

**A study into the 'Faces of Change: Votes for Women'
Partnership Programme and projects supported by the
Women's Vote Centenary Fund Grant Scheme**

w o m e n & p o w e r



key findings

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The Women's Vote Centenary Fund Grant Scheme

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Introduction

This report is a collection of case studies of four National Trust properties that received funding from the Women's Vote Centenary Grant Scheme and/or were part of the National Partnership Programme with the National Portrait Gallery (NPG).

This report details the aims and objectives of the three sites that participated in National Partnership Programme and the properties that produced Centenary funded projects. Data was collected by property staff members and outside evaluators combined with interview data collected specifically for this report via email and telephone conversations. The data was analysed to determine whether the aims and objectives were met, and the benefits of the projects to the sites, partners and visitors. A conclusion for both the Women's Vote Centenary funded projects and the National Partnership Programme will highlight recommendations on future funded projects and partnerships.

Women and Power

Women and Power is the National Public Programme of activity for the National Trust inspired by the centenary of the Representation of the People Act 1918, which gave some women the right to vote. Throughout 2018, and into 2019, National Trust properties in England, Wales and Northern Ireland engaged with visitors, local communities and local and national partners to uncover and highlight women's histories connected to their places.

Included in the Women and Power programme were projects funded by the Women's Vote Centenary Fund Grant Scheme and the National Partnership Programme titled 'Faces of Change: Votes for Women' in partnership with the National Portrait Gallery. There were also partnerships with the University of Oxford and the National Archives. Other programme highlights included:

- Creation of 7 art commissions
- 5 publications were created
- 36,000 participants involved in co-curation and community projects
- Over 25,000 podcasts were downloaded presented by Kirsty Wark

This report is complementary to the research of Dr Jenna Ashton, which focuses on the Women and Power programme 2018-19 at National Trust places. Her participatory action research across 19 properties which received central funding or support through the Women and Power programme will determine whether the programme has increased resonance and relevance of NT collections, stories and places to people's lives today.

Women's Vote Centenary Fund Grant Scheme

The Women's Vote Centenary Fund Grant Scheme was a £1.5 million government fund that supported local and community groups across England to celebrate the centenary of some women first getting the vote. The Fund was designed to encourage creativity and opportunity for recipients to produce exciting projects, such as commissioning performances or exhibitions involving local people. A key part of the Fund was to develop activities that bring people, who may not usually engage with heritage, together face-to-face as well as reflecting and celebrating the diversity of communities.

Funding was distributed for a variety of one-off and limited time only projects which shared the Fund's aims of:

- Celebrating key centenary milestones
- Increasing people's awareness of the women's suffrage movements
- Improving people's understanding of democracy in the UK
- Encouraging and inspiring participation in civic life

The objectives of the funded projects were to **Educate, Participate** and **Celebrate** through a range of activities designed to stimulate conversation by connecting the stories of women in history to contemporary debates around women's experiences and Rights today. Grantees were also required to engage with the stories of underrepresented and politically disenfranchised groups in 1918 and today.

Three National Trust properties formed the cohort that received funding from the Women's Vote Centenary Fund Grant Scheme: The Workhouse, Killerton and Cragside. These sites worked with a range of partners and communities to explore the stories of some women (and men) who fought for, and sometimes against, women's suffrage 100 years ago. The stories also reflected a range of social circumstances at the time that the women's suffrage movement was at its height.

A further output of the funding was the creation of a series of short films by filmmaker Ben Wigley, Arts Docs. These films were collaborative projects involving local participants, musicians and sound designers to be a legacy output of the funded projects and to promote other Women and Power projects within the Trust.

'Faces of Change: Votes for Women' National Partnership Programme

As part of the Women and Power programme, the National Trust partnered with the National Portrait Gallery to produce three exhibitions and connected programme of activity, 'Faces of Change: Votes for Women' across three National Trust properties in England and Northern Ireland. Although the exhibition was not funded by the Women's Vote Centenary Fund Grant Scheme, the funding enhanced the participatory activity delivered as part of 'Faces of Change'. The Centenary funding enabled the properties to enhance and deepen the community engagement activities that accompanied the three exhibitions. This was not the first, nor will it be the last National Partnership Programme, as the National Portrait Gallery has a long-standing relationship with the National Trust. The Partnership will continue to explore relevant national themes in the future.

The 'Faces of Change' programme was a key strand of the Trust's Women and Power programme as well as the National Portrait Gallery's year-long 'Rebel Women' project in response to the nationwide commemoration of the campaign for women's suffrage. The properties involved were The Workhouse Southwell, Killerton in Devon and Mount Stewart in County Down, Northern Ireland.



(A Women's Social and Political (WSPU) meeting. Daily Mirror, 1906, ©National Portrait Gallery, London)

The exhibition included well-known, but rarely seen paintings, drawings, photographs and archival documents from the National Portrait Gallery's collection displayed alongside items from each property's own collections bringing together portraiture and place. Visitors to the exhibition at the three sites viewed portraits of key women and men on both sides of the suffrage debate. They also discovered the difference between the peaceful suffrage pioneers, who began the fight for the vote in the middle of the 19th century, and suffragettes who, at the start of the 20th century decided to take a more militant approach.

The exhibition at each property presented an overview of the campaign for Votes for Women from the late 19th century until 1918. It included portraits of key figures, such as suffragette Emmeline Pankhurst and her daughters, Christabel and Sylvia. Surveillance photographs of suffragettes issued to the NPG by Scotland Yard during the height of the militant campaign were also on display. Each property illustrated how their history connected to the national story using their own collections in unison with those from NPG.



(Sylvia Pankhurst, Artist: Sylvia Pankhurst; circa 1907-1910; © National Portrait Gallery, London)

Rosie Broadley, 19th and 20th Century Collections Curator, National Portrait Gallery, London provides insight into how the three properties were selected to take part:

‘The National Portrait Gallery is delighted to have the opportunity to share its collection of portraits of key figures in the campaign for women’s suffrage with three wonderful National Trust properties. Some of the works in the exhibition have special resonance with these properties and it is very exciting to see these stories brought to life through this collaboration.’

The key objectives of the ‘Faces of Change’ partnership programme were a combination of outward facing and organisational objectives designed to communicate the purpose of the Partnership and exhibition both externally and internally. These included:

- **Initiate and deliver** an ambitious and transformative programme of activity, that will achieve new ways of working for both partners
- **Offer** inspiring and emotionally rewarding activity that brings together portraiture and place, connecting people to history in new ways
- **Create** new and different models of activity that combines the rich cultural resources of both partners, in order to share important and relevant stories that neither could tell on their own
- **Develop** programmes of activity that will enable life changing conversations with visitors, families, members, local communities and those who have been hard to reach owing to economic, social or cultural factors
- **Ensure** a legacy of greater understanding and curiosity in the significance of history to contemporary society and the impact of active citizenship
- **Increase** the opportunities for professional development and capacity building, for staff and volunteers, to benefit future working
- **Achieve** significant profile for the overall programme of activities through a national and collective communications and marketing campaign
- **Raise** additional funds for the realisation of the Programme as a whole, as well as for separate elements

- **Evaluate** the overall Programme to evidence success and suggest priorities for the next phase of Partnership development
- **Amplify** the contribution two national bodies make to everyone’s understanding of heritage, with collections and properties better known (National Portrait Gallery and National Trust Partnership Programme Faces of Change Handbook 2018).

‘Learning’ within the Trust is active across exhibitions, interpretation and volunteering. ‘Participation’ develops opportunities to get people involved and make a difference outside, not just as part of, a visit. It also includes participatory practice such as co-curation. In context of ‘Faces of Change’, ‘**Learning and Participation**’ was concerned with creating integral activity and experiences that introduced visitors to themes and rich cultural material. Further focus was placed on maximum impact and engagement of target audiences. The target audiences for the exhibition were identified as:

- Existing audiences including National Trust members
- New National Trust members including families
- Local communities in the vicinity of properties
- Those from diverse socio-economic backgrounds

Activities were programmed to appeal to and engage these target audiences to provide inspiring and relevant experiences that enable visitors to make emotional connections between the past and present. Each site involved in ‘Faces of Change’ conducted their own data collection. The level and depth of evaluation carried out at each property was dependent on resources including time and budget. There was no template designed and implemented for the properties to evaluate ‘Faces of Change’ or projects funded by the Women’s Vote Centenary Fund Grant Scheme. As such, each property gathered data in a variety of formats including visitor comment cards, bespoke surveys, and visitor statistics that National Trust properties gather routinely. Dependent on time schedules and budgets, some of the properties were able to enlist outside evaluators to conduct more thorough evaluations. Research conducted specifically for this report included interviews with staff involved in ‘Faces of Change’ and Centenary Funded projects.

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The Workhouse, Southwell



(The Workhouse ©National Trust Images/Tom Webster-Deakin 2017)

In 2018 The Workhouse led several projects and exhibitions to commemorate the centenary. It was the first property to host the 'Faces of Change: Votes for Women' exhibition (29th April-22nd July 2018) and was one of the three properties to receive funding from the Women's Vote Centenary Fund Grant Scheme. Other Women and Power projects, activities and events at The Workhouse are listed below and achieved specific funding aims of the Women's Vote Centenary Fund Grant Scheme, particularly in increasing people's awareness of the women's suffrage movements.

- A response room which told local story with textiles; banners and bunting created by community group Second Turning
- Costume and performance work with 12 students from South Essex College studying Costume Construction in partnership with the Royal Opera House
- 'Who Cares! 1918-2018' project with Theatre Design students from Nottingham Trent University
- The Workhouse "County Show Event" with a fashion show of historical costumes and a hustings style performance with Lady Laura Ridding and the male standing MP
- Newark Emmaus Trust (NET) project for homeless women and young people funded by the Women's Vote Centenary Grant Scheme
- Collaboration with academics to increase the dissemination of research articles and papers around conferences that focused on young women and homelessness in the past, present and future.

A women's research group was enlisted in October 2016 to work on these projects, exhibitions and events so that the story of suffrage was told consistently throughout the property. The property also utilised peer learning at all levels, from volunteers, staff and visitors to develop a programme focused on inclusion and diversity. Specific meetings were held with partners to strengthen new and continuing relationships for these centenary projects and future collaborations.



(Who Cares! 1918-2018 project (left); and pieces by Second Turning; both images ©National Trust 2018)

Women's Vote Centenary Fund Grant Scheme Projects at The Workhouse

The three locations funded by the Women's Vote Centenary Fund Grant Scheme reflect a range of social circumstances at the time of the suffrage movement. The Workhouse was home to a largely hidden underclass to which the Representation of the People Act failed to give a voice. This story provided an opportunity to discuss how disenfranchised communities remain marginalised from political life and offered a public platform to debate how this might change. The Workhouse envisioned its centenary events and exhibitions as a way of sharing both the stories of wealthier, elite women in conjunction with those of working-class women. Some of these stories were seen in the Who Cares! 1918-2018 project which used modern designs of 1918 fashion clothing of working-class women alongside the glossy portraits of the NPG's portraits of middle and upper-class women whose voices had more reach 100 years ago.

