

# Lowestoft Town Hall:

## RIBA STAGE 3 REPORT

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May 2023  
5788



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The background image shows a large, multi-story brick building with a prominent clock tower. The clock tower has two visible clock faces. Below the tower, there are several arched windows. To the right, a tall flagpole with an American flag is visible. The building's facade is made of red brick, and the overall scene is captured in a slightly desaturated, historical style. Overlaid on the image are three large, semi-transparent circular shapes in shades of pink, teal, and orange.

# Section 1

## Executive Summary



# Executive Summary

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**With a bold, undulating design evoking waves running through all of the public spaces within the Town Hall, and with clear signposting to the many heritage venues in the area, visitors will unmistakably feel a 'sense of place' while in the building.**

The 'place' is Lowestoft, which has a rich and significant history situated as it is at the most easterly edge of the UK. It can boast many superlatives, such as being - in relation to its size of population - one of the most bombed urban areas in the UK during the Second World War and where one of the biggest hauls of herring has ever been recorded. It was the location for the renowned 18th century Lowestoft Porcelain Factory, the headquarters of the National Naval Patrol Service, and Cefas, the origins of which can be traced to back to a small fishing laboratory back in 1902, and is now a world leader in marine science and technology. It is also the site of the dramatic Dutch

Wars played out at sea just off Lowestoft's coastline, and home to the famous Lowestoft Witch Trial, which went on to directly impact the Salam Witch Trials in colonial Massachusetts. One of the UK's most central figures in 20th century classical music, Benjamin Britten, was born in Lowestoft and spent his formative years in the town.

Capturing these and many other vivid stories of Lowestoft's heritage, in ways that will engage the project's target and core audiences, is the enjoyable challenge that this report seeks to meet. To succeed in this challenge, various consultative activities have taken place. Section 2 of this report describes how a series of workshops with target audiences and project stakeholders - the full details of which can be found in the report's Appendix - has ascertained a clear content framework which organises the key heritage of Lowestoft in themes and an overarching concept - 'Shifting Sands' - that will resonate with all visitors. These themes have since been developed to include topics, informed by further workshops with target audiences and by the ongoing and invaluable involvement of local heritage experts.

The interpretation approach in the Heritage Gallery - the tone of voice, interactivity, use of digital, etc. - was also established through the initial tranche of workshops. The result is a space that is informal, hands-on and family friendly, but which also allows visitors to access deeper layers of content and moments of reflection. Throughout the space, visitors will be signposted to the many other heritage venues in Lowestoft to find out more about particular subjects and stories.

Opportunities for exciting objects and ephemera to illustrate the stories of Lowestoft's heritage are manifold. The Town Hall itself is a significant representation of Lowestoft's built heritage, and of its immediate surroundings - the historic High Street. The building is naturally the perfect space to accommodate this story, which also demonstrates the growth of the town over time, and which will be showcased throughout the public spaces.


There is a dedicated space in the centre of the Heritage Gallery where a diverse range of voices can be represented through high quality displays curated by different community groups. In addition, gallery visitors will be invited to share their views in response to thought-provoking questions. The Heritage Gallery will therefore be a democratic space, where the content on display is there to prompt curiosity and engagement, rather than to didactically impart knowledge.

This is a RIBA Stage 3 report, which lays out the principles of design, content and approach. It builds on the previously issued RIBA Stage 2 report, and has been developed with input from more consultations with target audiences and feedback from project stakeholders. There are now proposed topics against each of the sub-themes, the design of the gallery space, and of the areas accommodating interpretation within the Town Hall, has been considerably developed, and there is also now a more informed and agreed list of objects and ephemera that has been committed in principle through discussions with the partner heritage venues across Lowestoft.

Underlying these developments is the intention that this report provides a solid basis in communicating the ultimate visitor experience to the Town Hall's public spaces, and that it serves to meet the project's aim, to 'create a compelling and innovative heritage hub... that appeals to a wide section of the local community and visitors alike, and supports the heritage museum community across the town.'

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Note: At time of writing, the name of the gallery is still under consideration. It has been referred to as the 'Heritage Gallery' throughout this report as a placeholder title.

The background image shows a large, multi-story brick building with a prominent clock tower on the left side. The clock tower has two visible clock faces. To the right of the clock tower, there is a tall flagpole with a flag flying. The building has several windows, some with decorative arches. The text "TOWN HALL" is visible above one of the entrances. The image is overlaid with semi-transparent colored shapes: a large pink circle on the left, a teal circle in the center, and a large orange circle on the right.

# Section 2

Interpretation Content  
Framework & Approach

# Interpretation Content Framework & Approach

## 2.1 CONTENT FRAMEWORK

The purpose of a content framework is to provide a structure for visitors as they encounter the content in the gallery, as opposed to the subjects being presented nonthematically.

It helps to order and make sense of the significant amounts of information that visitors will be receiving, which will include multi-sensory and hands-on means as well as traditional interpretation mechanisms such as collections and panel/label text. It provides a context for all content presented, and at the very least, communicates to visitors that Lowestoft's rich heritage comprises the four main themes presented. Additionally, if interpreted in ways that are relevant to visitors' own experiences, the subjects, stories and people included within each theme might also be enjoyed and retained in a single visit.

The 'Overarching concept' in this context describes an overarching theme into which the further themes can be incorporated. The further themes themselves include topics that fit within the wider context. Theoretically, the smallest label which relates a particular topic, which in turn relates to a theme, should still be able to refer to the overarching concept. In this way, and if the process and execution is well done and robust, there is a clarity in content that will be at work within the gallery which may not necessarily need to be explicit.

The effectiveness in conveying the heritage to visitors lies more in how the content is arranged; how it flows from overarching concept, to theme, to sub-theme, and to topic, which then incorporates stories and people, and which may be further supported by objects and/or ephemera.

In January 2023, workshops were held with project stakeholders and 63 individuals representing the project's target audiences to inform the Interpretation Content Framework (page 7), and build on the themes located in the Outline Interpretation Plan (MossKing Associates Limited 2021). The process proved particularly helpful in understanding which themes and approaches did and did not engage potential visitors. Details outlining the process undertaken and the constituents' responses can be found in this report's Appendix.

The overarching concept, main themes and sub-themes summarised in the Content Framework in this section was developed as a result of the consultative process outlined above. It has since been developed as a result of additional consultations with stakeholders and representatives of the target audiences held on 20 March 2023. These sessions consisted of a focus group with eight older Lowestoft residents, a meeting with the Heritage Focus Group, and in-depth discussions with four members of the Most Easterly Community Group. The emphasis of these three sessions was to gather more details about the sub-themes that were established in the first phase of consultation (for RIBA 2), whether these consisted of memories, additional

factual information or subject areas, or to ascertain which sub-themes excited the most interest and engagement. The data collected at the sessions, and through subsequent email correspondence with knowledgeable individuals, has further informed the topics that are included in this report, sitting under each of the sub-themes.

Since the production of the RIBA Stage 2 report, there has been further research carried out on potential objects and ephemera available to help tell the stories. Some of these proposed objects and ephemera are listed on page 7, and are subject to change/their availability.

### 2.1.1 OVERARCHING CONCEPT: SHIFTING SANDS

#### KEY MESSAGE

Lowestoft is a town that has always lived on the edge. Its most easterly, coastal location and topography has resulted in a constant state of transition. It is a town of changing fortunes, dramatic ups and cataclysmic downs, and literally at the mercy of the elements and environmental changes. What dramatic events have shaped Lowestoft's past and present, and what's in store for its future?



# Interpretation Content Framework & Approach

## 2.1.2 SUPPORTING THEMES

The following themes, the subjects and stories that sit within them, and the potential objects and ephemera, will be further developed as the project progresses through the RIBA stages.

It should be noted that while content-rich, these themes and topics will be presented through accessible and engaging approaches. Please refer to section 2.3.2 below for details.

### I. Changing fortunes

#### Sub-themes and topics

##### **Taming the coastal landscape**

- A natural location for trade/communications/way in to the British Isles. Most easterly point in the British Isles. New community from 1300-1350.
- Innovative ways in the time of Henry VIII to continue to enable sheltered anchorage
- Lowestoft vs Great Yarmouth
  - the historic relationship
- Coastal erosion and Coastal Partnership East

##### **The development of a town, including the growth of the High Street and the Town Hall**

- Early human activity: Pakefield Man / Early humans; Doggerland
- A coastal melting pot: Viking community; a melting pot from 1400s onwards (proximity to Europe)
  - A planned medieval settlement: the move to the clifftops
  - Snapshot: 1660s: Witch Trials, Intense maritime activity, Dutch Wars, Great Fire of London, Great Yarmouth attempting to suppress trade (port in own right in 1679); prosperity; the continuing development of Old Town High Street

##### **19th boom (including Peto, the harbour and the railway)**

- Peto and his impact: railways, harbour = jobs/industry/seaside resort
- Snapshot: 1850s: Landscaping (parks); the town flourishes, The Town Hall; Society life (gentry/independent thinkers/social elite/artists including Richenda Cunningham - d.1855)

##### **Industry**

- Nimble fingers: net-mending [Beatsters]
  - Harrods nets (still going); Lowestoft porcelain; herring gutting (60 a minute); paint-brush manufacture - Crown Brush works (still going); Bally shoes; Pye/Sanyo TV soldering
- Food and drink: Maconochies; Cooperative Wholesale Society; Bird's Eye (still going) breweries (Morse's and

Youngman & Preston Breweries fish and ice)

- Boats and buses: shipbuilding (Richards); Eastern Coachworks
- Energy supply: Oil, gas and wind
- Fishing: CEFAS

##### **The recent 30 year-long economic downturn**

- What caused the decline in the fishing industry?
- The loss of manufacturing: A national story

##### **New developments/What's next?**

- Renewables/fuelling our future/environmental impacts
- An active port/future developments
- One of the largest flood defences in the UK
- The Gull Wing – an iconic and important bridge for Lowestoft
- Creative developments (cultural quarter, including the Marina Theatre redevelopment; heritage quarter; First Light festival)
- Science & Innovation (CEFAS)

##### **Potential objects/ephemera to support stories**

- Neolithic axe and flint scrapers- CR240
- Detailed map from a Manor survey carried out in 1618 showing each individual building. Victorian photographs
  - Philip Mummery
- Heritage Action Zone teacher

- resource: 10 x films each 8-10 minutes long focusing on the building in the High Street, potentially shown in turn on monthly rotation. <https://youtube.com/playlist?list=PLCpbV6eX7lt62o3FgCQbXDn4C4ISDgPsZF>  
Lowestoft Living Archive - YouTube
- Right Up Your Street | Poetry People
  - Spread a Little Kirkleyness | Poetry People
  - All in a Days Work- Video poem- Poetry People
  - Pearls from The Grit: A Celebration of the Touring Show - YouTube
  - Richenda Cunningham: Town Hall collection. Pencil drawings of the churches are in LTC collection.
  - Terracotta bust of Peto- LTC CR227
  - 18th century Lowestoft Porcelain – Town Hall collection and/or Lowestoft Museum.
  - Items produced by Lowestoft industries – various
  - WP162 A limited edition print (38/250) of a ship and gas rig by K. Shackleton (LTC)
  - WP163 A limited edition print of a ship and gas rig by K. Shackleton (LTC)
  - D Smith 20th century black and white prints of harbour, net and tanning loft etc. WP164-WP167 & WP170-WP173A & WP176, WP177
  - Cooperative archive images
  - Lowestoft Museum- Eastern Coach works photo albumn, Richards ship yard, Bally Shoes, Pye TV factory. Some collection items but mainly 2D.
  - Jack Rose photographic archive- Dean Parkin

# Interpretation Content Framework & Approach

- Contemporary cultural archive (community-made films on AV)
- Ephemera related to the state-of-the-art CEFAS building and its laboratories/research
- Scores activity map and history sheet
- The Ness interactive map

## II. Stories from the sea

### Sub-themes and topics

#### Maritime history

- Hovelling – the oldest maritime ‘trade’
- Battles at sea: The Dutch wars
- The role of women (1600s - late 1700s)

#### World War I

- Battles and bombs: 4 x attacks; mass exodus of 1916 (VC Claude Charles Castleton)
- Fishermen go to war (and for WWII): Wooden minesweepers (VC Skipper Thomas Crisp)
- Working women

#### World War II

- Heavy bombardment and its impact
- Kindertransport

#### Naval events/patrol

- Saving lives (Oldest lifeboat station; Frances Ann – lifeboat; Dunkirk)
- 66,000 men: The men who served in the Royal Naval Patrol Service, of which 14,500 were killed, 2,385 of which whose bodies were never recovered.
- Women at war: The Wrens

#### The fishing industry

- ‘Hit by the smell of fish’ - identify of Lowestoft as a centre of the fishing industry
- The people behind the fish: Scots Fisher Girls, Fisher boys, Lumpers, Beatsters, fishermen, boat-building, coopers, etc.
- Different fish - white fish v herring trade

#### Excelsior (Excelsior Trust)

- What is a Lowestoft fishing smack?
- Living history: 1921 to the present day

#### Potential objects/ephemera to support stories

- Cannon balls
- New 52-LTC-Medals: Five medals commemorating The Ally Victory in the Great War
- Wren’s uniform (RNPS Museum)
- The Local Fishing Industry, c. 1910-60: Tape recordings made 1976-83 East Anglian film archive- East Anglian holiday 1954-<https://eafa.org.uk/work/?id=1372>
- Model of Excelsior
- Film footage and photos relating to Excelsior.

- Gas mask (RNPS Museum)
- CR225-4 A framed Gallantry Award Certificate to Skipper Crisp
- New 14 LTC A framed photograph of Sgt. Claud Castleton V.CLTC picture collection contains oil and watercolour paintings of maritime scenes from late 1880s (George Burwood) to early 1900s (J Gregory) may wish to digitise some of these.

