith-packaging.co.uk</a>
Prosorb cassettes	Long Life for Arts	<a href="http://www.cwaller.de/index.htm">http://www.cwaller.de/index.htm</a>
Object mounts and cradles	Lightly West	<a href="http://lightlywest.com/">http://lightlywest.com/</a> , 01896820146, <a href="mailto:info@lightlywest.com">info@lightlywest.com</a>
Survey box and document holders	VK Renzel	<a href="http://www.vkf-renzel.co.uk/products/">http://www.vkf-renzel.co.uk/products/</a>
Anti-snatch alarms	Euronova	<a href="#">Webpage link</a>
Aluminium split battens (GA WP2)	Gooding Aluminium Limited	<a href="#">Webpage link</a>
Electric screwdriver	Screwfix	<a href="#">Webpage link</a>
Security screwdriver bits (TX10)	Shop 4 Fasteners	<a href="#">Webpage link</a>
Security machine screws (M4 x 20mm)	Shop 4 Fasteners	<a href="#">Webpage link</a>
Conservation brushes	Preservation Equipment Ltd	<a href="#">Webpage link</a>
Microfibre cloth	Preservation Equipment Ltd	<a href="#">Webpage link</a>
Book mark strips	Secol Ltd	<a href="#">Webpage link</a>
Floor standing iPad Bouncepad (custom finish)	Bouncepad	<a href="https://www.bouncepad.com/product/ipad-floor-stand/">https://www.bouncepad.com/product/ipad-floor-stand/</a> , 020 3603 4691, <a href="mailto:hello@bouncepad.com">hello@bouncepad.com</a>
42 inch screen with USB plug and play	Wedgwood AV Limited	<a href="http://www.wedgwood-group.com/sahara-advertising-display-42.htm">http://www.wedgwood-group.com/sahara-advertising-display-42.htm</a> , 01754 769967, <a href="mailto:sales@wedgwood-group.com">sales@wedgwood-group.com</a>
Message in a speaker	Blackbox-av	<a href="http://www.blackboxav.co.uk/">http://www.blackboxav.co.uk/</a> , 01639 874 100, <a href="mailto:sales@blackboxav.co.uk">sales@blackboxav.co.uk</a>
Axia High TV stand	Unicol	<a href="#">Webpage link</a> , 01865 767677, <a href="mailto:sales@unicol.com">sales@unicol.com</a>

Cinema bench	IKEA	<a href="#">Webpage link</a>
Survey bench	IKEA	<a href="#">Webpage link</a>
Magnetic comments board		<a href="http://www.beyondthefridge.co.uk/collections/large-magnetic-boards">http://www.beyondthefridge.co.uk/collections/large-magnetic-boards,</a>
L-shape foam corner protectors	Macfarlane Packaging	<a href="#">Webpage link</a>
Foam corner protectors (15-25mm)	Macfarlane Packaging	<a href="#">Webpage link</a>
Large bubble wrap roll	Macfarlane Packaging	<a href="#">Webpage link</a>
Case plinth touch up paint	RAL Colours	<a href="http://www.ralcolours.co.uk/index.html">http://www.ralcolours.co.uk/index.html</a>
<b>Learning resource</b>		
Learning resource printing	Edinburgh Copyshop	<a href="http://www.edinburghcopyshop.co.uk/index.php">http://www.edinburghcopyshop.co.uk/index.php</a> , 0131 556 6100, <a href="mailto:print@edinburghcopyshop.co.uk">print@edinburghcopyshop.co.uk</a>
Learning resource production	Lorna Irvine (Freelance Educator)	<a href="mailto:lornairvine@googlemail.com">lornairvine@googlemail.com</a>
Learning resource trunks	LogicLine Storage and Luggage Trunks	<a href="#">Webpage link</a> , 01702 216 222 , <a href="mailto:info@storagetrunks.co.uk">info@storagetrunks.co.uk</a>
Learning resource jute bags	Amazon	<a href="#">Webpage link</a>
Learning resource object boxes	Preservation Equipment Limited	<a href="#">Webpage link</a>
<b>Marketing</b>		
Marketing materials printing	Allander Print Unlimited	<a href="http://www.allander.com/">http://www.allander.com/</a> , 0131 270 6000, <a href="mailto:info@allander.com">info@allander.com</a>
Event invitation envelopes	Caledonian Envelopes	<a href="http://www.caledonian-envelopes.com/">http://www.caledonian-envelopes.com/</a>

## 8.2 Exhibition contents checklist

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### Object crate

- Mellor object box
- Sneddon object
- Scouller object box
- Hubbard object box
- Dickson object box
- Dick object box
- Buchanan object box
- Baillie object box

### Box 1

- 6 x Perspex mounts
- Props/ holders (A4 book holders, A5 postcard holders, A4 poster holder, triangle props)
- 10 x Case alarms
- Aluminum split battens
- 2 x iPads

### Box 2

- 1 x Electric screwdriver and bits
- 1 Box of security screws
- 1 x Box of panel screws
- 1 x Set square
- 1 x Light meter
- 1 x Hake brush
- 5 x Microfibre cloths
- 5 x Packing tape
- 2 x Masking tape
- 1 x Double sided tape
- 1 x Cotton tape
- 1 x Box medium gloves
- 1 x Velcro cable ties
- 2 x Secol book mark strips
- 1 x Cling film wrapper
- 8 x Full size ProSORB cassettes (Dumfries only)
- 1 x Box of object label numbers (Various)
- 27 x Wall signage (9 x film signage, 9 x soundscape signage, 9 x postcard signage)
- 1 x Package of comment postcards
- 4 x Archive object facsimiles
- 8 x Personal Story labels (National Museums Scotland collection)
- 2 x Survey posters
- 2 x A4 spiral books
- 1 x Touch-up paint

### **Box 3**

- 1 x Survey collection box
- 1 x Soundscape speaker

### **Loose**

- 1 x Cinema bench
- 1 x Survey desk
- 8 x Background story panels (NATIONAL MUSEUMS SCOTLAND collection)
- 2 x Introduction panels
- 2 x Acknowledgment panels
- 2 x iPad bouncepads
- 1 x White comments board and magnets
- 1 x Cinema screen
- 1 x Screen stand
- 1 x Dolly