The Workhouse received funding from the Women’s Vote Centenary Fund Grant Scheme due to the wide range of community activity in their programme. The Grant funded projects with a group of homeless young women and mothers from the NET with whom The Workhouse has a long-standing relationship. The collaboration explored what it means to be young, marginalised homeless females in today’s society. The project encouraged these women and young people to share their stories with visitors and facilitate discussions. In September 2018, the group held a contemporary hustings (a meeting at which campaigners address the public) to debate issues with visitors about the Rights and equality of people experiencing homelessness. The Centenary Grant funding also helped the group to develop, plan and launch a social media campaign to encourage other young people and women to vote. Part of the project included NET members travelling to London to walk in the steps of the suffragettes. They visited various sites, including the Vote 100 exhibition at Westminster to explore the history of suffrage, its impact and legacy in Parliament.



(Emmeline Pankhurst addressing a crowd in Trafalgar Square in 1908 ©National Portrait Gallery, London; and a NET member recreating Emmeline’s address ©The Workhouse, National Trust 2018)



(Women from NET enjoying the London sites; ©The Workhouse, National Trust 2018)

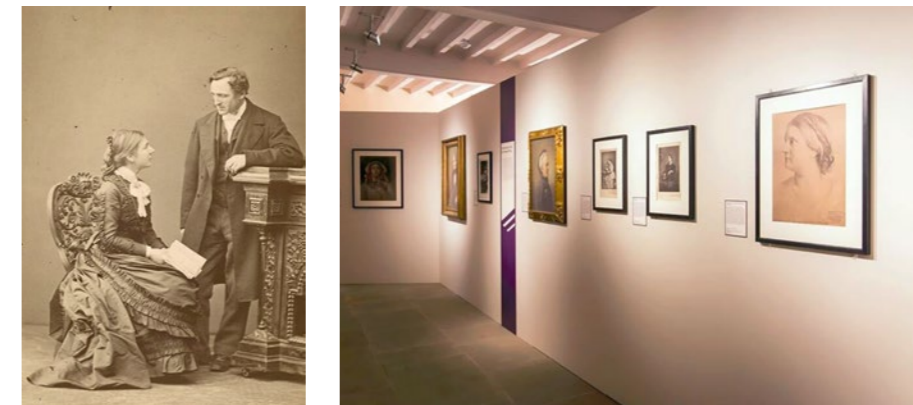
The Centenary Grant funding contributed to a film by Ben Wigley involving NET participants and people experiencing homelessness conversing with Workhouse staff. Emma, a single parent who was helped by the NET, collaborated with Ben to film a choreographed dance piece showcasing her voice through movement. The dance explored the notion that 100 years ago she would have been separated from her child like many single and homeless mothers were back then. The film also contained material from the ‘Faces of Change’ exhibition at The Workhouse.

‘Faces of Change: Votes for Women’ at The Workhouse

The ‘Faces of Change’ exhibition in partnership with the National Portrait Gallery opened at The Workhouse on 29th April 2018 and concluded 22nd July 2018. This was the first time The Workhouse had been part of a national partnership with a museum/cultural organisation of this profile.

The exhibition shared not only the stories of working women who joined the campaign, but those whose lives were deeply affected by the lack of political representation. Amongst the stories of national figures, women with direct connections to The Workhouse went on display. Lady Elizabeth Ridding was the first female guardian of The Workhouse, Southwell and a founding member of the National Union of Women Workers. Through the inclusion of these women, whose significance lay outside of the traditional suffragette narrative, the exhibition successfully showed that women’s suffrage did not begin with the militant actions of the suffragettes. This highlighted the breadth of women involved and invested in campaigning both for the vote and for other political freedoms and equalities, whilst also acting as a sharp reminder that still, not all women were heard.

The exhibition focused on three suffragists who held different positions in society. These included Lady Laura Ridding, whose portrait postcard was in the exhibition. Many residents of The Workhouse were linked to the women’s suffrage movement, including staff, matrons, nurses and cleaners. The Workhouse celebrated these key figures who campaigned for the vote with formal paintings and militant propaganda in a predominantly photographic exhibition. Items from the property’s own collection included original photographs and objects revealing the conditions that women were made to work in at The Workhouse in the mid-late 19th century.



(Lady Laura Elizabeth Ridding and George Ridding; Artist: Michele Schemboche; after 1876 (left) ©National Portrait Gallery, London; and ‘Faces of Change’ at The Workhouse (right) ©Instinctive photography 2018)

Evaluation of the Women’s Vote Centenary Funded projects and ‘Faces of Change: Votes for Women’ at The Workhouse

Evaluation was a specific objective of ‘Faces of Change’, which all properties involved achieved, to evidence success and suggest priorities for the next phase of Partnership development. The Women’s Vote Centenary Fund Grant Scheme enabled The Workhouse to develop projects to Educate, Participate and Celebrate the centenary through a range of activities that stimulated conversation and engagement. In an interview with Jan Overfield Shaw, Creative and Community Programme Officer at The Workhouse, she answered that “on the whole, yes” The Workhouse had fulfilled these objectives. She continued that they had also met the learning and participation requirements of ‘increasing’ and ‘improving’ visitors’ awareness and understanding of past women’s suffrage movements and democracy in the UK today. This was seen particularly in the participatory activities of the NET activities which engaged visitors in ideas of present-day democracy in the UK. Jan responded with the following quote regarding the community involvement aims of the Scheme:

‘All the other community and participation goals were met and surpassed. The quality of all the work produced was very high and we continue to engage with those community partners; extending their creative aspirations and reach’.

One aim the Workhouse had set for themselves to achieve, separate from those of the Grant Scheme and ‘Faces of Change’, was increasing dwell time at the property. Data produced by a visitor survey showed that this aim was achieved with over 80% of visitors spending an hour or more in the property. More key findings from the survey are shown in Figure 1.



Figure 1: Key findings from a visitor survey of 352 visitors regarding the Women and Power themed exhibitions and activities at The Workhouse



Visitors interacting with the ‘Faces of Change’ exhibition at The Workhouse (©Instinctive Photography and National Portrait Gallery 2018)

With 52% of people visiting The Workhouse to learn more about social history and 91% agreeing the importance of preserving the property, this signals the achievement of the 'Faces of Change' aim to 'ensure a legacy of greater understanding and curiosity in the significance of history to contemporary society'.



Figure 2: A breakdown of National Trust members, visitors paying on arrival (payers) and others to show the total number of visitors to The Workhouse for the period of 'Faces of Change' (29th April-22nd July 2018).

Figure 2 shows that over 15,000 visitors saw the 'Faces of Change' exhibition at The Workhouse. Interviews with Jan Overfield Shaw confirmed that of these visitors, an **increased** number of families, younger and local repeat visitors were welcomed, succeeding the target audiences of both 'Faces of Change' and Women's Vote Centenary Fund Grant Scheme, which included:

- Existing audiences including National Trust members
- New National Trust members including families
- Local communities in the vicinity of properties
- Those from diverse socio-economic background



Right: Visitor engaging with 'Faces of Change' at The Workhouse; (©Instinctive Photography and National Portrait Gallery 2018)

Further evaluation projects included an internal visitor survey to evaluate visitor reactions from August to September (the period during which the 'Faces of Change' exhibition was at The Workhouse). The survey was independent evaluative work by a placement MA student from the University of Birmingham, which received 230 responses from visitors to the 'Faces of Change' exhibition (170 National Trust members and 60 non-members).



Figure 3: the percentages of combined NT member and non-member survey responses (a breakdown of NT member and non-member responses is located in the Appendix)

These results reflect a very positive impact of the exhibition on the visitor experience, supporting the results from the overall Women and Power survey, in which over 90% of visitors felt the Women and Power stories were relevant to today. Staff and volunteers also reported to now recognise The Workhouse's relationship to wider contemporary social issues because of the exhibition's impact. Only 6% of visitors said there were things they did not like in the exhibition showing that overall, with the results from the previous survey taken into consideration, the exhibition was very well received by audiences.

Other key findings from the 'Faces of Change' visitor survey were the percentages of visitors who felt the exhibition enhanced their knowledge, encouraged them to think differently and inspired them to action, as shown in Figure 4. These three questions reveal how 'Faces of Change' impacted the visitors on a personal level and what they left The Workhouse feeling. With over 75% of visitors leaving with enhanced knowledge on suffrage it is evident that the exhibition was very informative. Nearly 40% felt their views on suffrage before and after visiting the exhibition differed, proving the exhibition was also thought-provoking and perception changing. These results evidence the achievement of the Partnership's aim to 'initiate and deliver an ambitious and transformative programme activity'.

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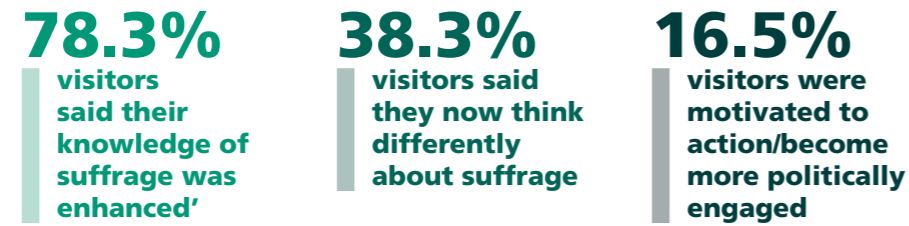


Figure 4

The Trust's strategic objectives is to create experience that 'move, teach and inspire' their audiences. For every visit to The Workhouse that was evaluated, 16.5% of visitors felt motivated to become more politically engaged because of the exhibition. This achieves the aim of ensuring 'the impact of active citizenship' for the Partnership. The individual percentages for National Trust members and non-members were similar to the combined results in majority of responses to the questionnaire, demonstrating that both sets of visitors had common experiences of the exhibition.

Additional data was collected for 'Faces of Change' in the form of volunteer observations. Volunteers at the property observed 274 visitors engaging with the exhibition. Their findings showed that:

- Majority of visitors took between **5-10 minutes** to take in the exhibition
- Most visitors looked at both **images** and **information boards**
- Visitors seemed 'most interested in' portraits and pictures of **Ellen Terry, Octavia Hill** and the **Pankhursts**
- Visitors **debated** the exhibition contents, suffrage, women's rights and their position in society.
- There was also some reflection about the **[high] quality** of the NPG works

The observations made around debate and discussion between visitors demonstrates that The Workhouse developed a programme of activity that encourage debate and discussion about the topics and enabled potential life changing conversations, which is also a Partnership aim.

When discussing the exhibition, the volunteers themselves seemed personally very engaged with it, calling it 'fantastic', 'exciting' and 'eye-opening'. Some concerns were raised by individual volunteers, specifically regarding the disruptive nature of the programme from the day-to-day running of The Workhouse and its relevance to the site.



Figure 5: Percentages of combined visitors who said they would re-visit The Workhouse and visit the National Portrait Gallery after seeing the 'Faces of Change' exhibition at The Workhouse.

Figure 5 shows that the percentage of visitors who claimed they'd return to The Workhouse was high, for both NT members (80%) and non-members (63.3%) as well as combined (87%). The exhibition also inspired 46% of all participants to visit the National Portrait Gallery in London. This is a promising result which, again, emphasises the success of attracting new and repeat visitors to both sites. It demonstrates the importance of external partnerships between the Trust and other heritage institutions and shows visitor appetite for visiting future partnership exhibitions of national significance.