## III. Leisure and entertainment

### Sub-themes and topics

#### Seaside holidaying /entertainment

- A Georgian spa resort
- A destination for the Victorian elite
- ‘A trifle from Lowestoft’: Day trippers come to Lowestoft - and still do
- Childhood memories

#### Sport

- Football: A tradition of the town (LTFC, Industries’ clubs); 1982 Winner of the Women’s League cup
- Water sports: Sailing; the World power boat championships; swimming
- People to be proud of: Terry Butcher; Anthony Ogogo (boxer & wrestler); the Women’s League players; Charley Davison (Olympic medallist boxer)

#### Pop music

- A vibrant touring music scene - mirrored national scene: Jazz, Beat music, psychedelic scene; big names; main venues; memories
- The Darkness
- John Ward, Congress, and folk and roots music in Lowestoft
- Other Lowestoft greats: bands that supported national acts.

#### Benjamin Britten

- The most significant Lowestoft local: where Britten was born, lived, and went to school; & music references

#### Theatres, cinemas and other entertainment

- A literary trailblazer: Thomas Nashe (1567 – 1601) – Elizabethan playwright, poet, satirist and pamphleteer.
- A visual tradition: renowned artists from Lowestoft include Richard Powles; Richenda Cunningham; George Burwood; David Smith; Jeffery Camp; John Reay; and Mark Burrell
- Time to relax: new leisure time for ordinary working people from the late Victorian period resulted in a proliferation of theatres and then cinemas
- Show time!: Lowestoft’s cinemas, theatres and festivals

#### Potential objects/ephemera to support stories

- John Reay - local 20th century artist REAY OF LIGHT DETAILS AND NEWS (anotheranglestudio.co.uk) - Punch and Judy painting .



# Interpretation Content Framework & Approach

- Punch and Judy puppets: Bryan Clarke (Professor Jingles) retired Punch and Judy puppeteer still makes the puppets
- Odeon cinema items- Lowestoft Museum
- WP097 & WP098- Pencil drawings of Kirley, Pakefield church. R Cunningham
- Signed drum skin from a performance at the Sparrows nest theatre (Leo Whisstock)
- CR195 A signed poster for The Darkness LTC store
- F09 A photograph of RNSYC yacht race LTC store
- F10A photograph of Tuttlés' United Football Club 1908-09 LTC store
- New 11 A photograph of Lowestoft Pier c.1889 LTC store
- New 25 A limited edition picture entitled Entrance to the Pier, Lowestoft, printed by Rock & Co., London 11/200 LTC store
- WP036A A black and white photograph of Lowestoft beach from the pier LTC store
- WP041A A photograph of The Royal Hotel, 1900 LTC store
- WP058A A photograph of Lowestoft Town Football Club, 1910-1911 LTC store
- WP112 A print of Lowestoft the esplanade and South Pier by T. Hales LTC store
- WP128 An etching of The Esplanade by H.Trery LTC store
- WP129 A print of The Esplanade by H. Trery LTC store
- WP130 A lithograph of Lowestoft from Pakefield Cliff by H.Trery printed by Day and Son LTC store

- WP140 A lithograph of South Pier looking south by H. Trery LTC store
- WP141 South Pier looking East by H. Trery LTC store
- WP143 Two views entitled The Royal Hotel by H.Trery LTC store
- WP210 A photograph of a model yacht race LTC store
- WP213 A tinted etching of South Pier looking East by H. Trery LTC store

## IV. Traditions, superstitions and witchcraft

### Sub-themes and topics

#### *Maritime traditions and superstitions*

- Maritime traditions
- Fishermen's superstitions

#### *Superstitions that relate to North-east*

- Suffolk/South-east Norfolk
- Local superstitions
- Beware the devil

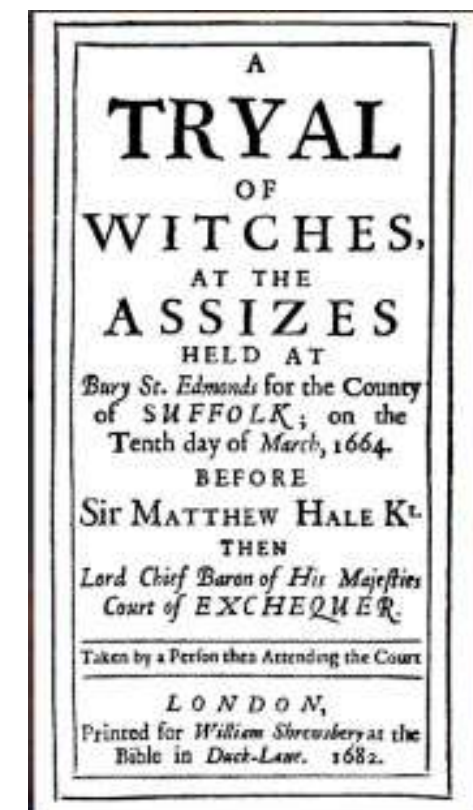
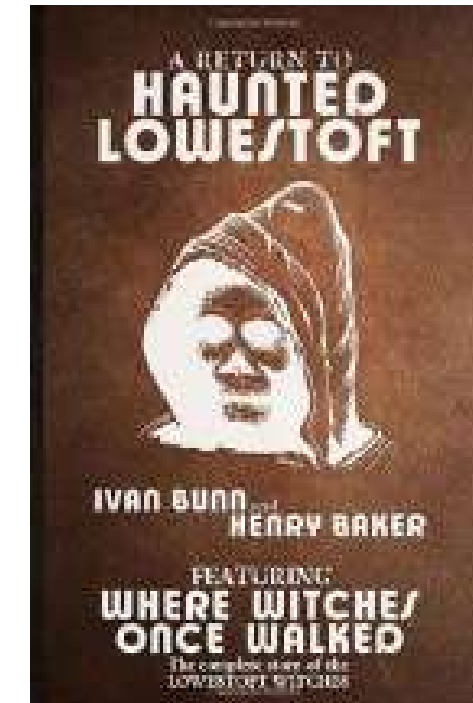
#### *Witchcraft and the Lowestoft Witch Trial*

- The Lowestoft Witch Trial (1662)
- It happened right here
- Legacy and impact
- Modern-day reflections

#### Potential objects/ephemera to support stories

- Photo of fisherman wearing the 'Eye of God' symbol (the 'all-seeing eye')
- Nautical figurehead (TBC)

- Preserved hawthorn ('Mother-die') accompanied by written or verbal account by Ivan Bunn
- An iron poker (to draw the Devil out of the chimney)
- 17th Bellarmine jug ('Witch bottles') and rusty iron piece – Original to be loaned by Ivan Bunn
- 17th Bellarmine jug replica or a complete original (TBC)
- Smashed egg shells (so that they can't be used by witches as boats and cause terrible storms at sea)
- Salt: to illustrate salt warding off the Devil
- Copy of the publication A Return to Haunted Lowestoft: Described as 'detailing the laundry list of local legends and eyewitness accounts of the strange phenomena. It also contains the full story of the darkest chapter in the town's history: The Trial of the Lowestoft Witches.'
- Facsimile of the original Witch Trial report – copy from Ivan Bunn
- Facsimiles of the original 14 official indictments (The National Archives)
- A pair of crude crutches as would have been used in the 17th century or a woodcut from the same period
- Portraits (copies) of three of the key men involved in the Lowestoft Witch Trial
- Ephemera related to the Salem Witch Trials which relate directly to the Lowestoft Witch Trial



# Interpretation Content Framework & Approach

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## 2.2 SECONDARY AREAS

### 2.2.1 SECONDARY AREAS WITH HERITAGE CONTENT WITH POTENTIAL COLLECTION ITEMS

The secondary areas which will hold content are as follows, with ideas as to what collection and heritage items these might accommodate:

- Circulation areas, to include:
  - model of Excelsior
  - a heritage timeline running the full length of the gallery's exterior wall;
  - community curated display area (see visual)
- Window spaces: two window spaces can be utilised for display once glazed in to become encased which can potentially accommodate the Mayoral mace, staff, chain and tricorne hat, which belonged to the Borough of Lowestoft
- Café: display of Lowestoft porcelain
- Safe door: interpretation panel explaining the significance of this item
- Main staircase: portraits and paintings, and potentially mayoral gowns with interpretation panel/labels
- Council chamber: portraits and paintings, and potentially mayoral gowns with interpretation panel/labels
- Bell tower: interpretation panel explaining the significance of this heritage
- Courtyard: accessible interactive play provocations and planting relating to Carlton Marshes

# Interpretation Content Framework & Approach

## 2.3 INTERPRETATION APPROACHES

### 2.3.1 SUMMARISED INTERPRETATION APPROACHES

The interpretation approach for the Town Hall displays was determined at a workshop in January 2023 with key project stakeholders.

The notes and detailed responses can be found in the Appendix to this report under sections 3.2 and 9, respectively. The summary below encapsulates the discussion and decisions made, and will go far in determining the visitor experience in the gallery space:

#### i. An informal 'tone of voice'

Word based communications for all visitors will be informal, direct, and will relate to human experiences. More detailed content will be more formal for those seeking an informed learning experience. In some instances, it will be considered whether words are needed at all.

#### ii. A blend of digital and analogue approaches

The gallery will offer a blend of digital and analogue approaches. Sometimes they could be combined. Inclusivity (all visitors can access the content) and accessibility (the content is clear and engaging) are leading factors to determine which approach is to be used. Digital approaches should be robust, and operationally easy to use, manage and maintain.

#### iii. Inclusive and plural content

Interpretation will be mindfully inclusive. It will include previously hidden heritage, including women's heritage and the stories that were previously less well-known. Content will tell the whole story, not just those who first appear to be the key players. We will look at whose voices are missing. Visitors' own personal reflections could be included.

#### iv. A blend of participative and reflective experiences

There will be more interactivity overall, but there will also be passive spaces and opportunities for quiet reflection. There is value in both. Sometimes interactivity will be integrated, sometimes separate. It will depend on the exhibit and the content.

#### v. Community voices and displays integrated in gallery space

The displays will integrate community voices and co-curated spaces. It will be a genuinely democratic space. Allocated areas will have rotating displays for different communities of interests to express themselves and to present content their way.

#### vi. Play-based and playful content

This is a heritage space, not a museum. Play and playful approaches will be presented and encouraged when appropriate to the content. These approaches will be used to provide engaging entry points into the heritage, particularly for new heritage visitors. As well as being playful, the tone will be warm and permissive.

#### vii. Opportunities for visitors to respond

Visitor responses may be collected to questions being asked mindfully in the gallery space, to help visitors feel connected to the content, and to other visitors. Answers will need to be monitored, and there could be a complementary online presence.

### 2.3.2 CLEAR AND ACCESSIBLE INTERPRETATION

Cross-cutting all the seven interpretation approaches summarised above will be clear and accessible interpretation. The inclusion of the content outlined under 2.1 above is rich and ambitious in scope and quantity, particularly in relation to the spaces available. This will be addressed through the following means:

- Where possible, visual imagery will be used in the spirit of a picture 'telling a thousand words'. These will be accompanied by clear titles or captions.
- Short quotes will be used to draw attention to a topic engagingly, representing as they do the people behind the heritage.
- Numerous hands-on and interactive opportunities suitable for all ages and abilities.
- Further information will be on labels and panels, and will be limited in word count in line with best practice.
- Detailed content can be easily accessed through one of the four digital consoles that are in the Heritage Gallery space, one for each of the four main themes. This content may be written, or presented

through oral histories, films, games, or further photographs.

- A timeline showing key moments in Lowestoft's rich history will be visual and engaging for all. This will be situated outside the gallery by way of introduction to the space, and to enable non-gallery visitors to the Town Hall to also access this content. It may also serve to draw those individuals into the gallery to explore the heritage further.
- Consultation has shown that the most resonant of all the sub-themes in the gallery are Industry; the Fishing industry; Seaside holidaying/entertainment; and The Lowestoft Witch Trial. These topics may therefore be allocated a commensurate allowance of space and interpretation.



# Interpretation Content Framework & Approach

## 2.3.3 Ensuring access for children and adults with special educational needs and disabilities (SEND)

Visitors who have physical and/or intellectual access needs form a cross-cutting audience for the project. Interpretation will be presented in the following ways accordingly:

- Physical access: Wheelchair users will be able to comfortably traverse the spaces within the gallery;
- The World War I immersive experience will be mindful of autistic and other neuro-diverse visitors who may be sensitive to noises and flashing lights;
- Tactile opportunities will be presented where possible and appropriate. Additional multi-sensory encounters, including smells, will cater for a wide audience with differing sensory needs and preferences.
- As mentioned above, visual interpretation will be a priority interpretation mechanism in the gallery. In addition, audio-visual interpretation and content will be available through the consoles at each of the gallery theme areas for visitors who for whatever reason may struggle to read text.
- Hands-on and interactive opportunities will be accessible for a wide range of ages and abilities.
- Considerations for additional needs will continue to be addressed as the designs progress through the RIBA stages.

Although outside of the scope of this report, it may be useful to note here that

parents of children with autism consulted in January 2023 all requested a 'quiet hour' in which they could bring their children to the Heritage Gallery. This is a programming decision that can be made by Lowestoft Town Council once the gallery is open to visitors.

## 2.4.2 FURTHER CONSIDERATIONS

### 2.4.2.1 Outline Interpretation Plan 2021

The Outline Interpretation Plan produced by MossKing Associates Limited in 2021 usefully defines 'engagement methods' through which the project's target audiences may be reached. Excerpts from that section in that report cited here refer specifically to the experience of gallery visitors, and help further to indicate the interpretation approach to be taken:

- Families and young people will be best engaged with multi-media displays, interpretation.
- The way different people learn and engage should be considered when devising interpretation, exhibitions or an activity, to ensure that a good range of different methods are provided. Visual learners will have a preference to see or observe things, including images, demonstrations, exhibitions and films. Auditory learners will prefer to absorb information through listening to sounds and others speak. Kinaesthetic learners will prefer to touch, feel and experience.

- For those who already have an interest in heritage, there will be an element of traditional interpretation. A significant proportion of the population now have smartphones, and many museums and galleries are also exploring using QR codes to link people to more detailed information about a topic or artefact. However, it is important to note that several local audience segments have very low ownership of smartphones so more detailed information would not be available to them via this channel. It may be appropriate to develop hard copies of detailed information.
- The digital cultural record will signpost people to websites with more detailed information (such as the Lowestoft Heritage Workshop Centre buildings history pages) and signpost to local museums where they can find out more about a particular theme.