The partnership between the National Trust and National Portrait Gallery offered the opportunity to create new and different models of activity that combine the rich and cultural resources of both partners, in order to share important and relevant stories that neither could tell as effectively on their own, which was one of the aims of 'Faces of Change'. The data signals that both the National Trust and National Portrait Gallery succeeded in their partnered aim of amplifying the contribution the two bodies make to everyone's understanding of heritage and have also increased the value they bring to such a partnership.

The partnership between the National Trust and National Portrait Gallery offered the opportunity to create new and different models of activity that combine the rich and cultural resources of both partners, in order to share important and relevant stories that neither could tell as effectively on their own.

Key findings from evaluation of the Women's Vote Centenary Fund Grant Scheme projects and activities at The Workhouse

The evaluation undertaken by at The Workhouse highlighted various impacts and benefits, demonstrating the success of 'Faces of Change' and the projects funded by the Women's Vote Centenary Fund Grant Scheme. All aims and objectives were achieved including reaching target audiences (including younger visitors, repeat visitors and families) and increasing visitor numbers.

The aims and objective for the Women's Vote Centenary Fund Grant Scheme were all met through the projects held at The Workhouse, specifically 'increasing people's understanding of democracy in the UK' through conversation and participation with the NET group. The projects were designed to educate, participate and celebrate which Jan Overfield Shaw believes was achieved at The Workhouse by linking the experiences of underrepresented groups, such as the women from NET, with similarly underrepresented women who lived and worked at The Workhouse in and around 1918.

Some of the key findings from the visitor surveys for the activities and projects funded by the Centenary Grant Scheme at The Workhouse are listed below in Figure 6.

Fig.6 Key Findings From the Women's Vote Centenary Fund Grant Scheme projects and activities:

- Surpassed community and participatory goals, as The Workhouse continues to engage with those community partners, extending their creative aspirations and reach
- Lessons learned: The property would have benefited from additional curatorial and evaluation support to build capability and capacity
- Visitors were motivated to action/become politically engaged
- Visitor and staff recognition of The Workhouse's relationship to wider contemporary issues

Key findings from evaluation of 'Faces of Change: Votes for Women' at The Workhouse

The evaluations conducted at The Workhouse revealed data that evidenced the accomplishment of the following key aims and objectives of the National Partnership Programme through the 'Faces of Change' exhibition:

- **Ensure** a legacy of greater understanding and curiosity in the significance of history to contemporary society and the impact of active citizenship
- **Develop** programmes of activity that will enable life changing conversations with visitors, families, members, local communities and those who have been hard to
- **Create** new and different models of activity that combines the rich cultural resources of both partners, in order to share important and relevant stories that neither could tell on their own each owing to economic, social or cultural factors (National Portrait Gallery and National Trust Partnership Programme Faces of Change Handbook 2018).

The data collected demonstrates that the aim that was reached most strongly was to 'develop programmes of activity that will enable life changing conversations with visitors, families, members, local communities and those who have been hard to reach owing to economic, social or cultural factors'. This aim was evidenced through the evaluation. The evaluations showed that increased numbers and a more diverse cohort of visitors engaged with the exhibition which led to discussion and debate. The Workhouse succeeded reaching target audiences and visitors felt the property told a relevant story that altered their opinions on suffrage (Figure 2).

Fig.7 Key Findings From the National Partnership Programme 'Faces of Change' exhibition:

- Increased target audiences for new and existing NT members, local communities and visitors from diverse socio-economic backgrounds
- Telling a relevant story that enhances visitors' knowledge of suffrage and altered visitor opinions
- Visitors felt motivated to become more politically engaged
- Visitors felt they received a high-quality experience
- Increased confidence of The Workhouse team to discuss difficult topics with audiences

Jan Overfield Shaw described that one of the main benefits of 'Faces of Change' was hosting a high-profile collection that raised the expectations of staff, volunteers and visitors. Jan and her team felt they were telling a relevant story, and survey results proved visitors agreed. Interest in the Women and Power projects was high throughout the year and was the motivation behind nearly 25% of visitors to The Workhouse. When asked what had been learnt from the partnership, Jan said that she now understood that prestigious partners need 'us as much as we need them' in order to reach new audiences and to refresh practices. She continued that The Workhouse staff and volunteers learnt they could embrace change and that taking this risk and following it through has left the team inspired by the experience.

The interview with Jan highlighted the success of the partnership's aims to 'initiate and deliver an ambitious and transformative programme of activity, that will achieve new ways of working for both partners' as this was a wholly new experience for the property. It points to the success of further aims to 'increase the opportunities for professional development and capacity building, for staff and volunteers, to benefit future working'. 'Faces of Change' was the first large visual arts exhibition The Workhouse had ever had, which has inspired staff to produce similar programmes in the future. The support of working in partnership with a national museum team like the National Portrait Gallery, and the positive response from the public has led to increased confidence across The Workhouse team.

One of the interview questions focused on how to move forward with practice since receiving Centenary Grant funding and being part of the National Partnership Programme. Jan responded with a willingness to be involved in other partnerships and receive further funding in the future. She did, however, comment on the need for a funded curator or apprenticeship to support the community work in the first instance. She added that she would evaluate similar projects in the same way in the future, with the aid of outside evaluators, as she was confident the results showed they had achieved their aims and targets. With large-scale projects such as these there is increased pressure on resources (time, budget and staff) resulting in the need for additional support to build capacity, particularly in relation to curatorial and community engagement as well as evaluation.

All these impacts, learnings and benefits have encouraged Jan and the staff at The Workhouse that 'things will never be the same again' onsite because of the NPP opportunity. The Women and Power programme ultimately improved the site's reputation as a place where quality exhibitions happen by offering exhibitions, such as 'Faces of Change' that offered 'inspiring and emotionally rewarding activity that brings together portraiture and place, connecting people to history in new ways'.

Killerton, Devon



(Killerton ©National Trust Images/Chris Lacey 2018)

Killerton was home to two generations of wealthy Acland women who were at the heart of the fight for votes for women but on opposing sides. Killerton, like The Workhouse, was a property that received funding from the Women's Vote Centenary Fund Grant Scheme and hosted the 'Faces of Change' exhibition (4th August-31st October 2018) within the wider house exhibition, 'Votes for Women?', as part of the Women and Power programme.

The property also received Heritage Lottery Funding (HLF) for further centenary-focused projects. The Centenary funded activities and 'Faces of Change' exhibition at Killerton explored how the fight for women's votes tore apart two generations of one family. The activities and events provided opportunities to work with local community theatre groups, the University of Exeter and local choirs to explore issues surrounding suffrage. All elements of the property-wide 'Votes for Women?' exhibition were very well linked yet distinguishable with the appropriate funding bodies and partners represented where necessary.

Killerton was home to two generations of wealthy Acland women who were at the heart of the fight for votes for women but on opposing sides.

Women’s Vote Centenary Fund Grant Scheme Projects

The Women’s Vote Centenary Grants Scheme funded the following activities:

- **Soapbox dramas** – 12 community actors from 5 local drama groups dramatized speeches made by women featured in the exhibition, performed to 4,679 visitors over 43 days performing
- **Singing for suffrage** – 162 singers from 11 local choirs performed at Killerton and in outreach sessions on 8 separate occasions to 740 visitors
- **Sing, Shout & Stomp for Suffrage** – the federation of W.I groups in Devon celebrated suffrage at Killerton with a music workshop and procession of 90 singing marchers into the garden attended by 200 people visitors
- **Brownies and Guides** – visited the exhibitions after hours and attended two song-writing workshops to write and then perform a song
- **Outreach talks** - on suffrage delivered by the Killerton team to 706 members of 13 community groups
- **Costume society study day** - for 30 members linked to the Branded fashion exhibition on the first floor of the property

As with The Workhouse, Killerton documented the stories through a collaborative process with the Girl Guide Association, to produce a Centenary funded film with filmmaker, Ben Wigley. This film demonstrated active citizenship with the Girl Guides group presenting to their local council some community issues they would like addressed. To further their proposal, the group collaborated with musician Laura Loft to produce a peaceful march song inspired by the ‘Women’s March Song’ and was performed as part of a group march captured in the film.

‘Votes for Women?’ Programme Evaluation

In addition to funding the material costs of the school banner project, the HLF also funded an evaluator for all participation projects linked to the Women and Power programme. Killerton also carried out a more general evaluation of the ‘Votes for Women?’ house exhibition at the property and compared the results with those from the previous year to determine impact of the programme, which included projects and activities funded by the Women’s Vote Centenary Fund Grant Scheme and ‘Faces of Change: Votes for Women’.

One method of data collection was a house-based visitor survey which asked 96 visitors questions regarding their experience of the in-house ‘Votes for Women?’ exhibition. Results showed that:

- **58.24%** said it was their first visit to Killerton
- **31.2%** indicated that the Women and Power programme activities and events were their motivation for visiting
- **89.44%** agreed that the property had a great story to tell and that they had enjoyed learning about it

Visitor numbers had increased for the open season of 2018, with 19.2% more Payers visiting Killerton compared to 2017, This increase in all types of visitors was caused by the Women and Power programme which had been running throughout the year and was expressed by many visitors’ as their reason for visiting as stated above.

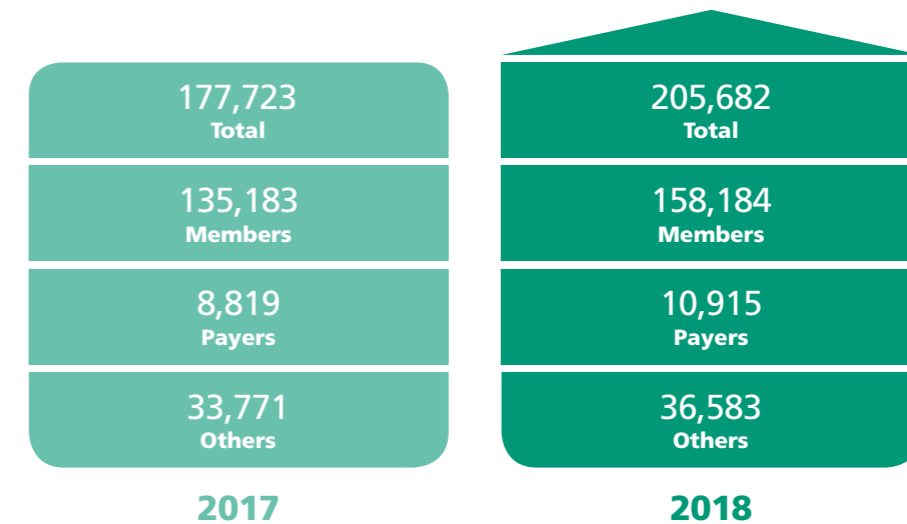


Figure 7: Comparison of visitor numbers for 2017 and 2018 broken down into National Trust members, payers and others)



Figure 8: The number of new National Trust members who visited Killerton and the number of memberships sold at Killerton in 2017 compared to 2018

Visitor engagement and participation results showed that:

- 23,916 people took part in the voting booth activity
- 2,400 went on a guided tour of the exhibition
- 4,679 watched the soapbox dramas

The 'Votes for Women?' exhibition had 2,571 lively and detailed comments left on the 'Share your Views' board in response to different questions posed by staff. One question: 'Should voting be compulsory?' had one visitor reply: *'Given what we are living through now this exhibition is more necessary than ever.'*

There was a lot of debate over the question 'Should 16 and 17 year olds be allowed to vote?' with many responses for and against. One visitor enjoyed the Trust's ambition to encourage thought and debate and commented: *'It's great to see the NT challenging us gently to consider issues of equality.'*

For the question 'Would you support a suffragette?' majority of visitors said 'Yes', while many others answered that they would only support anti-violent suffragists, which shows the exhibition succeeded in illuminating the different types of suffrage protest.

The emotional impact score for the open period 2017/2018 was 11% based on 526 respondents who said their visit had a real emotional impact on them. The score for 2018/2019 was 17% from 1,672 respondents who had felt the exhibition had been emotionally engaging. Some months in 2018 reached as high as 24% while the 'Votes for Women?' and 'Faces of Change' exhibition was on. Not only did Killerton receive over three times as many respondents for their emotional impact score survey, it had increased by 6% over the year.

'The suffragettes clearly had a good motive, but their pent-up frustrations led them to behave in a way that I believe was counterproductive to their cause. Their acts only proved to the anti-suffragists they had reason for concern'

Visitor comment

Evaluation of the Women's Vote Centenary Fund Grant Scheme Projects

The Women's Vote Centenary Fund Grant Scheme funded a Visitor Experience Officer who collected more specific data for the Centenary funded projects. Killerton expressed having been unable to conduct evaluations without this support. Part of these measures involved a visitor survey of 86 participants which revealed that the soapbox dramas received a Very Enjoyable (V.E) score of 86% and a combined V.E and Enjoyable (E) score of 100%. Visitor survey comments on the Soapbox dramas included:

<i>'Really enjoyed. Very well presented and a welcome alternative to reading the letters'</i>	<i>'I have not attended something like this before, it brings history alive much more'</i>
<i>'Very interesting talk. I didn't know there were two movements, for and against'</i>	<i>'I had no knowledge of the differences in the suffragettes. Most interesting'</i>

These statistics and comments highlight the improvement in people's awareness and understanding of women's suffrage movements in 1918 by bringing history to life in front of them through the Soapbox Dramas.

Social media played an important part in advertising the events, activities and stories at Killerton as well as helping to evaluate impact. Comments on social media helped gauge positive and negative attitudes towards the programme and offered visitors' personal thoughts and opinions on the projects and activities.



(Twitter post and picture; ©Helen Willson 2018)

In an interview with Eileen Dillon, Learning Officer at Killerton, she stated that the aims and objectives for the Centenary Funded activities had been met, particularly that of 'increasing people's awareness of the women's suffrage movements' through the Soapbox dramas which engaged 4,679 visitors in the dramatized speeches.

The Brownies and Girl Guide groups were an important aspect of the programme at Killerton which gave a voice to children and young people who, like women in 1918, can be seen to be underrepresented as they rarely get the opportunity to voice their own concerns. The Brownies and Guides groups were inspired to continue their participation in civic life after they wrote and sang the peaceful march song by writing to their local County Council to petition against other areas of concern they felt towards the environment. This is evident success for the objective of 'encouraging and inspiring participation in civic life'.

Eileen also commented on having 'exceeded' the criteria with regards to the Heritage Lottery Fund for the projects it funded with local schools, particularly in terms of engaging women and young people. However, she expressed that receiving the Centenary funding earlier would have allowed more time for building new relationships rather than using already well-established relationships with local communities and groups for the participatory projects.

Key findings from evaluation of the Women's Vote Centenary Fund Grant Scheme projects and activities at Killerton

Below, in Figure 9, are the key findings for the Women's Vote Centenary Fund Grant Scheme activities at Killerton. The new and target audiences reached' are evidence that the specific target audience aims of the Scheme that were achieved at Killerton. I believe the increased V.E and emotional impact scores are the result of a highly varied and participatory programme Killerton was able to produce with Centenary funding whilst hosting the 'Faces of Change' exhibition. There were high levels of participation across all projects though best achieved in the Singing for Suffrage and Sing, Shout & Stomp for Suffrage events which had over 252 singers perform to nearly 1,000 people on site and in outreach sessions.

Fig.9 Key Findings Evaluations of projects funded by Women's Vote Centenary Fund Grant Scheme

- New and target audiences reached
- High levels of visitor participation and engagement
- V.E score of 86% (combined V.E and E score of 100%)
- People inspired to continue participation in civic life
- The project benefited from the time and funding the grants afforded
- Funding for Visitor Experience Officer and evaluators

'Faces of Change: Votes for Women' at Killerton

The overarching exhibition stayed much the same for each property with some elements tailored and added to highlight the connection with the property story. At Killerton 'Faces of Change' was housed in the Study and tied in with the story of a prominent family in which pro and anti-suffrage were the cause of family feuds. It portrayed the two generations of Acland women who held deeply divided views on women's suffrage. Gertrude Acland was a founder member and chair of Exeter's anti-suffrage league whilst her niece, Eleanor, was a founder and vice-chair of the Liberal Women's Suffrage Union. Gertrude hosted anti-suffrage parties at Killerton whilst Eleanor led a liberal campaign for women's suffrage. The display included portraits of others, like Gertrude, who did not support Votes for Women.



(Photograph of the 'Faces of Change' exhibition at Killerton 2018; ©National Trust, Killerton and National Portrait Gallery, London)

Killerton's story picks up towards the end of the 19th century when the campaign for women's suffrage lost impetus as parliament avoided addressing the issue. This led to a new generation of campaigners who took a different approach in order to force parliament to listen and meet their demand for equality. The story follows Emmeline Pankhurst and her daughters, Christabel and Sylvia, along with portraits, sketches and photographs of other key figures who advocated militant action to carry on the fight.



(Photograph of the 'Faces of Change' exhibition at Killerton 2018; ©National Trust, Killerton and National Portrait Gallery, London)

In the corridor at Killerton there was the introduction to the Branded fashion exhibition, which explored how women's dress became politicised during the campaign. Key objects in the corridor included three banners featuring police surveillance images from Scotland Yard of suffragettes in the National Portrait Gallery's collections. The Fashion exhibition and other key objects were separate to the 'Faces of Change' exhibition but very much part of the overall Women and Power programme at Killerton.

In the corridor at Killerton there was the introduction to the Branded fashion exhibition, which explored how women's dress became politicised during the campaign.



(Banner of police surveillance at Killerton 2018 ©National Trust and National Portrait Gallery)

Evaluation of 'Faces of Change: Votes for Women' at Killerton

'Faces of Change' was the first time Killerton had been in a partnership like the National Partnership Programme, yet it succeeded in all of the Partnership aims. Throughout this section the aims and objectives of 'Faces of Change', will be bullet pointed and discussed.

■ Evaluate the overall Programme to evidence success and suggest priorities of history to contemporary society and the impact of active citizenship

The aim of evaluating the Programme was achieved via outside evaluators funded by the Centenary Fund and HLF. Eileen Dillon stressed that these evaluators were vital in delivering a thorough and impartial evaluation of the Women and Power projects. When interviewed on how she would evaluate future partnership projects she admitted that evaluating a similar programme would not be feasible at property level with limitations on resources, like time, staffing and budget. She believed that funded external evaluators would be essential to evaluate future collaborations and projects.

■ **Create new and different models of activity that combines the rich cultural resources of both partners, in order to share important and relevant stories that neither could tell on their own**

The above is an objective which Eileen felt had been accomplished at Killerton. She stated the relationship with the National Portrait Gallery was a strong one and the stories being told on a national level connected well to the property's own stories and collections and enhanced them. The two collections combined amplified the contribution of each other in enhancing visitor, and staff, understandings of heritage which was also a Partnership aim.

■ **Offer inspiring and emotionally rewarding activity that brings together portraiture and place, connecting people to history in new ways**

Data collected revealed that 31.2% of visitors went to Killerton specifically for the Women and Power programme at Killerton. Additional statistics showed that 89.44% of people felt the property had a great story to tell which they enjoyed learning about. This is also represented in the increased dwell time of visitors to Killerton. This is further evidenced by the 6% rise in the annual Emotional Impact score totalling 17%. For the months 'Faces of Change' was at Killerton the score peaked at 24%.

■ **Increase the opportunities for professional development and capacity building, for staff and volunteers to benefit future working**

During the interview, Eileen expressed how the Partnership Programme had positively increased the confidence of her team in their abilities to host the exhibition as well as boosting the team's confidence in the building to house such an event. The partnership provided an opportunity for the team to improve research skills and practices which improved knowledge and will benefit future exhibitions. As a result of the exhibition, staff members and volunteers at Killerton became more comfortable and confident in talking politics with visitors.

■ **Initiate and deliver an ambitious and transformative programme of activity, that will achieve new ways of working for both partners**

'Faces of Change' was a drastic change from 'business as usual' at Killerton. It was a transformative experience not just for visitors but for Killerton staff. It was an opportunity for the team to experiment with new ways of working, both in a partnership, as a team and individually. This process further increased confidence in the team's ability to organise and manage events like 'Faces of Change'.

■ **Develop programmes of activity that will enable life changing conversations with visitors, families, members, local communities and those who have been hard to reach owing to economic, social or cultural factors**

The confidence of the Killerton team grew further as a result of their exploration of challenging debates and discussions with visitors, many of which were target audiences.

■ **Ensure a legacy of greater understanding and curiosity in the significance of history to contemporary society and the impact of active citizenship**

The parallel Centenary funded activities were highly participatory and encouraged the 'life changing conversations', as visitors were able to be physically involved and offered the platform to speak their minds on the topics. This provided opportunities for the Killerton team to offer knowledge and perspective on the debates to ensure greater understanding and fuel curiosity. Many of the 2,571 comment cards visitors left on the 'share your views' board show that knowledge was enhanced, and opinions altered as a result the 'Faces of Change' and its links to Killerton.



(Photograph of the 'Faces of Change' exhibition at Killerton 2018; ©National Trust, Killerton and National Portrait Gallery, London)

Keys findings from evaluation of 'Faces of Change: Votes for Women' at Killerton

Some of the key findings from the evaluations of 'Faces of Change' discussed in this section are listed below in Figure 10.

Fig. 10 Key Findings Evaluations of the National Partnership Programme 'Faces of Change' at Killerton

- Emotional Impact score reaching 24% while 'Faces of Change' was at Killerton
- Staff were able to gain new (and improve current) research skills in preparation for interacting with visitors to the exhibition
- Enhanced visitors' knowledge about the different sides of the debate for women's suffrage
- Increased confidence of the Killerton team to interact with visitors regarding past (and present) political issues of equality
- Staff, time and funding restrictions on evaluations due to tight timeframe

Given the success of the exhibition and partnership as a whole, Eileen expressed a desire to be part of another partnership in the future. However, she felt that the timescales of the project did not allow for time to build new relationships and further co-curation which prevented engagement with lesser-engaged groups. The community participation relied on existing relationships forged before the project had begun. She had hoped to co-curate with audiences with typically lower levels of engagement with heritage and arts, such as schools in special measures, but the timeframe was too restrictive as funding was awarded in year close to when projects would be underway. The experience was overall very positive, and with new partnerships on the horizon Eileen expressed the desire to partner with a national museum on other projects like 'Faces of Change' in the future.