### 2.4.2.2 Gallery as signposting mechanism to other heritage venues

The last point above refers to the idea of the Heritage gallery acting as a 'hub' or signposting mechanism for visitors who wish to explore a particular theme or subject that might feature more extensively at another venue within Lowestoft. It is therefore planned that the gallery will provide information about a range of heritage venues or sources of information in the vicinity. Visitors attention will be drawn to relevant displays and/or in the interpretation of an object or ephemera that relates to, or

has been loaned by the venue. The venues and information sources are illustrated on page 17 of this report, and also listed below: The Royal Naval Patrol Service Museum

- Lowestoft War Memorial Museum
- Lowestoft Museum
- Lowestoft Maritime Museum
- The Heritage Workshop Centre
- The Excelsior Trust
- The Mincarolo Historic Trawler
- Lowestoft Branch of Suffolk Archives
- Port of Lowestoft Research Society records
- Carlton Marshes nature reserve
- East Anglia Transport Museum
- The International Boat Building Training College

Other important sites in Lowestoft have been located as follows, and will be referenced within the Town Hall interpretation where relevant:

- Ness Park- net drying racks
- Ness Point
- Trinity Lighthouse
- Lifeboat station
- The Scores
- Harbour
- Lake Lothing & Oulton Broad
- South Beach and promenade

The background image shows a large, multi-story brick building with a prominent clock tower. The clock tower has two visible clock faces. To the right, a tall flagpole with a flag is visible against a grey, overcast sky. The building has several windows, some with arched tops. The text 'Section 3' is in a large, bold, black font, and 'Audience & Audience Research' is in a smaller, regular black font below it. The text is positioned on the left side of the image, partially overlapping the building's facade. There are also large, semi-transparent circular shapes in shades of pink, teal, and orange overlaid on the image.

# Section 3

Audience & Audience Research

## Audience & Audience Research

### Extensive audience development work was carried out in preparation for the Round 1 grant application to the National Lottery Heritage Fund by consultants MossKing Associates Limited.

Extensive audience development work was carried out in preparation for the Round 1 grant application to the National Lottery Heritage Fund by consultants MossKing Associates Limited. The desk research and audience consultation that took place in that period determined the following Target and Core audiences for the project. In this context, 'Target' refers to audiences who may not usually consider visiting heritage venues as part of their leisure time. 'Core' refers to those who are regular consumers of heritage.

Our target audiences will be:

'Locals' Living within the immediate area of the Town Hall (Postcodes NR32 1 & NR32 2) and 'Residents' (postcodes NR32 3, NR32 4, NR33 0, NR33 7, NR33 8, NR33 9), focusing on:

- Older people including those from lower socio-economic backgrounds
- Families including those from lower socio-economic backgrounds
- Young people aged 11-16 & 17-24 including those from lower socio-economic backgrounds

The core audiences which we should also aim to attract to the Town Hall are:

- 'Locals' & 'residents' that already have an interest in heritage
- People that live in the 'hinterland' of Lowestoft (postcodes NR32 5, NR34 0, NR34 7, NR31)
- Day visitors from wider afield

Additionally, children and adults with Special Education Needs and Disabilities (SEND) are a key cross-cutting audience for the Town Hall interpretation, and activities.

As detailed in the Appendix of this report, three workshops were conducted with audience representatives to inform the development of the project's interpretation. Reaching 63 individuals in total, the groups were as follows:

- Families from lower socio-economic backgrounds: 7 x parents
- Families from lower socio-economic backgrounds: 51 x children (consultations were held at a primary school in Lowestoft where 49% of the pupils receive Pupil Premium)
- Midults and People that live in the 'hinterland' of Lowestoft: 5 x adults

A further two groups representing the target audiences were consulted in March 2023, as follows:

- Older people resident in Lowestoft: 8 x adults
- Residents of North Lowestoft: 4 x adults

The concept and first ideas for the Town Hall displays were received highly positively by all of the workshop participants, every one of whom expressed visiting the gallery once open. Their views were also invaluable in helping to shape the gallery's Interpretation Content Framework and Approach, respectively, as outlined in the Appendix and manifest in Sections 2.1 and 2.2 of this report.



# Section 4

## Visitor Journey

# Visitor Journey - An Overview

## 4.1 OVERVIEW

An underlying principle of the interpretation in the Town Hall is that it is consistent in look and feel throughout all of the public spaces.

This extends to any content communicated, all of which will connect to the overarching concept – Shifting Sands – and/or the supporting themes. In this way, visitors will understand that the Town Hall is a heritage venue made up of integrated spaces, in all of which they can make new discoveries and engage with Lowestoft’s heritage.

The majority of visitors will enter the building by its main entrance, which leads directly into an area of welcome and orientation. There are immediate opportunities here to establish the heritage credentials of the Town Hall and its immediate surrounds, the historic High Street. There is the potential for the interpretation to be creative in spirit and arrestingly visual, providing a taste of what to expect as the visitor journeys into and through the building.

Visitors will be able to move through the building in different directions, depending on their intentions. Taking the initial route ahead of them on entering the building, visitors will be able to move towards the café. To the right of them, there will be interpretation about the Town Hall and the period architectural details visible throughout the

space, and visitors will also be able to see the arresting model of The Excelsior.

Ahead of them they can see there will be an attractive display case and graphics curated by local communities, with a community driven artistic installation leading in to the double height space above the display.

The café itself will accommodate additional heritage content. The Town Hall holds a collection of Lowestoft porcelain that is particularly appropriate to display in this space.

To the left of the circulation space, opposite the café entrance, lies the Heritage Gallery, the main space for heritage-related content. A timeline illustrating Lowestoft’s most significant moments in history will be presented on the exterior wall of the gallery, providing all visitors to the Town Hall the opportunity to engage with this heritage, as well as laying an informative foundation to visitors’ encounters with the content within the gallery.

Just before entering the gallery, visitors can enjoy a digital intervention which references the architecture of the building, at the ‘Enquiries’ hatch. This will be restored and animated to offer visitors an opportunity for playful banter with the digital staff member residing ‘within’.

The gallery space itself will be rich in both content and opportunities for engagement for all ages and abilities, and is the focus of

this report. Here, visitors will encounter the key stories of Lowestoft, presented through an overarching concept – Shifting Sands – and four complementary, supporting themes:

- Changing Fortunes
- Stories from the Sea
- Leisure and Entertainment
- Traditions, Superstitions and Witchcraft

There will be no ‘order’ in which visitors can engage with these themes and their representative stories, collections and interactive opportunities. Visitors can access the gallery’s content exactly how they wish, for as long as they wish. In addition and as previously mentioned, visitors will be directed to heritage venues in other parts of Lowestoft through written, visual and digital information, as well as through key items on display.

Two further circulation spaces and the Town Hall courtyard will reference the interpretation themes through heritage content and design-led interventions, creating a continuity in the visitors’ experience and understanding of Lowestoft’s long and varied history.

The first floor will offer additional spaces for heritage content, with the staircase showcasing archive paintings and the display of a civic robe.

This level will also accommodate

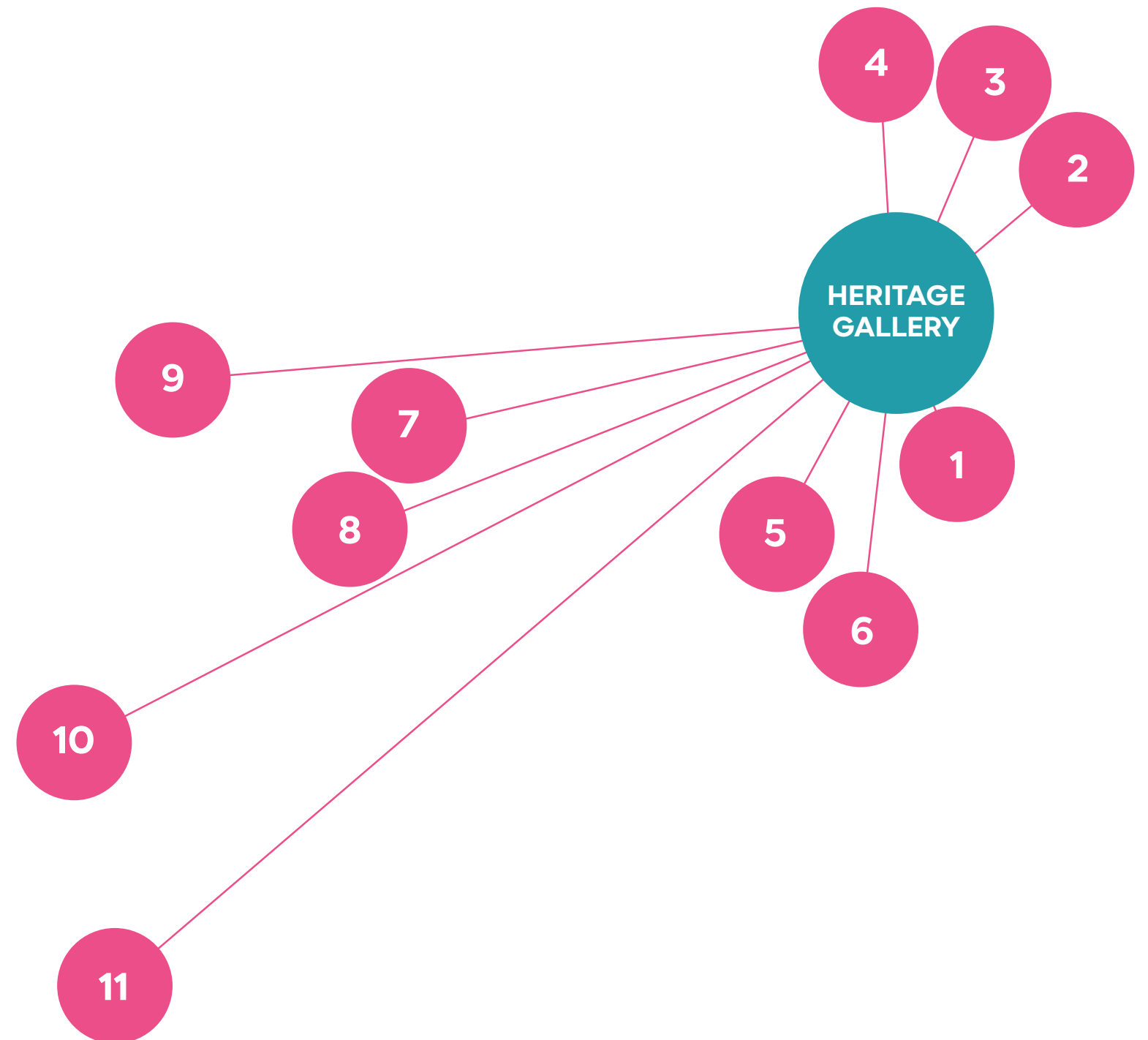
interpretation about the bell tower, which is a popular heritage feature of the building, and the Council Chamber with its stained glass and aspects of architectural heritage.

## Schematics - Signposting to Lowestoft Heritage Sites

This diagram shows geographically how the Heritage Gallery at the Town Hall sits in relation to the surrounding heritage sites.

The Heritage Gallery will provide visitors with an introduction to the heritage of the area and then direct them to the respective heritage sites across Lowestoft's wider area so that they can find out more and expand on the visitor journey.

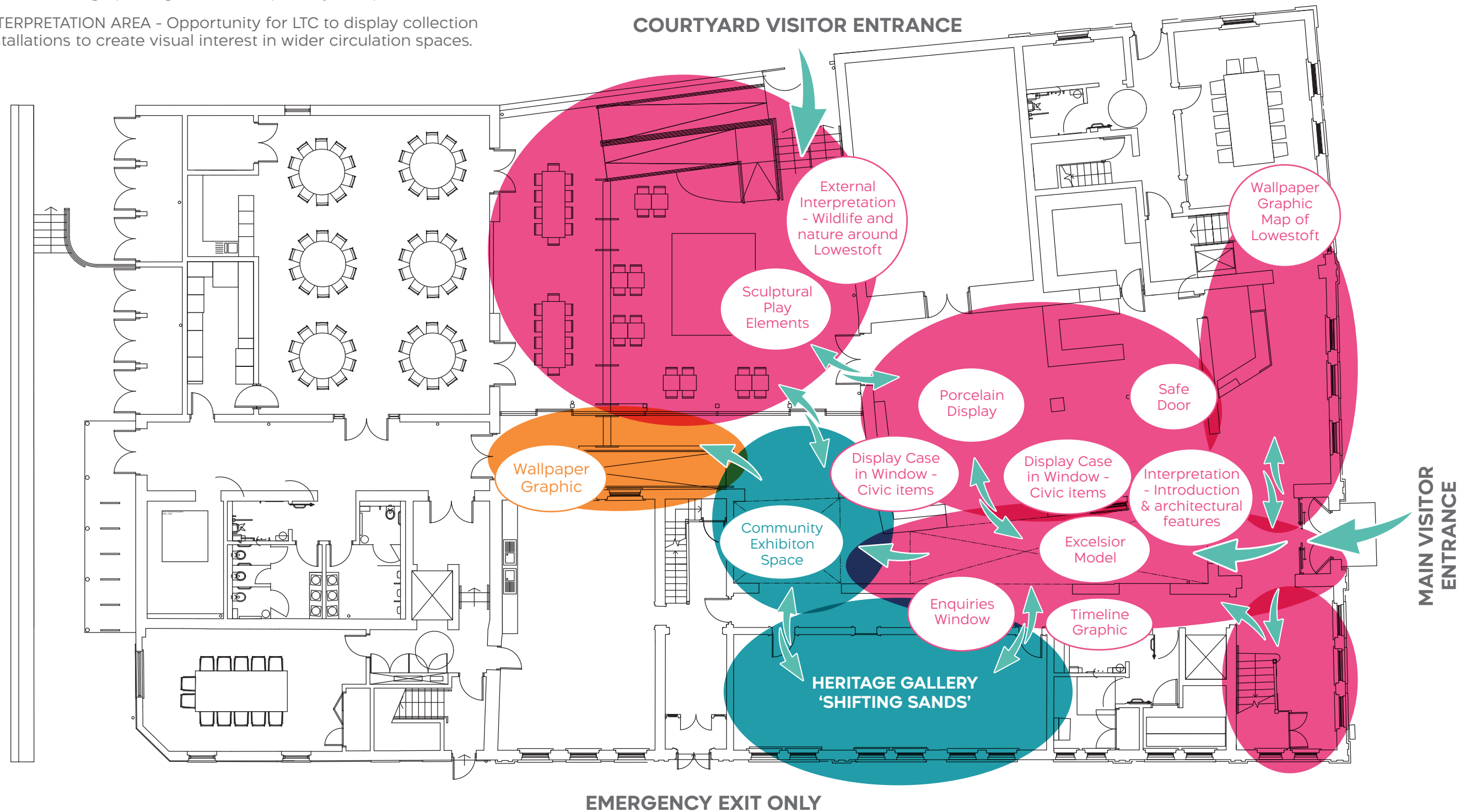
- 1 **Heritage Workshop Centre** - 0.2m, 3 min walk
- 2 **Lowestoft War Memorial Museum** - 0.4m, 9 min walk
- 3 **Lowestoft Maritime Museum** - 0.4m, 9 min walk
- 4 **Royal Naval Patrol Service Museum** - 0.4m, 9 min walk
- 5 **Lowestoft Branch of Suffolk Archives & Port of Lowestoft Research Society records** - 0.6m, 13 min walk
- 6 **The Mincarolo Historic Trawler** - 0.8m, 17 min walk
- 7 **The Excelsior Trust** - 2.2m, 8 min drive
- 8 **International Boat Building College** - 2.2m, 8 min drive
- 9 **Lowestoft Museum** - 2.6m, 9 min drive
- 10 **Carlton Marshes Wildlife Trust** - 3.6m, 14 min drive
- 11 **East Anglia Transport Museum** - 4.3m, 15 min drive