The main benefits that have come from the National Partnership Programme and Centenary Grant funded projects are that they added profile and value in addition to complimenting the core work and research at Killerton.

Cragside, Newcastle



(Cragside © National Trust images/Simon Fraser 2018)

Women's Vote Centenary Fund Grant Scheme Projects at Cragside

Cragside was awarded Women's Vote Centenary Fund Grant Scheme funding because of the emphasis the property had to tell around women's role in science and industry. Owner and innovator, Lord Armstrong is featured heavily throughout the property, yet there is little interpretation and only one portrait of his wife, despite her being a hugely influential figure in the site's history.

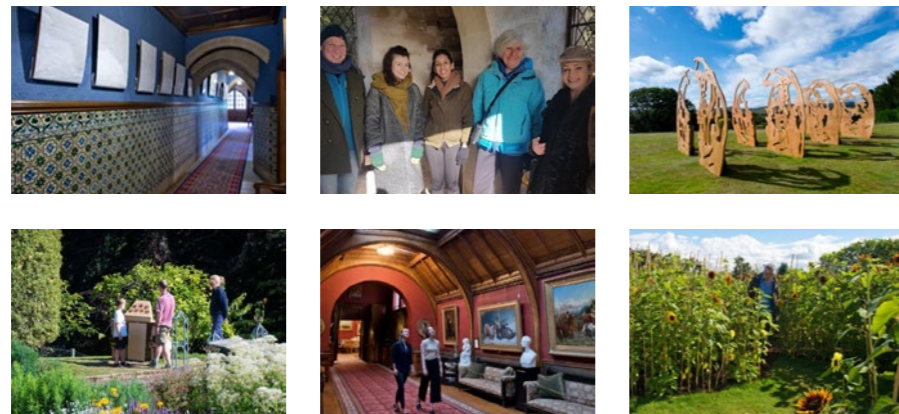
Lord Armstrong was seen as a strong and dominant figure in his field and had a work force of 4,000 women in his Elswick Works (which made up two thirds) to help develop machinery during the First World War. The Centenary Grant funded activities explored the role of women working in engineering at Lord Armstrong's Elswick Factory in 1918 and their experiences of equal rights in the workplace. The focal point of these stories was to increase people's awareness of the women's suffrage movements which was a specific aim of the Grant Scheme.

Comparisons were made to women in the STEAM (Science, Technology, Engineering, Arts and Maths) sector today. The Centenary funding enabled Cragside to marry contemporary debates with past narratives and experiences of the female Elswick factory workers to stimulate conversations on current economic discussions about women in the STEAM sector.

The Women’s Vote Centenary Fund Grant Scheme partly funded two main projects:

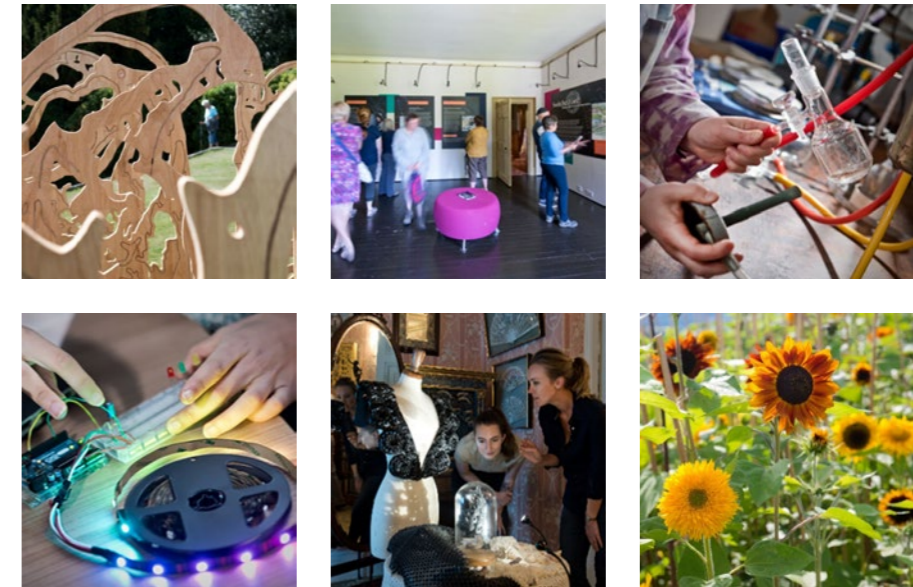
1. Women of Industry - which focused on archival material, researched by 3 volunteers, into women working in factories and development. This was made into three films and a soundscape created by volunteers displayed at Cragside.
2. Switched On! Shining a Light on Female Innovation – a series of innovative, interactive and engaging instalments across the property in collaboration with a cohort of 9 female MA and PhD students from the University of Newcastle. These innovators showcased their research in technology, medicine and creative architecture, linked with Cragside’s histories, to highlight the contemporary relevance of female representation in the STEM sector.

The aim for the Switched On! project was to create a platform through which the students gained a sense of professional workspace whilst showcasing their creative visions to Cragside visitors. The property team held monthly meetings and engagement sessions with internal teams to ensure all were comfortable and confident with the concept of the work. The programme was aimed at inspiring young females to pursue careers in STEAM today, whilst challenging the notion that men are more adept in such careers. These projects offered further opportunities to educate visitors on current movements for equality and to fulfil the objective of encouraging and inspiring participation in civic life.



(All photos ©Colin Davidson 2018; group photo top-centre ©Laura Knowles 2018)

This process, like with the other properties that received Centenary Grant funding, was documented through a film by Ben Wigley as a legacy to be shared for wider audience engagement. The focus of the film was empowerment leading to new futures. It explored the idea of women-led innovation in a reimagined dimension of Cragside where humanity has ascertained a harmonic balance with nature. It is centred around the idea of Professor Rachel Armstrong (Experimental Architecture at Newcastle University) sending a message to Lord Armstrong about what she has learnt and how we should move forward to stop the destruction of our planet.



(All photos ©Colin Davidson 2018)

The Centenary Grant funded activities explored the role of women working in engineering at Lord Armstrong’s Elswick Factory in 1918 and their experiences of equal rights in the workplace. The focal point of these stories was to increase people’s awareness of the women’s suffrage movements which was a specific aim of the Grant Scheme.

Evaluation of the Women's Vote Centenary Fund Grant Scheme Projects at Cragside

The evaluation of Cragside's Centenary Funded projects was designed to assess the funded projects against the aims and objectives of the Women's Vote Centenary Fund Grant Scheme. The evaluative methods used included:

- Online visitor survey
- Bespoke visitor survey
- Dr Jenna Ashton's centrally commissioned wider evaluation of the Women and Power Programme
- Locally commissioned series of workshops by Dr Jenna Ashton to further evaluate the impact of the programme on Cragside

The bespoke visitor survey was conducted in 2018 and gathered 1,137 responses. Within the survey visitors were asked if they were aware of the Women and Power activities at Cragside prior to their visit (results shown below in Figure 11).



Figure 11: The percentages of visitors who were and were not aware of the Women and Power exhibitions at Cragside prior to their visit.

A breakdown of the 35% of visitors who were aware of Cragside's Women and Power exhibition prior to their visit revealed that:

- 14% had received information about it
- 13% had seen it on the website
- 3% heard about in the media
- 1% had been told via a friend
- 1% saw it advertised on social media

From this data, it is clear that an effective method of communicating what is happening at Cragside is by contacting members (via emails or newsletter) and by promoting it on the National Trust website.

The survey also asked visitors 'to what extent do you agree with the following statements... *The [Women and Power] programme influenced my decisions to visit Cragside today*', which had 1,072 responses with results shown in Figure 12. Of the visitors who were aware of the Women and Power programme at Cragside, a high percentage of them (80%) agreed that they had been influenced to visit Cragside because of the exhibition.



Figure 12: The percentages of visitors who responded with 'disagree', 'average' and 'agree' for: 'The programme influenced my decisions to visit Cragside today'.

1,078 of the visitors who responded to the visitor survey question about returning to Cragside to see more exhibitions - 17% expressed a desire not to, 30% answered 'average' while the majority, at 42%, inclined that they would return.

Another question, 'to what extent do you agree with the following statement regarding the Women and Power programme... *Has made me think differently about women in industrial or Science related careers*', had the following results from 1,050 respondents as shown in Figure 13.



Figure 13: Showing the percentages of visitors, who participated in the survey, that responded with 'disagree', 'average' and 'agree' for the statement: *Has made me think differently about women in industrial or Science related careers*

Figure 13 shows that over a quarter of visitors felt the exhibition impacted them by making them think differently about women in the STEAM industry. This was a specific aim of the Scheme, which Cragside achieved: to educate and engage visitors on the underrepresented groups in the past and present.

Cragside received a high level of media attention for their Women and Power programme, most specifically 'The Great Cragside Cover-Up', lasting three weeks in October 2018.

Cragside received a high level of media attention for their Women and Power programme, most specifically 'The Great Cragside Cover-Up', lasting three weeks in October 2018. It was a collaboration of three creative visions of art, music and sculpture intended to re-focus the lens of female history at Cragside within the Women and Power programme. In the formal garden thousands of women who worked at Cragside and the Elswick Works over the last 100 years were represented through the planting of 4,000 sunflowers. The focus of 'sound' for the cover-up was an interactive sculpture sound piece powered by a solar panel which 'breathed life and sound' into the sunflower display through a synthesiser. Visitors could tap the sunflowers to make a tune. These projects succeeded in the key objectives of the Centenary Grant Scheme to educate and celebrate suffrage whilst encouraging visitor and community participation.

Within the house, the cover-up saw the concealing of many male dominated portraits and sculptures at the property to highlight the lack of female representation and the over-sexualisation of female sculptures. The purpose of the Cover-up was to shine a light on female representation and explore the way in which women are represented throughout history to encourage visitors to notice the absence of the female voice. It also aimed to reveal the hidden history of Lady Margaret Armstrong, who is featured in only one portrait and often seen as being overshadowed by her husband, Lord Armstrong. Staff understood the controversial nature of the event which had received many divided opinions from visitors to national news outlets. Yet online polls showed that 67% of the public felt it was NOT wrong to cover up (Museums Association) and 53% thought it an interesting idea (The Chronical).

Visitor comments posted on Trip Advisor in August 2018 showed the success of the event with many positive remarks about Cragside's female and suffrage-based exhibition and projects:

'Our return visit to amazing Cragside, especially enjoyed the Green White Purple flower display in recognition of 100 years of women's suffrage. Also, the display of sunflowers, one for each woman who worked the ammunition factory, also the display of Women and science. Cragside is a fascinating place, well worth a second visit, looking forward to our third visit!'

Key findings from evaluation of the Women's Vote Centenary Fund Grant Scheme projects and activities at Cragside

Cragside also received the same interview questions as the previous properties. During the interview for Cragside, Laura Knowles, Visitor Experience Manager for Cragside, commented that the Women's Vote Centenary Fund Grant Scheme had allowed them to reach new target audiences of Young Independents, particularly students, due to the collaboration with Newcastle University. Other target audiences included repeat visitors from a 60-90-mile radius and visitors within the STEAM industry which were believed to have been reached also.

The Centenary funded exhibition and activities met all other aims and objectives which included:

- Generating debate and discussion around female representation in STEAM careers
- Partnerships with local communities
- Encouraging audiences to view past and present movements of suffrage differently

Evaluations on the projects funded by the Women's Vote Centenary Fund Grant Scheme revealed the following key findings in Figure 14, which further evidence the achievement of the Scheme's aims and objectives.

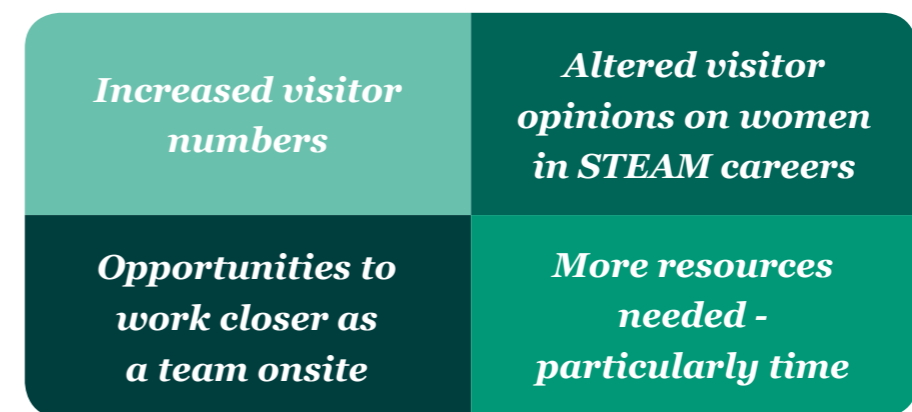


Figure 14: Key findings from evaluations of projects funded by the Women's Vote Centenary Fund Grant Scheme projects

The main benefits from the Centenary Grant funding to the site and visitors, as explained by Laura Knowles, consisted of:

- Creating an engaging programme
- Opportunity to build a partnership with the Newcastle University
- Opportunity to showcase work from emerging talent in a relevant area
- Providing young talent valuable experience of the workplace
- Produce a project with a high degree of skill, creativity and experience that could not have been achieved in-house
- Increased visitor number, VE (Visitor Experience) score and publicity
- Opportunity for staff to work more closely as a team
- Providing new working ground for volunteer researchers
- Opened a door to additional resource and creativity
- Positive launch event with around 60 stakeholders

The co-curation project with the local university students consisted of an open brief with the opportunity to shape the content of the project and create what inspired them and interest visitors. Kiki Claxton, Creative Programmes Coordinator for the National Trust stated that community engagement would have been beneficial for the Women in Industry exhibition but given the time restrictions and budget it would have been over-ambitious to attempt. One of the things the team at Cragside would do differently were they to receive future funding would be to ensure a longer timeframe was available to plan and consider work. Laura Knowles expressed that restrictive timeframes meant that parts of the artist's work had to be scaled back to meet deadlines.

Hosting a project of this size at Cragside was not without difficulty. Laura Knowles explained that the work felt 'very intense'. Were Cragside to receive future funding, Laura stressed that the following would need putting in place to ensure more successful projects:

- More support from other teams to ensure that programming doesn't suffer at the expense of other responsibilities, such as conservation or seasonal prep
- More support from other teams
- More sharing sessions with volunteers to reduce confusion and increase interest
- Ensure absolute clarity on everyone's roles and responsibilities early on
- Detailed installation and maintenance considerations are discussed and agreed early on with both parties signing off on them
- A specific administrative role be set up to co-ordinate and facilitate discussion and actions between all parties
- Ensure all parties are clear on the deliverables and parameters

Mount Stewart, County Down, Northern Ireland



(Mount Stewart; © National Trust Images/Chris Lacey 2018)

'Faces of Change: Votes for Women' at Mount Stewart

The final location for 'Faces of Change' was Mount Stewart, in Northern Ireland. It started on 9th November 2018 and concluded on 3rd February 2019. The site has a history of extraordinary women, notably Edith, Lady Londonderry, the founder of the Women's Legion and first woman to be made Dame of the British Empire, Military Division. Mount Stewart was chosen to be part of the Partnership Programme due to the story of Edith, Marchioness of Londonderry, which shaped the exhibition. The exhibition looked at her role in the campaign for women to be able to vote to spark discussion about the campaign of the law-abiding suffragists compared to the militant suffragettes. Items on display from Mount Stewart's collection included Lady Londonderry's Women's Legion Uniform, the military DBE awarded to her for her work in 1917 and works by John Singer Sargent and Philip de László. The exhibition included some of the property's original collection of paintings and artefacts relating to Edith, Lady Londonderry. They reflect the story of her socio-political role in society and her embodiment of the modern capabilities of women during a time of change and politicisation for women.



('Faces of Change' exhibition at Mount Stewart, ©Mount Stewart, National Trust 2019)

Mount Stewart explored how women's history and roles have evolved over the century into what they are today. The exhibition considered how the women's suffrage movement transformed society and the lives of women. Lady Edith's role in the campaign was placed in the wider national context to spark discussion around the roles of the suffragist compared to the suffragette.

The specific activity for the 'Faces of Change' exhibition at Mount Stewart included:

- **Ards Rural Projects Youth Forum**, who worked with Nerve Belfast Creative Learning Centre and NT staff. They brought their own unique responses to the exhibition across evening sessions and created a digital response
- **Artists from the Prison Arts Foundation** collaborated with NIACRO Women's Group to create series of artworks
- **A graphic comic** was developed featuring the character of Edith, Lady Londonderry to tell her story for a Key Stage Three audience (pupils aged 11 to 14) with the potential to reach all schools in Northern Ireland
- **A digital archive** of visitors and participants' reflections and responses to the exhibition
- **Volunteer research**, which provided in-depth research on specific key characters to support visitor experience development



(Drawings of Edith, Lady Londonderry by John Singer-Sargent 1913 ©Mount Stewart, National Trust (left); and Nancy Astor by John Singer-Sargent 1923 ©National Portrait Gallery, London (right))

Evaluation of 'Faces of Change: Votes for Women' at Mount Stewart

The evaluations of the 'Faces of Change' exhibition at Mount Stewart included comparing visitor numbers, service scores and emotional impact scores for the time the exhibition was on compared with the same months in the previous year. Neil Watt, House and Collections Manager at Mount Stewart, answered the same interview questions as the other properties involved in 'Faces of Change'. Mount Stewart had gathered vast visitor feedback from their online survey and had their own staff feedback collected from a feedback session on Women and Power. These evaluations evidence the achievement of the partnership's aim to 'evaluate the overall Programme to evidence success and suggest priorities for the next phase of Partnership development'.

The outputs of the exhibition included a 'graphic novel' for young teenagers, adapted school programmes and community inspired art which formed another celebratory exhibition at the property. Co-curation was instrumental to achieve the outputs for the Women and Power themed exhibitions and activities at Mount Stewart. These outputs were created with the aid of local community groups and female ex-offenders. By involving female ex-offenders with the unique story of Mount Stewart in the fight for women to get the vote, Mount Stewart succeeded in the Programme objective of enabling life-changing conversations with the typical audiences received at the property as well as those who 'have been hard to reach', such as other ex-offenders. It also opened discussion on contemporary issues surrounding female (ex)offenders and their rights compared with those from and before 1918. This fulfilled another Programme objective to 'ensure a legacy of greater understanding and curiosity in the significance of history to contemporary society and the impact of active citizenship'. Neil explained how meaningful this co-curation

was in providing an extra layer to the 'Faces of Change: Votes for Women' exhibition. Neil had deemed the co-curation and co-creation at Mount Stewart 'terrific', as the community were involved, and interaction had a significant impact. As for the exhibition meeting the learning and participation requirements, Neil explained that they too had been met by engaging with schools and community groups in the local area.



('Faces of Change' exhibition at Mount Stewart, ©Mount Stewart, National Trust 2019)

Statistically, the exhibition had a positive impact on the property. For the period 'Faces of Change' was at Mount Stewart (9th November 2018 – 3rd February 2019), the site welcomed...



This could be because the property was open double the number of days compared to the previous year. However, other results show a dramatic increase in visitor satisfaction based on service and emotional impact scores. The online data collected revealed that the emotional scores for November and December 2017 were lower than those received for the same months in 2018 when 'Faces of Change' was at Mount Stewart (Figure 15). The results for January 2018 when 'Faces of Change' was still at Mount Stewart had not been fully processed during this evaluative report and were therefore unavailable for comparison.



Figure 15: Visitor Emotional Impacts scores for November and December 2018 compared to November and December 2017.

The increase in emotion scores evidences the success in the Programme's aim to 'offer inspiring and **emotionally** rewarding activity that brings together portraiture and place, connecting people to history in new ways'.

The Overall Service Score was also higher for the months 'Faces of Change' was at Mount Stewart in 2018 compared to the same months in 2017:

- 70% for November 2018 compared to 55% in November 2017, and
- 73% for December 2018 compared to 69% in November 2017. The target for both years was 70%.

The table in Figure 14 shows that the visitor online scores for 2018 were mostly higher than those received in 2017, and nearly all exceeded the targets set for 2018 (more information about these results can be found in the Appendix).

Warm and Friendly Score		
November 2017 = 55%	Target 69%	December 2017 = 69%
November 2018 = 68%		December 2018 = 96%
Relaxed and Informal Score		
November 2017 = 52%	Target 55%	December 2017 = 56%
November 2018 = 58%		December 2018 = 83%
Exceeds Expectation Score		
November 2017 = 32%	Target 33%	December 2017 = 47%
November 2018 = 39%		December 2018 = 43%

Figure 14: Table of online scores for November 2017/2018 and December 2017/2018 for visitor satisfaction in the House against targets in specific categories

Unlike some of the other properties, Mount Stewart did not have specific target audiences in mind for the exhibition as they believed the themes to be very inclusive and interesting to all due to the various sub-themes and Irish/British historical content. The visitors received were said to have been a 'very natural mix of all' visitor groups' (Neil Watt), including those interested in going to see the exhibition as well as families, community groups and day trippers. Some of the visitor comments included:

- **'Specifically went to see the 'Faces of Change' exhibition which was well presented and guided and very informative.'**
- **'Specifically interested in the suffrage exhibition. Enjoyed it. Staff were helpful expanding knowledge of the suffrage movement'.**
- **'... the material presented was well balanced and informative; both physically and politically.'**
- **'We really enjoyed the 'Faces of Change' exhibition. The guides were excellent at talking to the children giving my daughter and I a chance to look at it.'**
- **'The 100 years of women's suffrage exhibition was excellent.'**
- **'I learnt that they came from all levels of society and I discovered there were not only suffragettes but also suffragists and I learnt the difference between the two... It's a battle that's still being fought to this day to ensure women have the same rights as men.'**

The main benefit of the exhibition was described by Neil Watt as a providing an opportunity for:

Real curatorial drive to create an offer for the public, and a theme in which to rediscover the house and collection. The feeling that we were working in a meaningful way with other museum and gallery spaces.