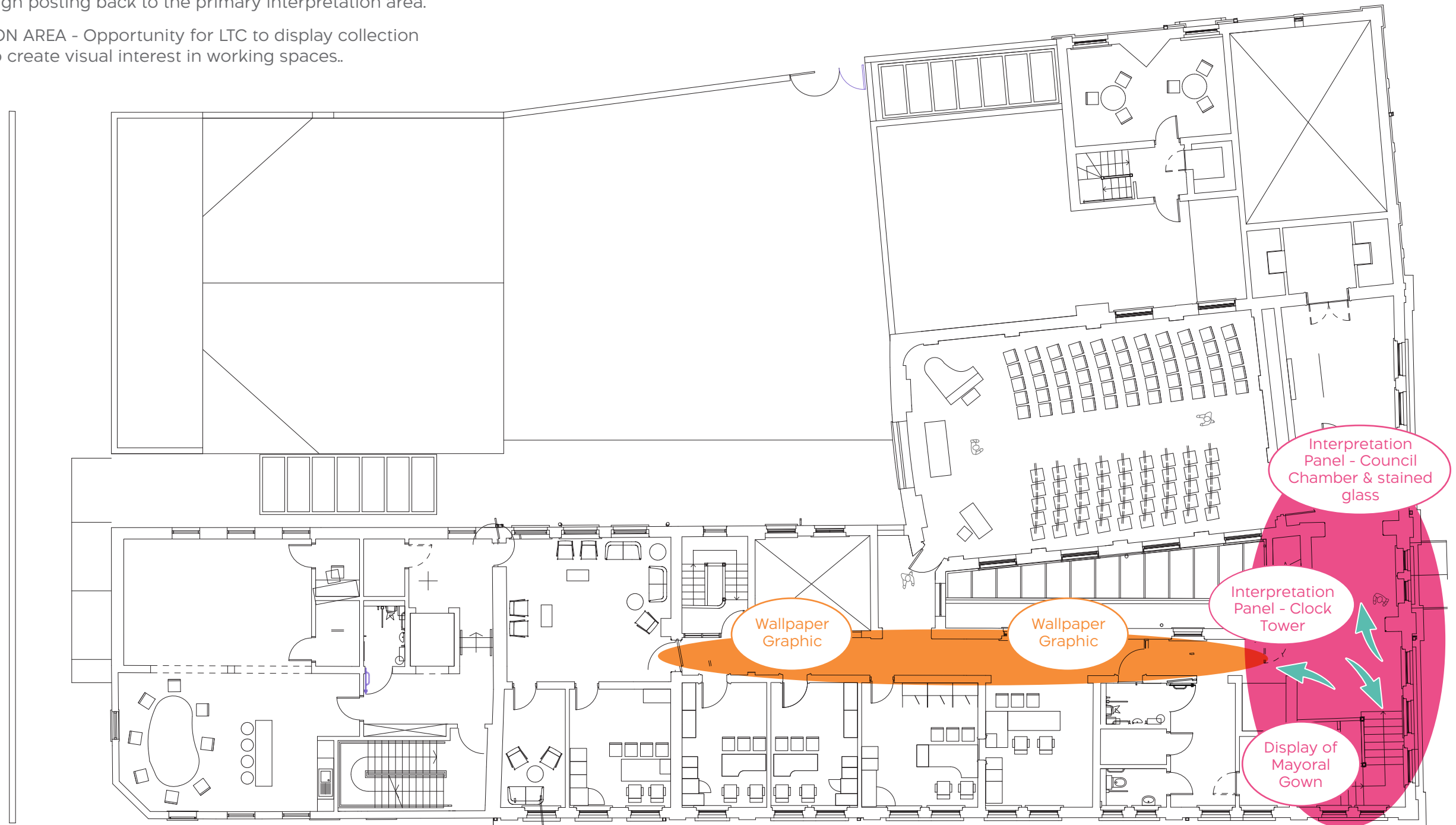
# Schematics - Ground Floor

- PRIMARY INTERPRETATION AREA - Focus of 'Shifting Sands' interpretive and experiential content.
- SECONDARY INTERPRETATION AREA - Interpretive and collection based installations, sign posting back to the primary interpretation area.
- WIDER INTERPRETATION AREA - Opportunity for LTC to display collection based installations to create visual interest in wider circulation spaces.



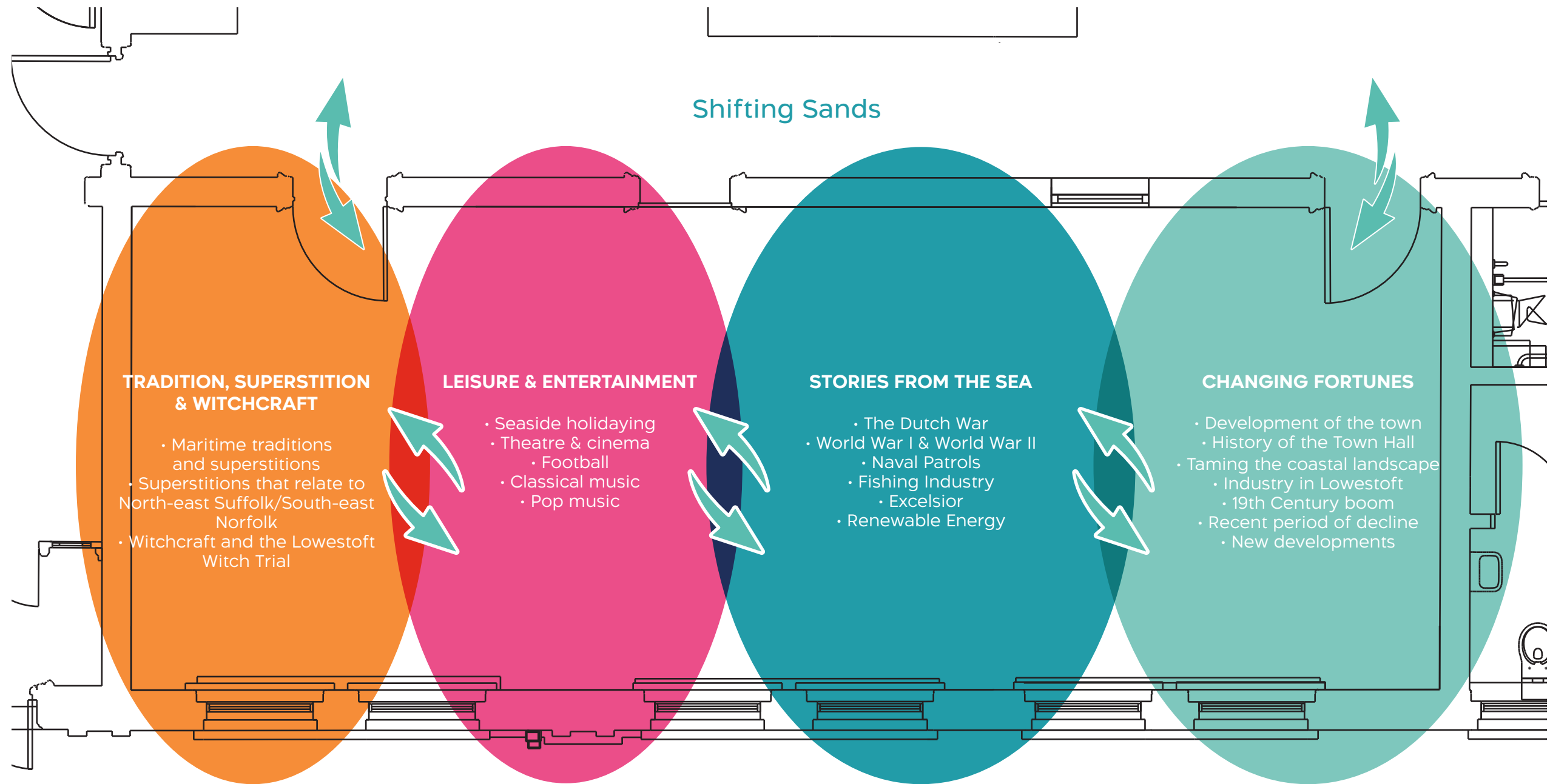
# Schematics - First Floor

-  PRIMARY INTERPRETATION AREA - Focus of 'Shifting Sands' interpretive and experiential content.
-  SECONDARY INTERPRETATION AREA - Interpretive and collection based installations, sign posting back to the primary interpretation area.
-  WIDER INTERPRETATION AREA - Opportunity for LTC to display collection based installations to create visual interest in working spaces..



# Schematics - Primary Interpretation Area, 'Shifting Sands'

## THE HERITAGE GALLERY - TOPICS AND THEMES









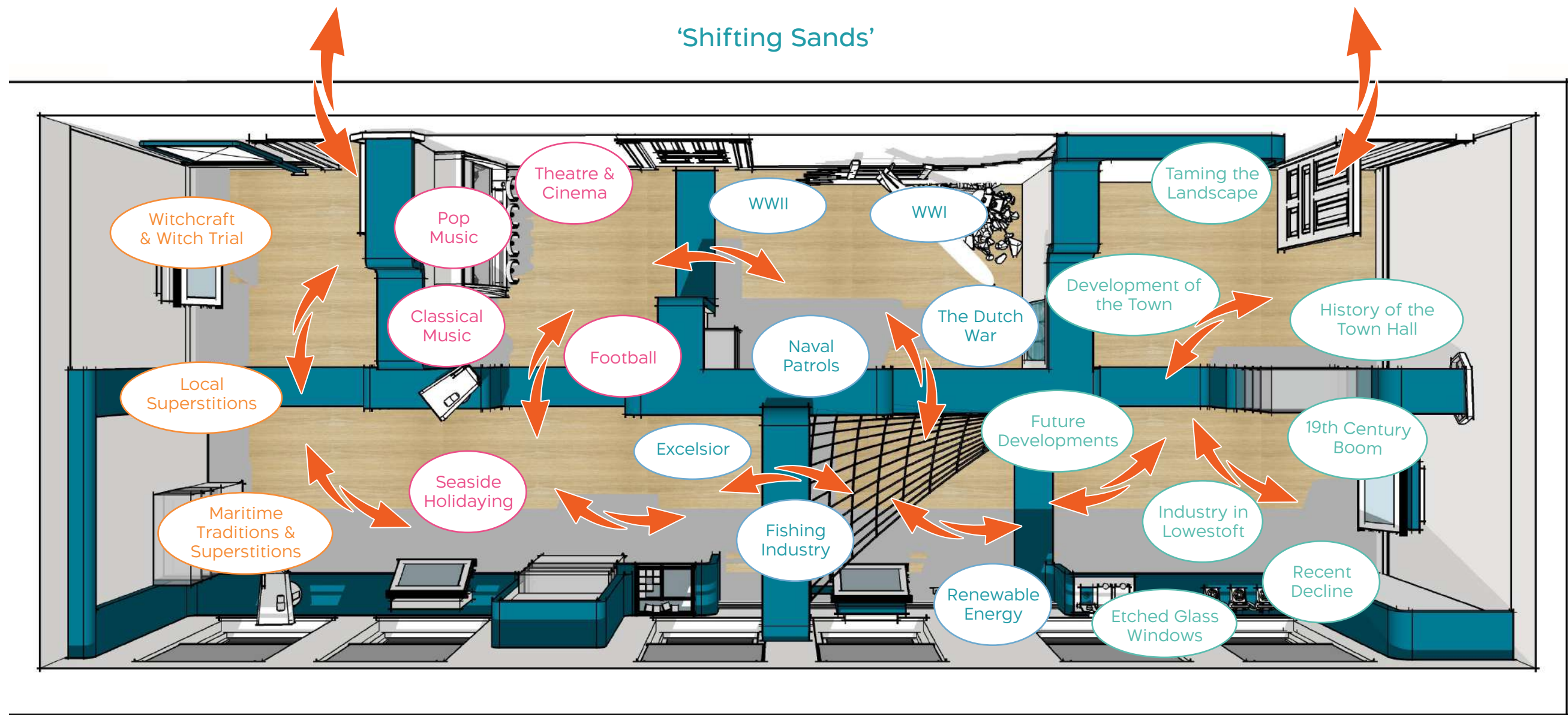
# Look & Feel - Secondary Areas Moodboard