He felt that in partnership with the National Portrait Gallery they had succeeded in delivering an ambitious and transformative programme that allowed the property to achieve new ways of working for both parties involved. Neil continued that despite working with a new organisation, there was a real sense of property unity throughout the exhibition and its development: 'everyone got behind the theme and exhibition from tea room, shop and garden to the house'. He added that a significant benefit was the knowledge and skills transfer which came from the unity of the house teams for the exhibition. The exhibition, therefore, benefitted staff members and volunteers by increasing opportunities for teambuilding, professional development and capacity building, which was a specific aim for the Partnership Programme.

Key findings from evaluation of 'Faces of Change: Votes for Women' at Mount Stewart

The key findings from the evaluations showed that there were numerous benefits to site, staff and volunteers at Mount Stewart, not only in the increased visitor numbers and visitor satisfaction but the new sense of unity at the property and their confidence in their abilities. Visitors were positively benefited by this strong, emotionally and thought-provoking exhibition which was reflected in the online visitor survey scores.

Fig. 16

Key Findings

Evaluations of 'Faces of Change' at Mount Stewart

- **Increase in visitor satisfaction and emotional impact scores**
- **Increase in visitor numbers**
- **Lesson learned: the Mount Stewart team must be brave and maintain new confidence when planning future projects and partnerships**

When discussing if the property would consider future partnerships, Neil Watt confirmed that Mount Stewart would definitely want a repeat experience given the numerous benefits. He explained that the programming was '*completely innovative! Completely Stretching! But so wonderful!*' and that all staff involved felt unified by the programming in a way that they had not experienced before which enabled them to reach out and embrace sections of the community they would not usually have considered working with.

Neil also commented on what an opportunity the exhibition had provided to use Mount Stewart's collections and spaces in a new way in conjunction with the National Portrait Gallery.

Neil believes that the Mount Stewart team to be an 'equal partner' to large organisations, like the National Portrait Gallery, in co-curating and co-creating exciting and large-scale exhibitions. He added that 'Faces of Change' shows how a temporary intervention can have huge impact and that the work can be meaningful and inclusive, if challenging. He stated that moving forward Mount Stewart needs to muster more bravery when implementing the National Public Programming and the 'intelligence and sensitivity' to use each theme as a point of discussion and debate to involve everyone, staff and visitors.

“It was a huge step away from how we usually do things – it doubled our winter opening hours, utilised our historic space differently, created opportunities to rediscover collections, there was opportunity for co-curation, it was outward looking and innovative and new. It unnerved many within the consultancy because it was new and seemed a bit risky – but the property thrived under the challenge.”

Conclusion: Women's Vote Centenary Fund Grant Scheme Projects

The Women's Vote Centenary Fund Grant Scheme helped support a wide range of participatory activities and events at three National Trust properties: The Workhouse, Killerton and Cragside. The overall aims for the funded projects were to **Educate**, **Participate** and **Celebrate** women's suffrage. All projects told a unique story of Suffrage at each property as well as feeding into the wider national story being explored through the Women and Power Programme.

The projects were designed to celebrate the centenary and increase people's awareness of the women's suffrage movements and understanding of democracy in the UK. All projects across the three sites achieved these aims and met all other requirements. Evaluation of the activities and events revealed the outputs achieved by the respective properties, which included:

- Participation and co-curation with diverse communities
- Target audiences reached
- Increased visitor numbers, both NT members and payers
- Development of creative ways of telling relevant stories
- Linking experiences of women in 1918 to current economic situations
- Increased engagement levels
- Stimulated conversations and debates
- Encouraged and inspired participation in civic life
- Increased dwell time
- Increased V.E and emotional impact scores
- Produced a series of legacy films

Visitors benefitted from experiencing creative and relevant activities, events and exhibitions that were able to **Move**, **Teach** and **Inspire**. Many visitors responded to surveys and wrote comment cards expressing the knowledge they had gained, the new perspectives they held and how the projects had emotionally impacted and motivated them to be more active regarding women's suffrage and other issues raised.

The funding enabled properties to stretch their practice by providing opportunities for staff and volunteers to work more closely with one another and explore new opportunities to engage with visitors. These teams were able to build upon their knowledge and research skills as well as increase their comfort levels and confidence in discussing difficult political issues with visitors, such as homelessness and inequality for women. Staff involved in the projects stated that it was beneficial to flex their 'creative legs and run' due to the funding they had received and the opportunities it had provided.

Practices were further stretched by co-creating and co-curating projects with local communities. These projects provided opportunities to work and strengthen relationships with regular partners and to forge new connections, particularly with underrepresented communities, like the women and young people from the Newark Emmaus Trust. This has resulted in a legacy of new collaborations on the horizon for co-curation with different community groups at all properties.

The benefits to the communities who participated in the creation of the projects were that it offered them a platform and a voice to tell their story, alter visitor perceptions and showcase their talents. A key aim of the Grant Scheme was to 'complement and focus on the voice of engagement of underrepresented groups in 1918 and today'. The projects at The Workhouse, in collaboration with the Newark Emmaus Trust, and Cragside's involvement with women in the STEAM sector fitted this brief very effectively. These two projects were particularly innovative in their approach to alter perceptions on underrepresented groups; specifically, in the case of the NET, whose participation with The Workhouse helped educate visitors on how being a young, homeless and single parent has affected women for the past 100 years through conversation. The interaction was simple yet effective in communicating the stories of different women through time and gender and class inequality, past and present, to a wider audience. It fuelled the debate of what can be done about female homelessness today through giving these women a voice which they did not have before 1918 (and even after for some women). The exhibition created by female student innovators who showcased their capabilities at Cragside, was also a poignant case. This project was positively impactful on the students, staff and visitors alike as shown in the evaluative data collected and discussed in this report. It was empowering and inspiring for women and also encouraged the conversation of female representation and equality in STEAM industry careers today by learning about STEAM women of the past.

Community and visitor participation in a story that is still relevant today undoubtedly helped achieve Centenary Fund's aim to encourage and inspire visitor involvement in current politics and civic life. Other influential key factors included staff and volunteer willingness and eagerness to be part of the Women and Power programme. Staff capacity may have been limited in certain areas, but it is evident they thrived in telling these histories. Each interviewee stressed the confidence growth of staff and volunteers in their capabilities from public reception.

Overall, the properties exceeded in the participatory practice and co-curation objectives. The extent of the participation and co-curation deeply strengthened the impact of the projects. The main difference, compared to other non-participatory projects at the properties, was that they provided a chance for staff, co-curators and visitors to share *ownership* of the properties' stories and histories, allowing them to become part of that history. Bloom's taxonomy identifies three domains of educational activity: **Cognitive** (knowledge), **Affective** (emotional growth) and **Psychomotor** (physical/manual skills) (Bloom, Engelhart, Furst, Hill, Krathwohl:1956). The participatory projects at the properties ticked all three domains by being physically interactive in an educational process of an affective story like the fight for women's suffrage and gender equality.

All properties expressed a desire to receive similar funding in the future for the opportunity to create high-quality participatory-based projects, as the impact of all projects on the various parties involved has been overall very positive. Each site has taken away many lessons that have been learnt throughout the process which were discussed in the individual evaluations and some were highlighted as Key Findings. These have been shaped into recommendations that will aid and inform practice moving forward. These recommendations should be considered and implemented; if possible, if/when future funding is made available for large-scale and collaborative projects such as these.

A key aim of the Grant Scheme was to 'complement and focus on the voice of engagement of underrepresented groups in 1918 and today'. The projects at The Workhouse, in collaboration with the Newark Emmaus Trust, and Cragside's involvement with women in the STEAM sector fitted this brief very effectively.

*Bloom, B.S. (Ed.), Engelhart, M.D., Furst, E.J., Hill, W.H. and Krathwohl, D.R (1956) *Taxonomy of Educational Objectives Handbook 1: The Cognitive Domain*. New York: David McKay Co. Inc.

Recommendations to further practice:

- **Longer lead-in time to build new relationships with co-curators and to conduct sufficient research in preparation**
- **Create an administrative or curatorial role to co-ordinate and facilitate discussion and action between all parties and reduce the workload of team members who felt over-stretched and had to neglect their 'everyday work'**
- **Detailed installation and maintenance considerations agreed early on regarding the collections from outside bodies like the National Portrait Gallery**
- **More sharing sessions with staff, volunteers and participants to reduce confusion, increase interest and ensure clarity on everyone's role and responsibility**
- **Access to more resources, such as time and staff for consultative, curatorial and evaluative processes as well as for community engagement**
- **Build in time for evaluations and set aside funding for external evaluation**

When considering future opportunities, the direct response to a national anniversary must be recognised as an important tool, by way of reflecting current debates, events, and conflicts to visitors. This partnership exhibition offered the chance for people to better understand the fight for suffrage, past and present, how it related to them and the chance to carry on the fight for equality today and for the future. I believe that theme and content in future projects and collaborations should be similarly relevant to current issues and resonate and reflect society's want of tackling them individually and in unity.

The overarching impact and effect of these projects are inspiring visitors to view a well-known story in more depth, to change common perceptions and to become more active in their own history-making. This could influence the National Trust's approach and ethos moving forward by instilling the confidence in on-site capabilities to navigate large-scale funding opportunities in collaboration with multiple communities as part of a wider national programme.

Overall, the reach of these projects was substantial in connecting past and present stories of suffrage at a site specific and national level for a diverse range of audiences. The experiences, though not without challenges, were successful in meeting both the aims of the Women's Vote Centenary Fund Grant Scheme and those of the individual properties involved. There have been numerous legacies created from these funded projects that will live on, including the...

- Legacy films at each site by Ben Wigley's
- Stories that will now be told permanently throughout the properties
- Research from staff, volunteers and outside academics
- New and stronger relationships with local communities and groups
- Increased confidence of the teams involved
- Learnings discovered through specific evaluations
- Experiences of all who participated in the projects
- Future actions of people inspired by the projects

The overarching impact and effect of these projects are inspiring visitors to view a well-known story in more depth, to change common perceptions and to become more active in their own history-making.

Conclusion: 'Faces of Change: Votes for Women' Partnership Programme

The 'Faces of Change: Votes for Women' Partnership Programme between the National Trust and National Portrait Gallery, London, delivered an exhibition to commemorate women's suffrage and was tailor-made to the individual stories of at three National Trust properties: The Workhouse, Killerton and Mount Stewart. This Partnership Programme, as with the Centenary Funded events and activities, provided a stage where staff, volunteers and visitors were able to explore important issues, like domestic violence and how they relate to current day issues. Each property provided historical content through the people that lived and worked there. This placed the 'Faces of Change: Votes for Women' exhibition not just physically within the sites but historically. By building the site-specific histories into the umbrella of the national story, these stories were able to go beyond the temporary exhibition, becoming continually informative approaches that can still be seen today and in the future for everyone, forever.

Some of the most innovative areas of work within the 'Faces of Change' exhibition were the links between the national story and the political efforts of the opposing Acland women, whose portraits were part of the exhibition. Eileen Dillon, at Killerton, spoke in her interview of the recognition of needing to marry the 'Faces of Change' exhibition with Killerton's story. She had visited 'Faces of Change' at The Workhouse prior to its installation at Killerton and had learnt of some minor visitor comments regarding the lack of connection between The Workhouse and the exhibition. She endeavoured to 'blend' the exhibition into Killerton's house-wide story of women's suffrage which proved highly successful. This experience offers a key learning of understanding a project's place in the wider stories of properties involved.