# Schematics - Primary Interpretation Area, 'Shifting Sands'

## THE HERITAGE GALLERY - VISITOR FLOW THROUGH TOPICS AND THEMES





## Design Approach - Primary Area, The Heritage Gallery

### The primary interpretation space in the Town Hall will be the Heritage Gallery on the ground floor.

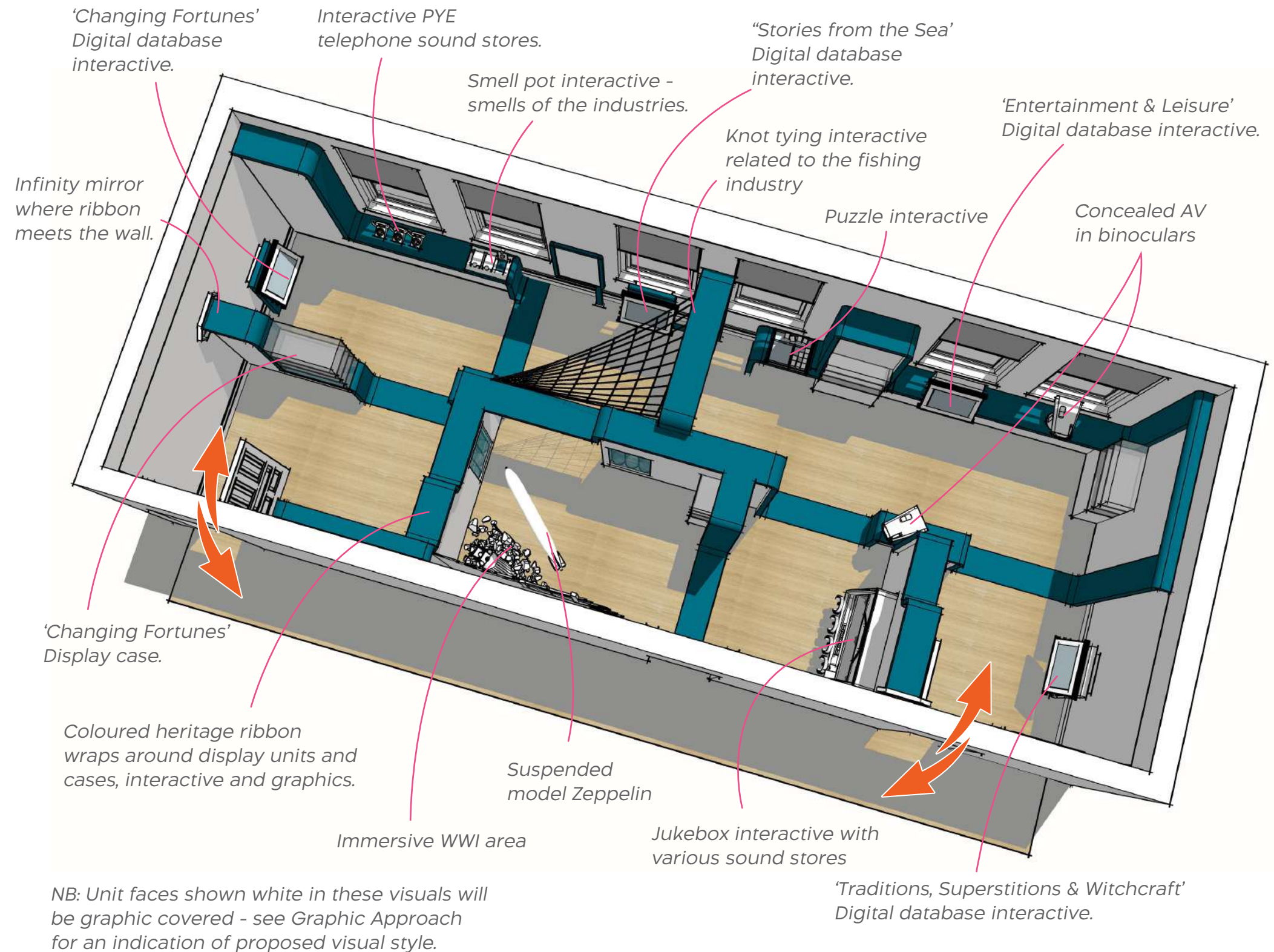
The purpose of this space will be to introduce visitors to the rich and varied history of Lowestoft. It will showcase the town's heritage and encourage visitors to explore Lowestoft's history in more depth, directing them to the respective heritage sites around the wider Lowestoft area.

The room will feature the four core themes as shown in the schematics, and tie together a broad mix of collection items and stories visually using a coloured ribbon.

The ribbon itself is representative of Lowestoft's position on the coast, and the overarching theme of 'Shifting Sands', with its colour reflecting either the blue of the ocean or the yellow of sand. These are also the colours used in the Lowestoft Town Crest.

The heritage ribbon will feature around the whole space, and out into the secondary interpretation spaces around the Town Hall. Linking installations in these areas back to the Heritage Gallery this will create a visual cohesiveness throughout the building and also make heritage installations in the various public areas of the Town Hall easily identifiable.

Where the ribbon meets the walls in the Heritage Gallery, there will be two small infinity mirrors to give the impression of the ribbon disappearing into the fabric of the building.





## Design Approach - Primary Area, The Heritage Gallery

Individual areas within the room will concentrate on the themes identified within the interpretive approach.

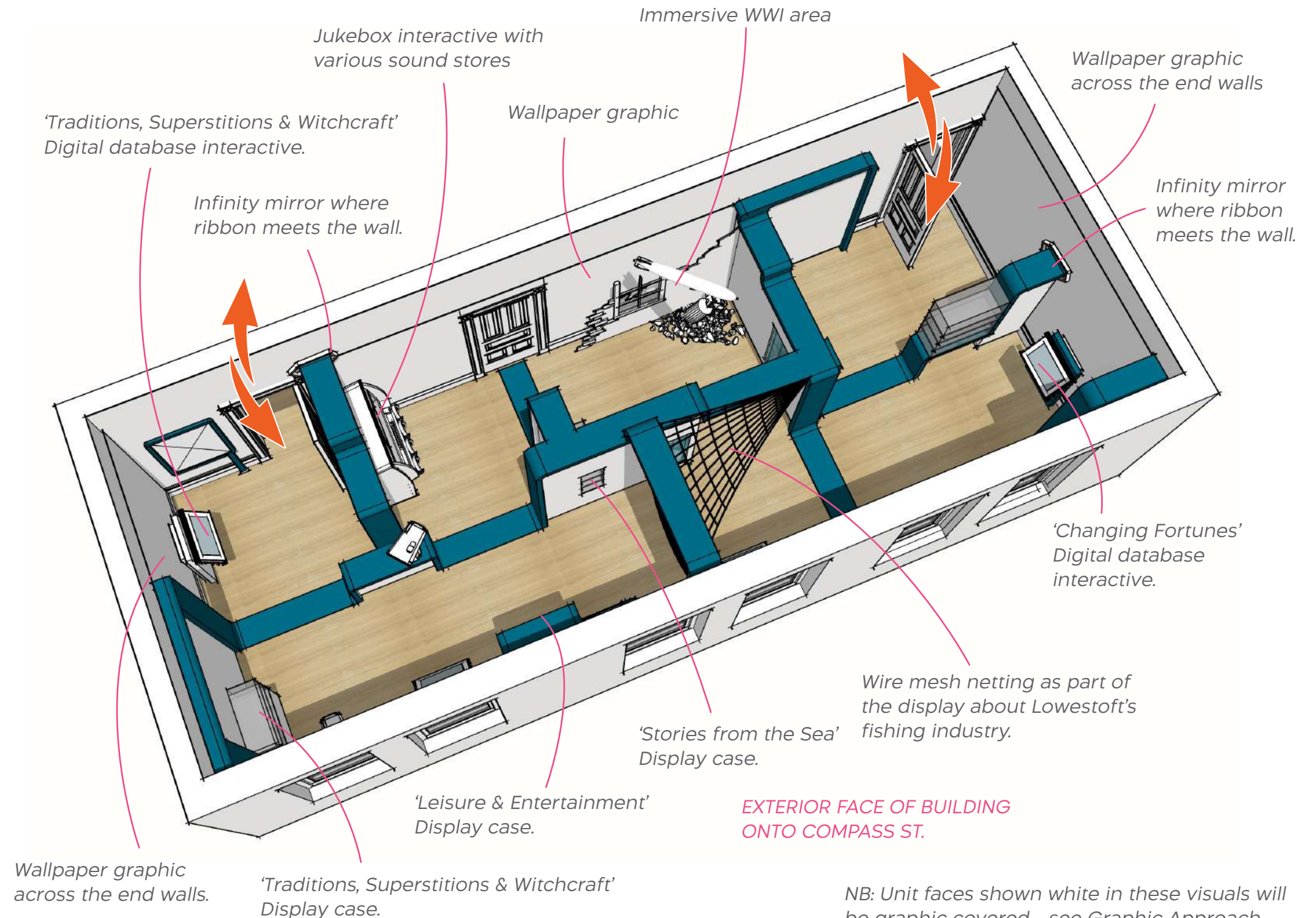
Within those themes, key stories and collection items will act as a showcase that provides an introduction for the visitor, prompting them to want to discover more.

This is when they will be directed to the respective heritage sites around the area, and be able to access online content respective of those wider sites through QR codes.

A digital database interactive within each of the main areas will provide a secondary level of information and interpretation, along with interactive games and quizzes relevant to the respective themes and stories in that space.

Display cases, interactives, graphics and media will be incorporated into the dynamic structure, which in turn will provide a sense of cohesion.

Within the room will be a couple of areas of discovery, almost concealed from view as you look along the room and revealing themselves between displays as the visitor gets closer. One of which will be an immersive portrayal of the 1915 Zeppelin raid on Lowestoft, using triggered light and sound with scenic elements to give a sense of place and drama.



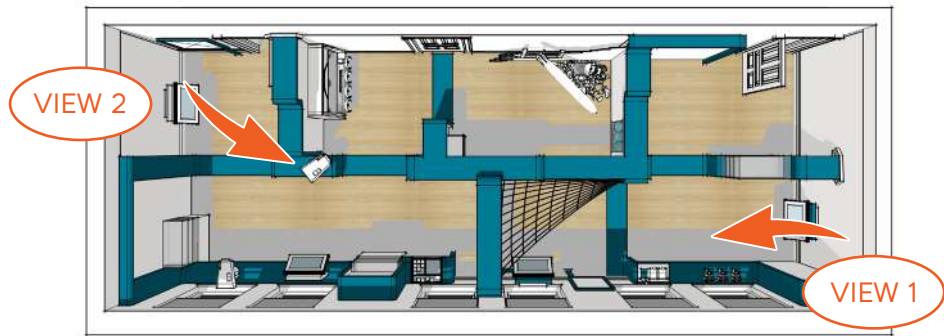
NB: Unit faces shown white in these visuals will be graphic covered - see Graphic Approach for an indication of proposed visual style.



# Design Approach - Primary Area, The Heritage Gallery

## VIEWS THROUGH THE HERITAGE GALLERY

Unit faces shown white in these visuals will be graphic covered - see Graphic Approach for an indication of proposed visual style.

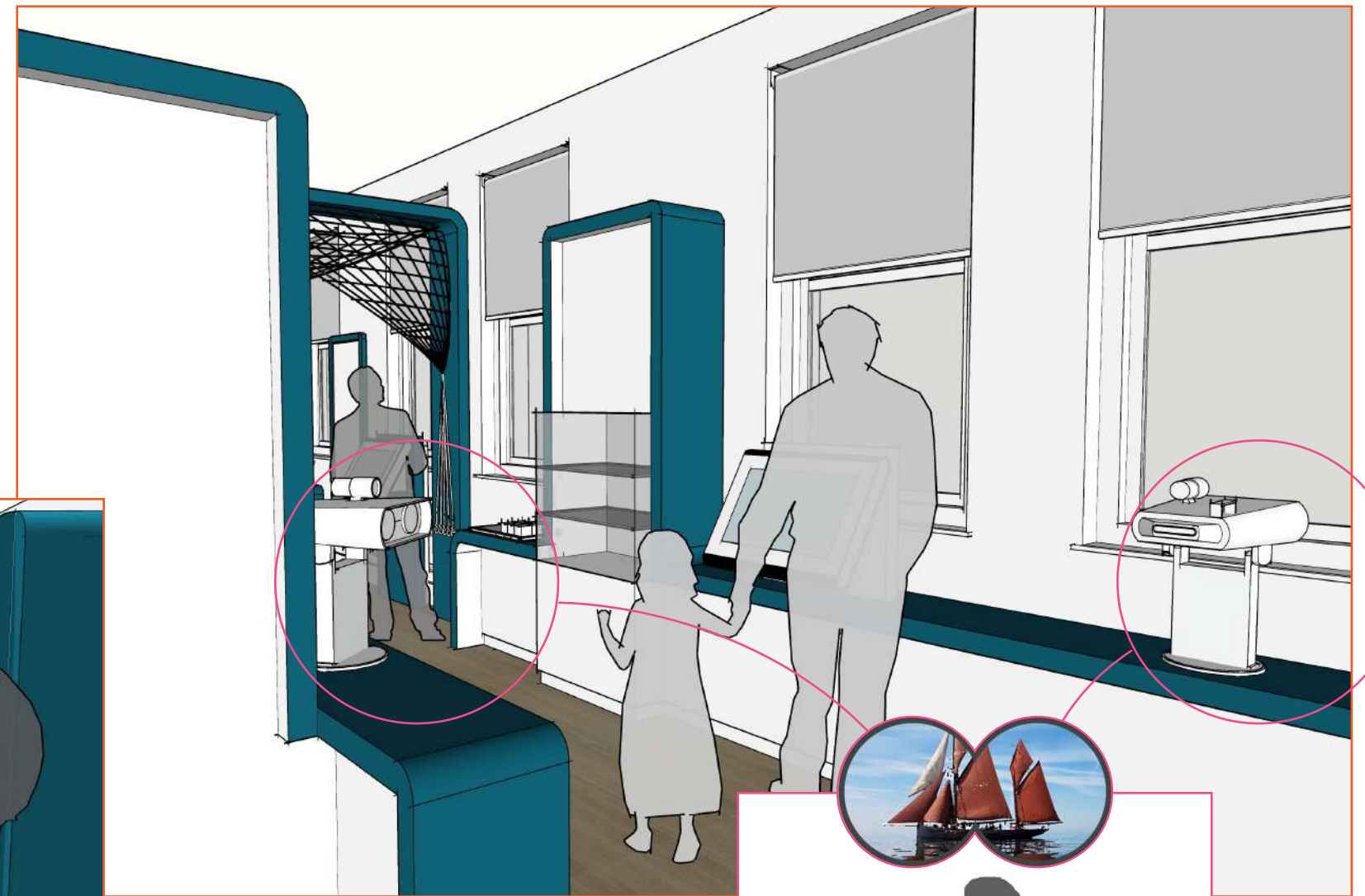


VIEW 1

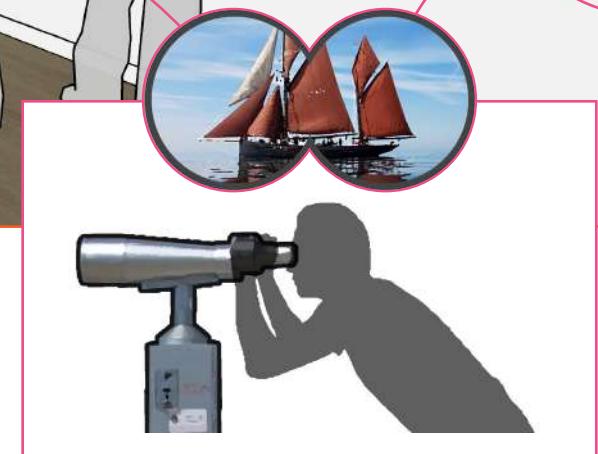


Smell pot interactive - smells of the industries.

Interactive PVE telephone sound stores.



VIEW 2



Beachside binoculars with hidden video media playing inside.

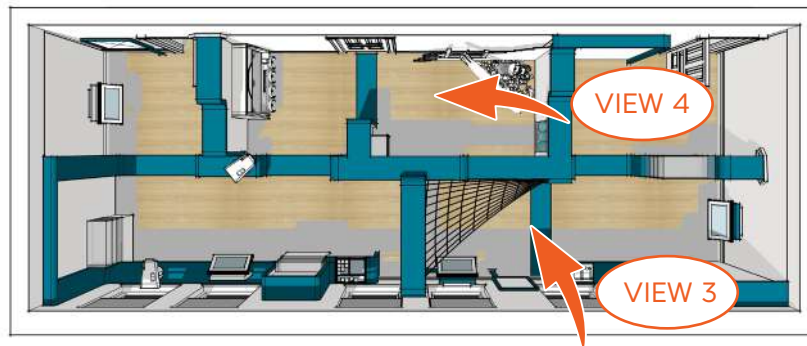
One showing footage of Lowestoft as a holiday resort, and one showing footage of Excelsior/fishing vessels at sea.



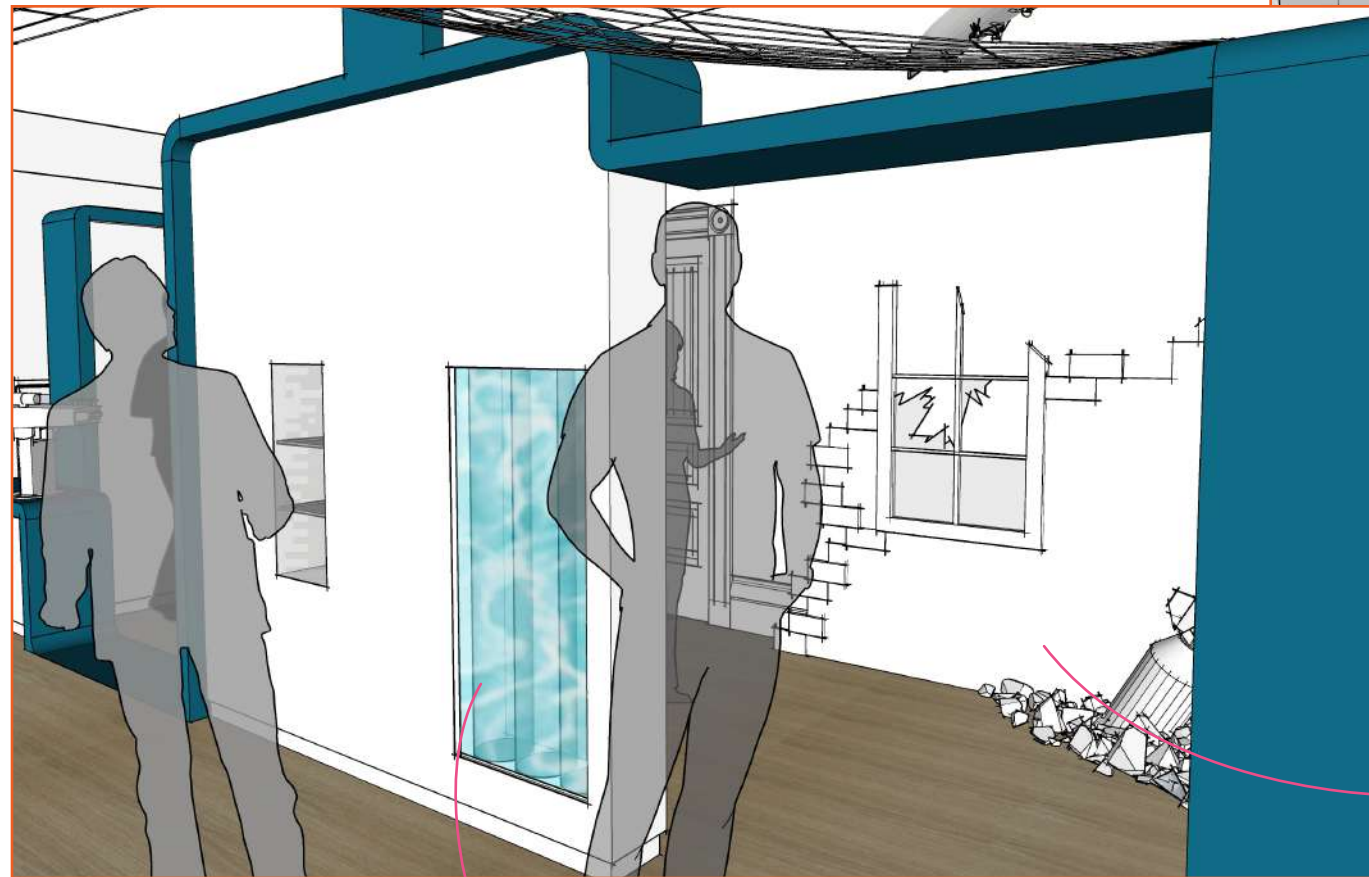
# Design Approach - Primary Area, The Heritage Gallery

## VIEWS THROUGH THE HERITAGE GALLERY

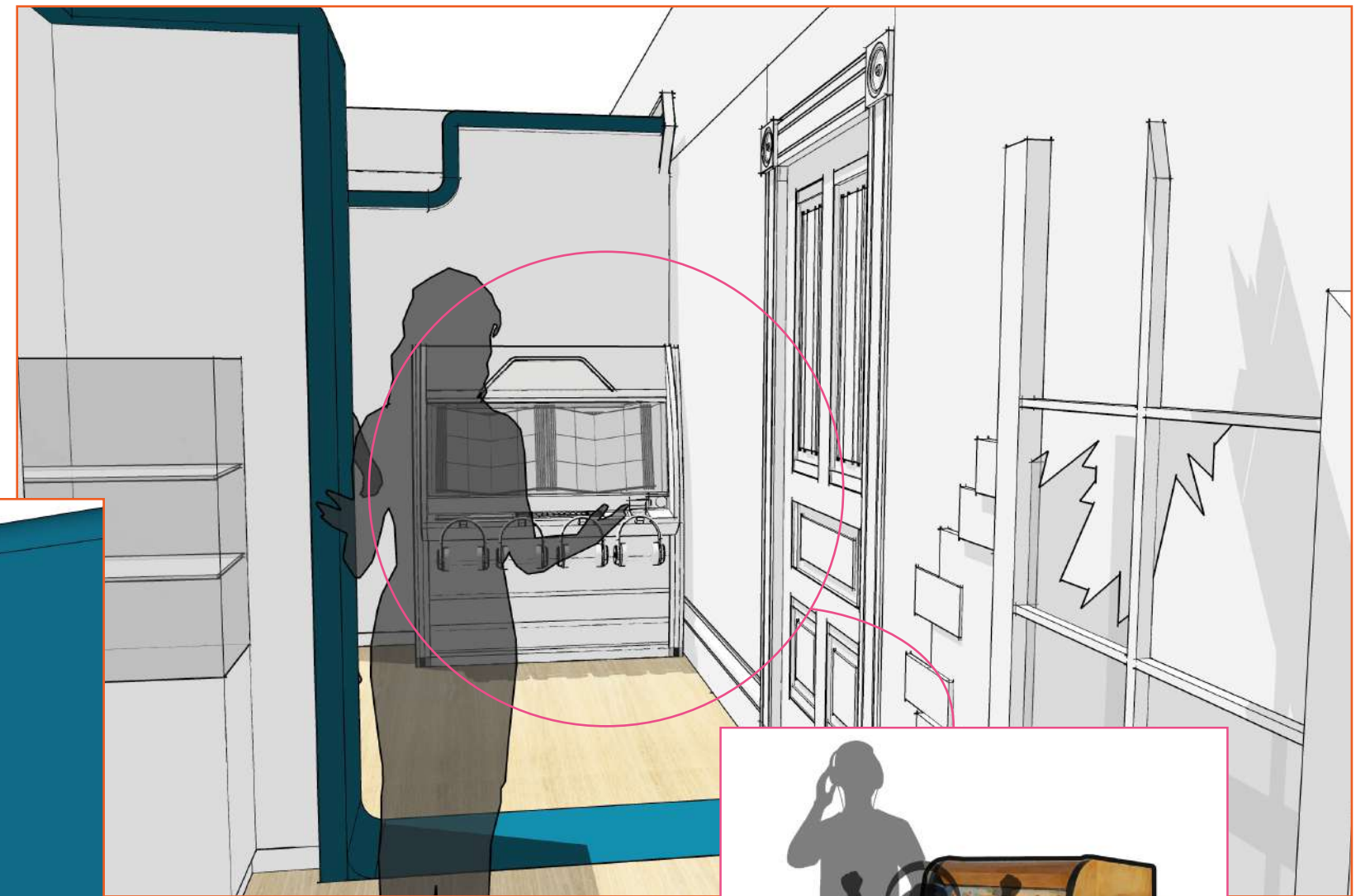
Unit faces shown white in these visuals will be graphic covered - see Graphic Approach for an indication of proposed visual style.



VIEW 3



Bubble wall sensory interactive.



VIEW 4

Immersive WWI area, with triggered sound and lighting to bring to life the story of Lowestoft's WWI bombing by German Zeppelins.

'Leisure & Entertainment'  
A jukebox audio point with headphones that plays sound stores of music and other material from Lowestoft's past.



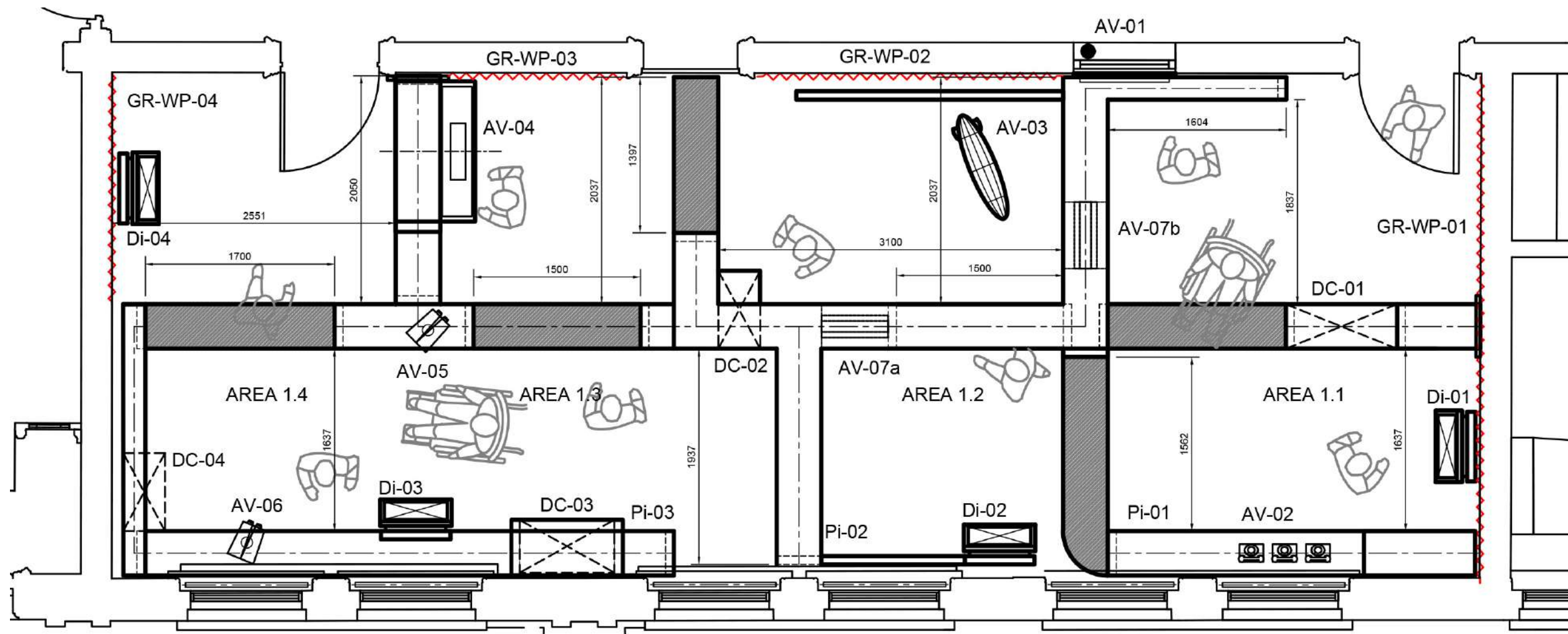
# Design Approach - Primary Area, The Heritage Gallery

## GALLERY PLAN

Interpretive content reference numbers are detailed in the Display Content Matrix.