That all the properties would be willing, and strongly desire, to replicate the experience and host a similar event shows the positive impact of the programme on the individual sites, their teams and visitors.

Moving forward, and taking these learnings into consideration, future partner exhibitions like 'Faces of Change' must maintain strong links to the individual sites when telling a story. Each site in this Partnership told a different story from the fight for women's right to vote which synced well with the collections of both the individual sites and the National Portrait Gallery. There is clear evidence of the different views of suffrage at the properties that housed 'Faces of Change'. The data so far has proven that to continue this change, future partnerships must be encouraged from the impacts already seen. This adds to the challenge of encompassing the Public Programming themes into long term approaches at National Trust properties to better connect its places and people in history to current day issues. A challenge it may be, particularly regarding re-interpretation of past projects but ultimately necessary to stay relevant to an ever-expanding visitor pool and to similarly acknowledge the legacy left by researchers who worked diligently on the projects.

The properties involved in 'Faces of Change' Partnership Programme had not been involved in a partnership with a large outside museum or gallery before and was therefore uncharted territory for them. This meant that throughout the exhibition and the evaluation process, many lessons have been learnt and some have been highlighted as key findings throughout this report. The principal fact remains that all the properties would be willing, and strongly desire, to replicate the experience and host a similar event shows the positive impact of the programme on the individual sites, their teams and visitors.

This exhibition was a completely different model of activity that all properties had experienced. It told a national story with specific elements to each property that would not have been possible without the collection and curatorship of the National Portrait Gallery. Equally, NPG could not have told this story without the aid of the Trust properties and their collections to house the stories in more detailed contexts to educate visitors.

This indicates the success in the Partnership aims and objectives to:

- Initiate and deliver an ambitious and transformative programme of activity, that will achieve new ways of working for both partners
- Create new and different models of activity that combines the rich cultural resources of both partners, in order to share important and relevant stories that neither could tell on their own
- Amplify the contribution two national bodies make to everyone's understanding of heritage, with collections and properties better known.

Each property carried out their own evaluations of the exhibition and the partnership, as well as the evaluative interviews conducted for this report. The purpose of the evaluations was to fulfil the Partnership aim to 'evidence success and suggest priorities for the next phase of Partnership development'. The data combined have provided some of the following key findings below, some of which evidence the achievement of other Partnership aims and objectives which have been stated underneath.

Key Findings

across all three NT properties involved in 'Faces of Change':

- **New-found staff and volunteer confidence and unity in planning projects and managing partnerships**
- **Increased visitor satisfaction and emotional impact scores**
 - ✓ **Offer inspiring and emotionally rewarding activity that brings together portraiture and place, connecting people to history in new ways**
- **Increased dwell time in the properties**
- **People visiting specifically for the exhibition and Women and Power activities**
 - ✓ **Achieve significant profile for the overall programme of activities through a national and collective communications and marketing campaign**
- **Using space and collections in different ways**
- **Enhanced visitor knowledge and understanding**
 - ✓ **Ensure a legacy of greater understanding and curiosity in the significance of history to contemporary society and the impact of active citizenship**
- **Increased visitor numbers and target audiences reached and engaged with through the programme, including existing audiences, new members, visitors from diverse socio-economic backgrounds and local communities in the vicinity**
 - ✓ **Develop programmes of activity that will enable life changing conversations with visitors, families, members, local communities and those who have been hard to reach owing to economic, social or cultural factors**
- **High percentage of visitors wanting to re-visit the sites and were inspired to visit the National Portrait Gallery**
- **Enhanced knowledge and skills transfer and improved research practice among staff and volunteers, and**
- **Raised expectations of staff capability and their embrace of change**
 - ✓ **Increase the opportunities for professional development and capacity building, for staff and volunteers, to benefit future working.**

The key findings show that the Partnership Programme was immensely successful in achieving its aims and revealed lessons to be learnt to ensure future partnerships are equally, if not more, fruitful.

A significant key learning from this report relates to the evaluation of projects like 'Faces of Change'. The recommendations would be to have a singular format for future evaluations. Similar to the properties that received Women's Vote Centenary Fund Grant Scheme funding, all three properties involved in the 'Faces of Change' exhibition undertook their own evaluations as part of the project analysis. Each evaluation was established differently regarding method, content and timescale. Had all properties conducted their own evaluations within the framework of agreed measures, not only would there have been more data to analyse, deepening understanding of impact, but the results would have offered better comparisons of data. The data would then be comparable not just to the visitor statistics from the previous year, but in relation to evaluations of other sites involved to show the full extent of the exhibition's overall reach and impact. By pre-planning evaluations templates could also be tailored to answer more specific evaluative questions (site-specific or programme-related) concerning the programme's overall aims and objectives.

There are elements of this evaluative work that can inform practice moving forward. One is the need to be consistent in measuring against objectives in similar projects. An overarching approach to measuring outcomes, impact and achievements of aims and objectives will ensure that evaluations remain consistent and comparable throughout. It would also aid and reduce the timescale of analysis by minimalizing the variety of analytical approaches required to efficiently report results. I strongly believe that had an evaluation template been designed, scheduled and implemented at each property by an outside specialist evaluator or team, the results detailing the impact of this partnership would have been much more beneficial. It was difficult to collate the numerous pieces of data, each varying in detail and depth, to determine the impact, reach and success of the partnership to its fullest potential. For example, Killerton had much more data in comparison to the other properties that housed 'Faces of Change' or received Centenary Grant funding. This was due to having HLF funding for an outside evaluator to collect the necessary data. Each property explained the lack of time and funding (and even skillset) to facilitate the necessary evaluations themselves to assess the processes of the partnership and the outcomes effectively.

A template for future partnership programmes detailing methods of data collection, would aid staff members to be clearer in their roles concerning collecting different types of data and its importance in measuring the necessary outcomes. It would enable a longer timeframe to pre-plan and build in the evaluations and potentially employ outside assistance. In turn, better organisation of timescales could open up more opportunities for co-curation and co-creation which all properties expressed having not been able to do more extensively throughout this programme, particularly with new community groups. Steps have already been taken, in the form of wash up meetings between NT and NPG, to understand and improve on the ways of working within the project to improve delivery and learn lessons to inform future years of partnership.

The legacies for the National Trust and National Portrait Gallery Partnership Programme are their strengthened relationship and the learnings they can take away to benefit future partnerships. The overarching impact and legacy of this National Partnership Programme for the National Trust properties is confidence. The confidence in staff abilities to partner and co-curate with a prestigious institution as the National Portrait Gallery, the confidence to achieve the aims and objectives and the confidence to transform and utilise property space into something extraordinary. Ultimately, this new-found confidence and skills in co-curation will influence the National Trust's approach and ethos going forward by using those skills to co-produce impactful exhibitions and programmes in the future.

Data Reference Sources

The Workhouse:

- Interview questions conducted over the phone and via email designed by Catherine Goddard and answered by Jan Overfield Shaw, Creative and Community Programme Officer at The Workhouse
- Visitor Survey
- Volunteer observations of 'Faces of Change' activity
- Internal visitor survey for 'Faces of Change' exhibition by placement MA Birmingham University student
- Daily Visitor Reports for May-September 2018

Killerton:

- Interview questions conducted over the phone and via email designed by Catherine Goddard and answered by Eileen Dillon, Learning Officer at Killerton
- Visitor Experience Officer, funded by the Women's Vote Centenary Fund Grant Scheme, who collected data for those particular projects
- Heritage Lottery Funded Evaluator for participation projects linked to Women and Power programme
- Visitor comment cards
- Emotion impact scores
- Visitor and membership statistics
- Twitter posts from visitors who had regarding the Soapbox Dramas and 'Faces of Change' exhibition

Cragside:

- Interview questions conducted over the phone and via email designed by Catherine Goddard and answered by Laura Knowles, Visitor Experience Manager at Cragside
- Bespoke visitor survey
- Trip Advisor comments by visitors to Cragside

Mount Stewart:

- Interview questions conducted over the phone and via email designed by Catherine Goddard and answered by Neil Watt, House and Collection Manager at Mount Stewart
- November and December Service and Emotional Connection Scores
- Visitor and membership numbers
- Visitor feedback comments
- Women and Power NPG Mount Stewart Feedback Session notes

Appendix

Breakdown of all visitors, National Trust members and non-members who participated in the 'Faces of Change' exhibition survey at The Workhouse

	Number.	230	170	60
Table - %		All	NT members	Non-NT Members
Knew about the exhibition and it was the reason for my visit.	Exh reason for visit	24.3	23.5	26.7
Did you find the exhibition interesting? If yes, was there a piece that you found particularly interesting?	Enjoyed NPG Exhibition.	93.0	94.1	90.0
Was there anything you didn't like about the exhibition?	Anything didn't like	6.1	5.9	6.7
Do you feel that your knowledge of the suffrage movement has been enhanced by your visit?	Knowledge Enhanced	78.3	78.8	76.7
Do you think it is positive that the National Trust is engaging with political issues?	NT & political Issues	75.7	80.0	63.3
Has the exhibition made you think about suffrage in a different way?	Think differently	38.3	37.6	40.0
Do you feel encouraged by the exhibition to change your behaviour, e.g. to become more politically engaged? If yes, how?	Motivated to action	16.5	20.0	6.7
Do you feel that the exhibition is relevant to The Workhouse and its history?	Relevant Workhouse	75.7	80.0	63.3
Would you return to The Workhouse?	Return Workhouse	87.0	87.1	86.7
Are you now more likely to visit the National Portrait Gallery?	Visit NPG	46.1	47.1	43.3

Percentage results for visitor scores for the House at Mount Stewart in categories: Warm and Friendly; Relaxed and Informal; Exceeds Expectations; Emotional Impact; and Overall Service. Taken from Mount Stewart's online Visitor Survey (number of respondents per category shown) for November and December 2017 and 2018 and target percentages for both years.

November	2018	2017	Target
Warm and Friendly score	68% (47 respondents)	55% (33 respondents)	69%
Relaxed and Informal score	58% (48 respondents)	52% (33 respondents)	55%
Exceeds Expectation score	39% (85 respondents)	32% (33 respondents)	33%
Emotional Impact score	25% (72 respondents)	19% (36 respondents)	29%
Overall Service score	70% (82 respondents)	55% (40 respondents)	70%

December	2018	2017	Target
Warm and Friendly score	96% (24 respondents)	69% (36 respondents)	69%
Relaxed and Informal score	83% (24 respondents)	56% (36 respondents)	55%
Exceeds Expectation score	43% (42 respondents)	47% (51 respondents)	33%
Emotional Impact score	39% (33 respondents)	28% (39 respondents)	29%
Overall Service score	73% (40 respondents)	69% (51 respondents)	70%

Glossary of terms

- NT – National Trust
- NPG – National Portrait Gallery
- NPP – National Partnership Programme (between the National Trust and National Portrait Gallery)
- 'Faces of Change' – 'Faces of Change: Votes for Women' exhibition
- Centenary Fund(ed) – Women's Vote Centenary Grants Scheme
- NET – Newark Emmaus Trust
- HLF – Heritage Lottery Fund

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