ALL DIMENSIONS ARE APPROXIMATE

AV	Audio Visual Interactive
Di	Digital Interactive
Pi	Physical Interactive
DC	Display Case
GR-WP	Graphic Wallpaper

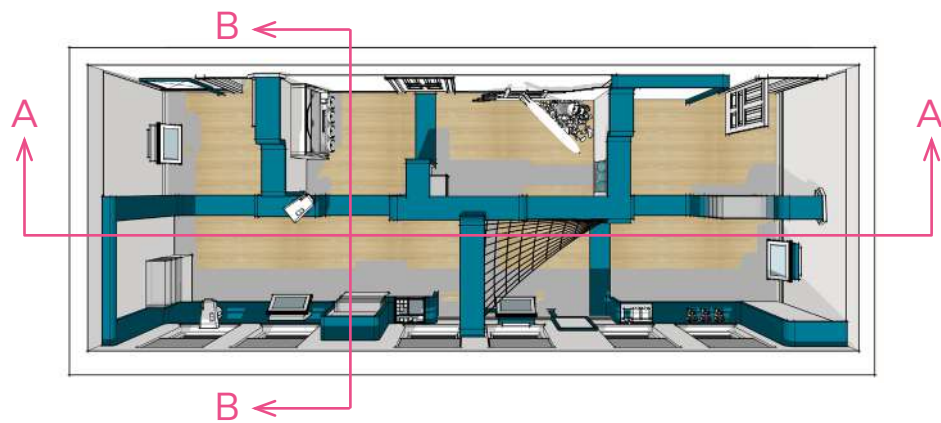
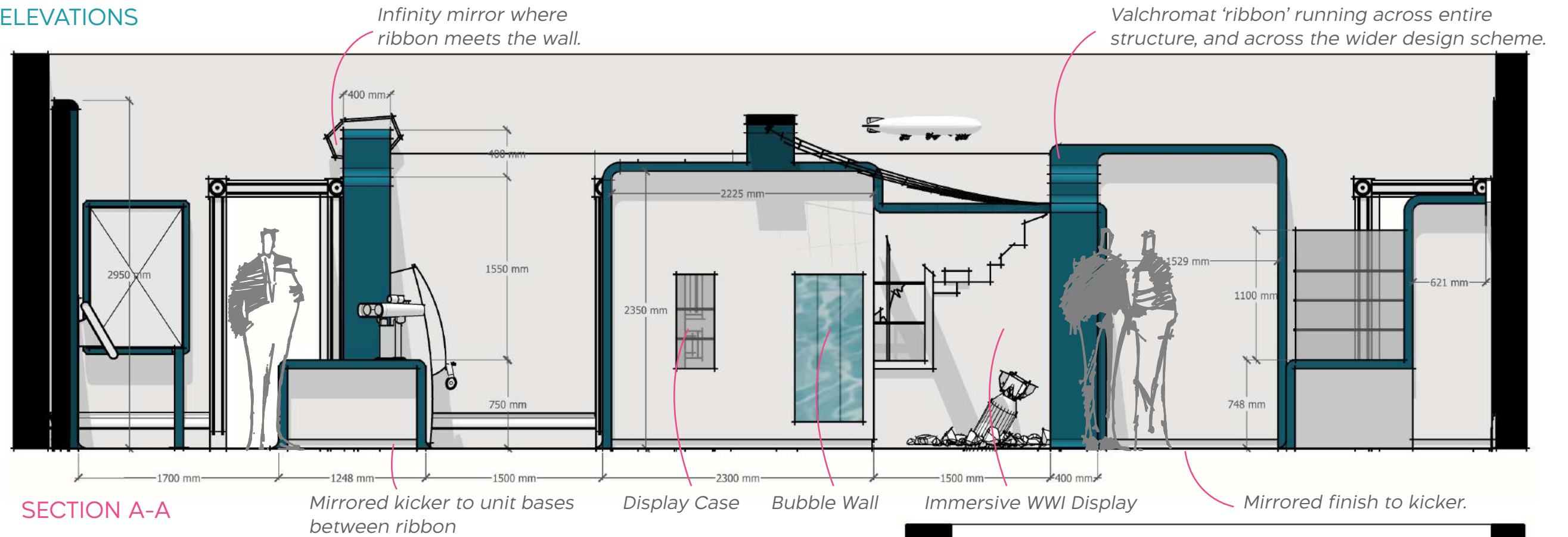


EXTERIOR FACE OF BUILDING ONTO COMPASS ST.

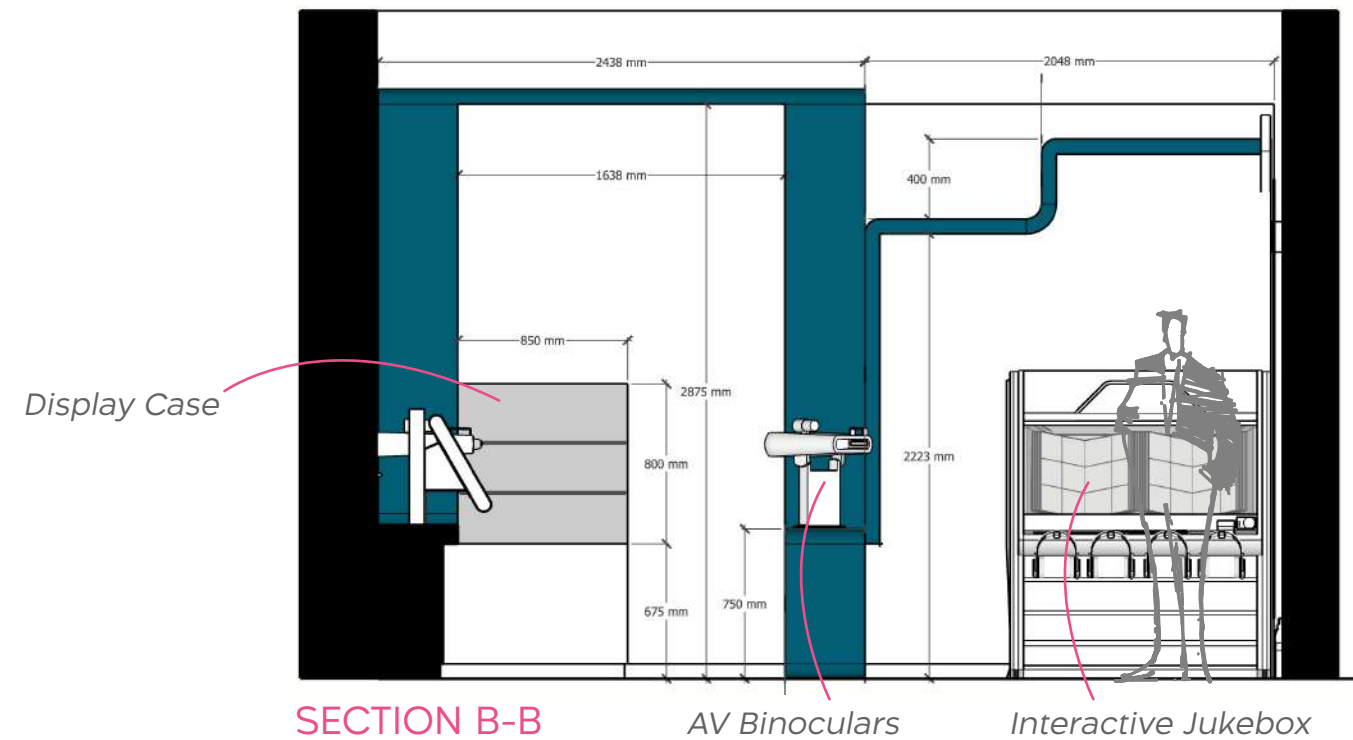


# Design Approach - Primary Area, The Heritage Gallery

## SECTION ELEVATIONS

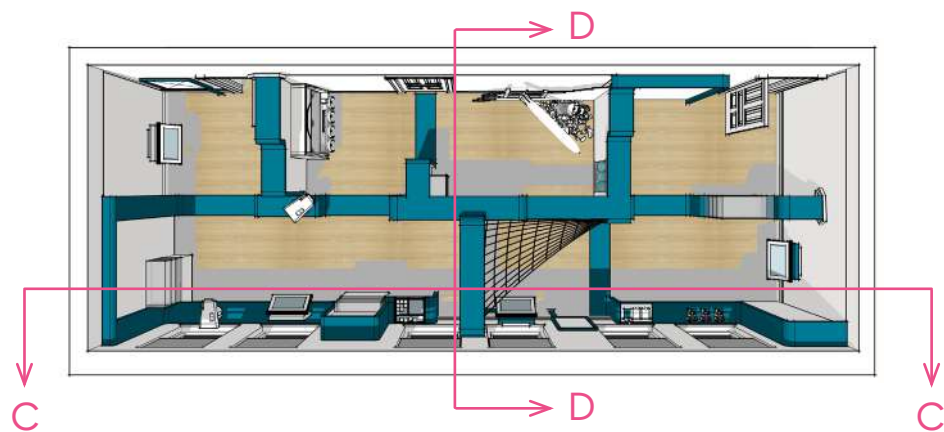
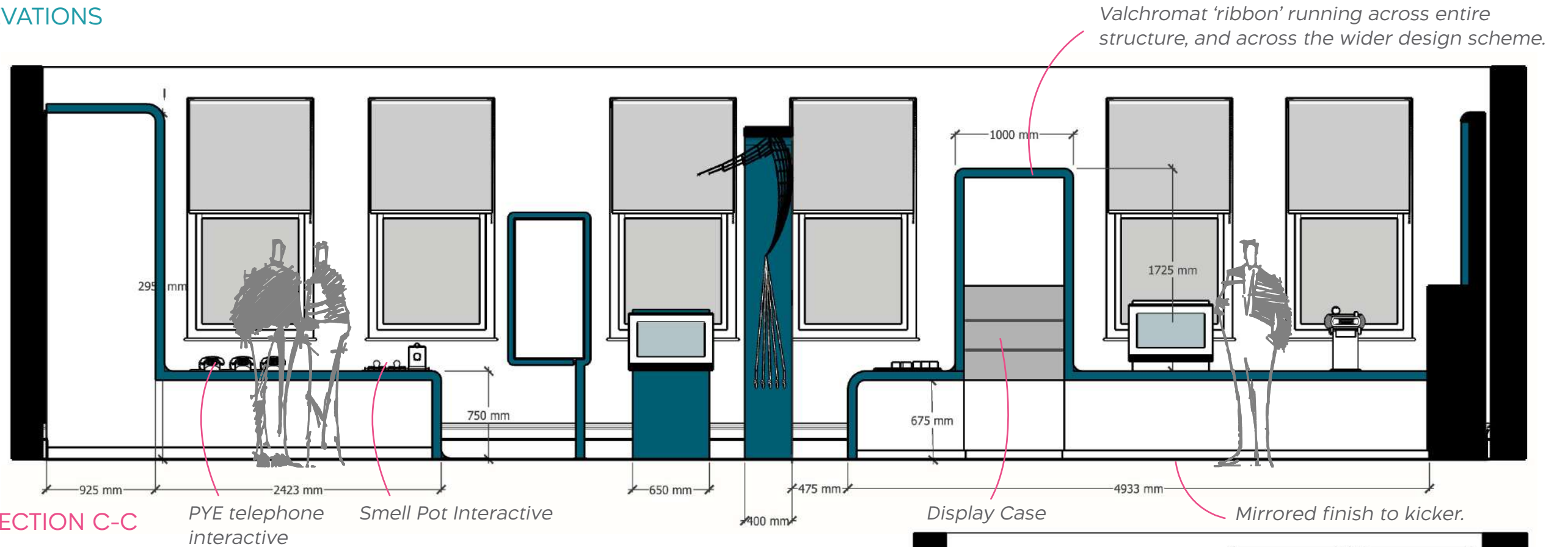


Unit faces shown white in these visuals will be graphic covered - see Graphic Approach for an indication of proposed visual style.

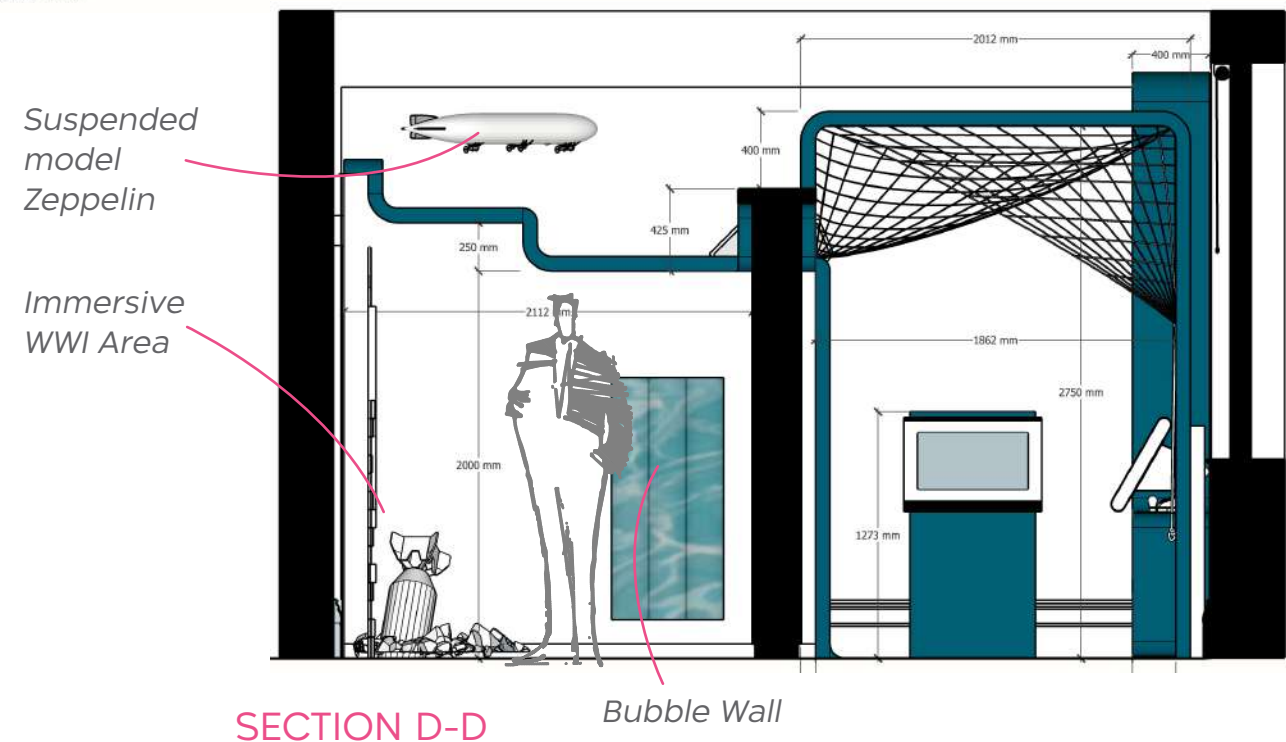


# Design Approach - Primary Area, The Heritage Gallery

## SECTION ELEVATIONS



Unit faces shown white in these visuals will be graphic covered - see Graphic Approach for an indication of proposed visual style.





# Design Approach - Primary Area & Secondary Areas

## Colour Variations Across the Design Scheme

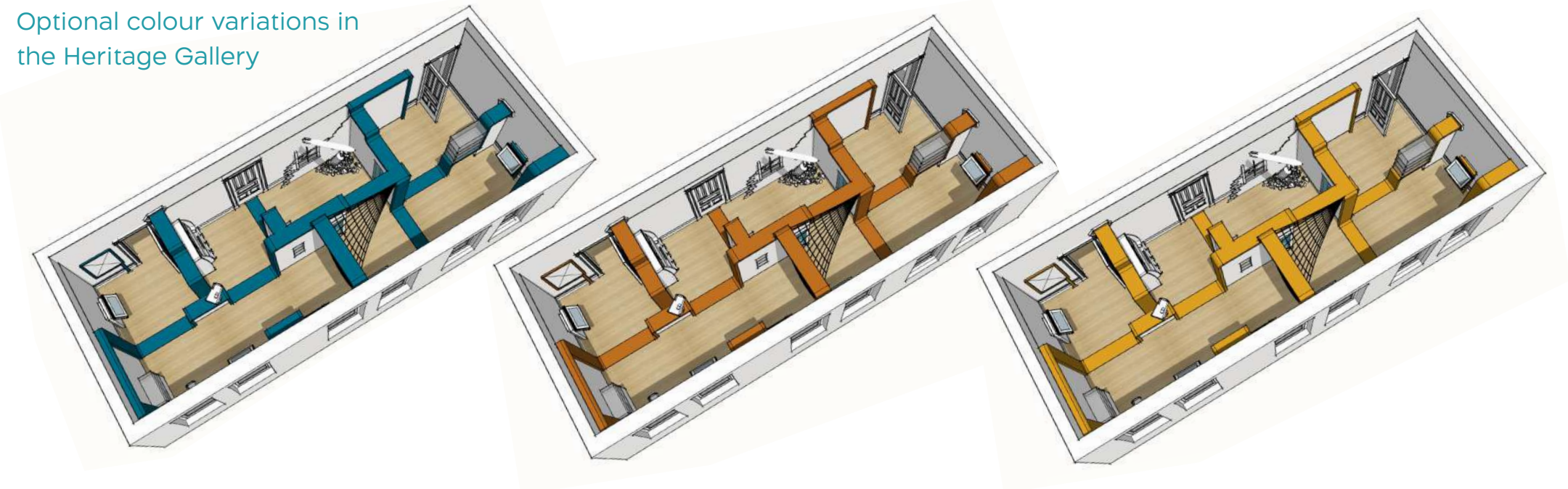
Across the design scheme in the Heritage Gallery, and the wider secondary interpretation areas around the Town Hall, a visual constant is the ribbon that encapsulates the unitary design.

Within the Heritage Gallery, the colour of the ribbon is bold and indicative of Lowestoft's coastal landscape. The visuals of the Heritage Gallery for this report show this as a blue that reflects the ocean, but it could be an ochre or umber that is suggestive of sandy beaches and dunes, or a green that acknowledges the surrounding countryside.

Outside the Heritage Gallery, in the Community Exhibition and secondary interpretation areas, the ribbon would be a more subtle colour. While retaining the visual continuity of the overall scheme, the unitary colour scheme in these spaces would be secondary to the bold existing architectural features and finishes, aiming not to compete with the tiled floors and bold paint finishes, but to complement them while providing an easily identifiable platform for interpretation.

Colour palettes are limited by the colour core material Valchromat range that has been specified for manufacture of the display units, and options for the two different areas are shown. This material is preferred because of its durability and manufacturing flexibility, with it's through colour core providing longevity against wear and tear, while still achieving required fire and safety regulations for public spaces.

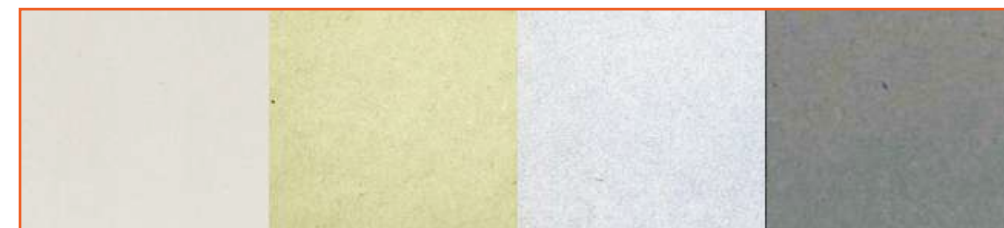
Optional colour variations in the Heritage Gallery



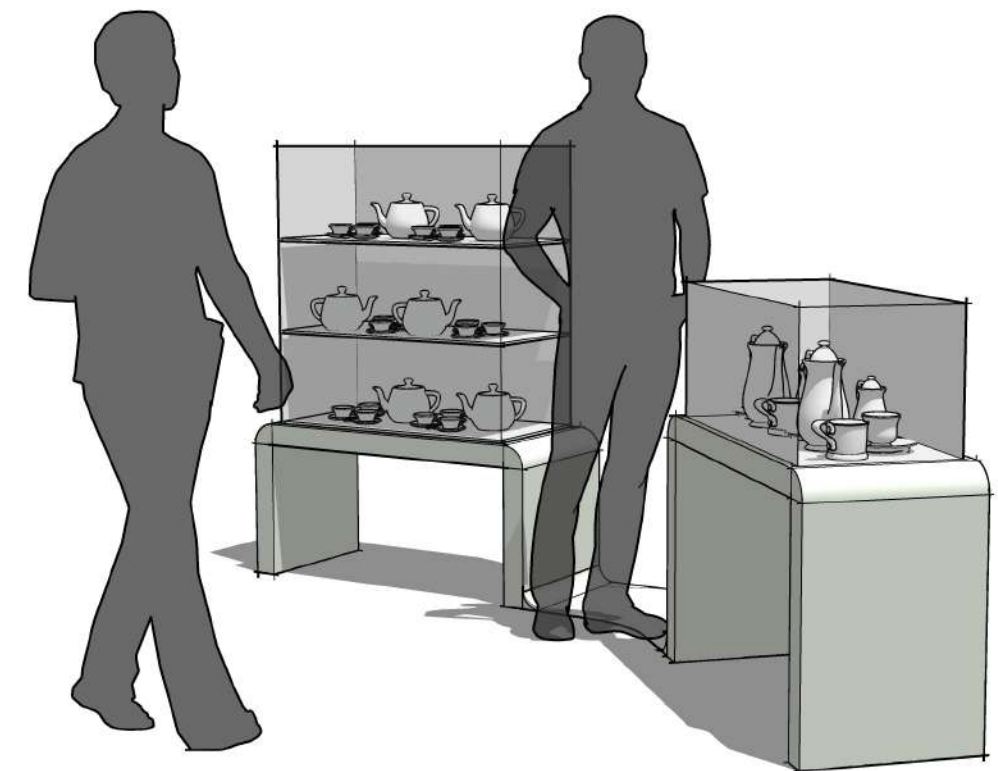
Ribbon, valchromat colour palette - Heritage Gallery



Ribbon, valchromat colour palette - Outside the Heritage Gallery



Reference image of tiled floor in secondary areas



Sympathetic colour application to display units in secondary areas.



# Design Approach - Primary Area, Community Exhibition

The Community Exhibition installation will provide an adaptable space to showcase changeable content from across Lowestoft's community and wider Heritage sites.

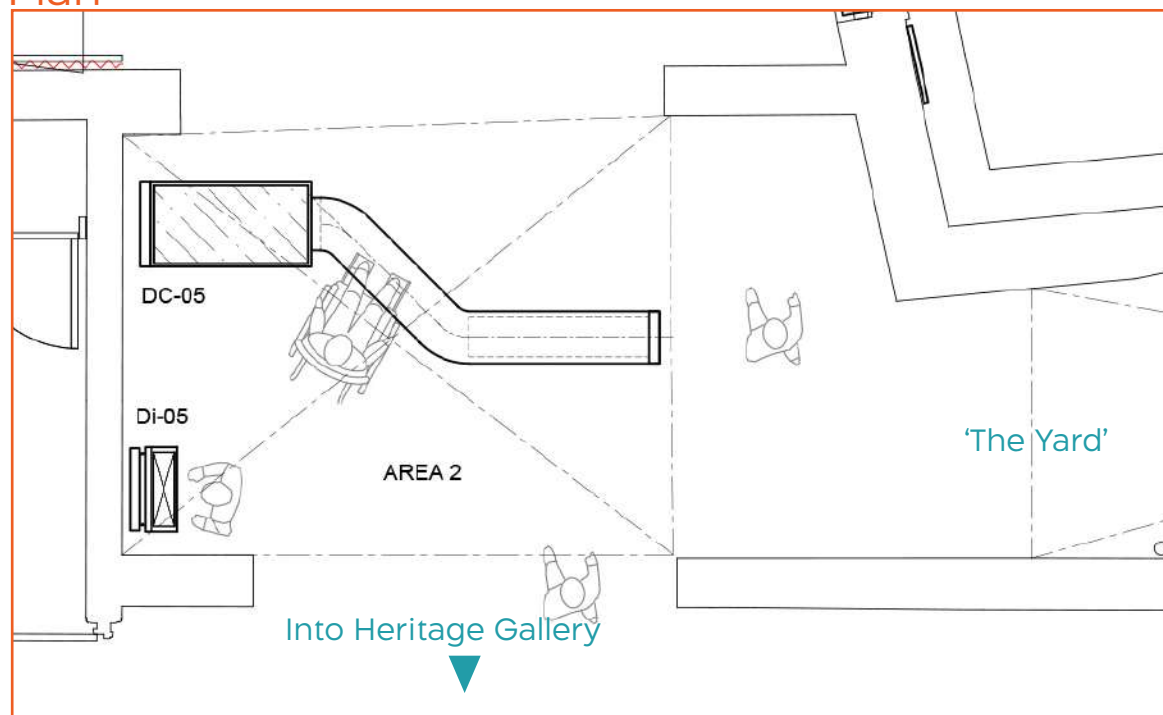
The Community Exhibition area in the double height circulation space outside the Heritage Gallery doubles as an artistic installation.

Changeable content can be displayed using a clip frame graphics system, display case, and an editable database system that provides the opportunity for a layered approach to displaying information, in addition to providing editable interactive games and quizzes

The application of the secondary colour palette to its unitary design aims to minimise any visual conflict between the exhibition space and its surroundings. Its design and orientation in the space also mean that as the visitor looks along 'The Yard', its visual impact is minimal, with only the vertical end of the ribbon and the database being visible.

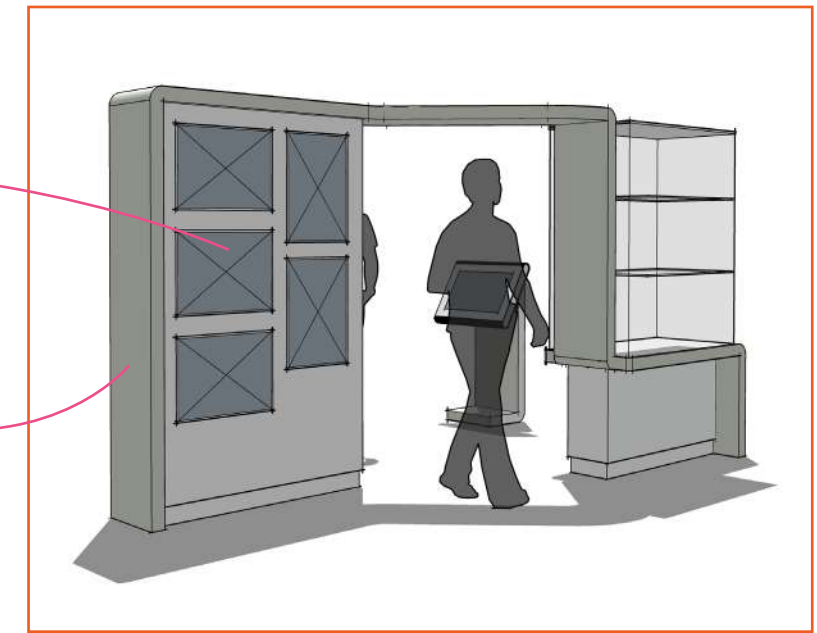
A mirrored kicker around the unit base between the ribbon allows the floor to visibly continue underneath to further reduce the visual weight of the display.

## Plan



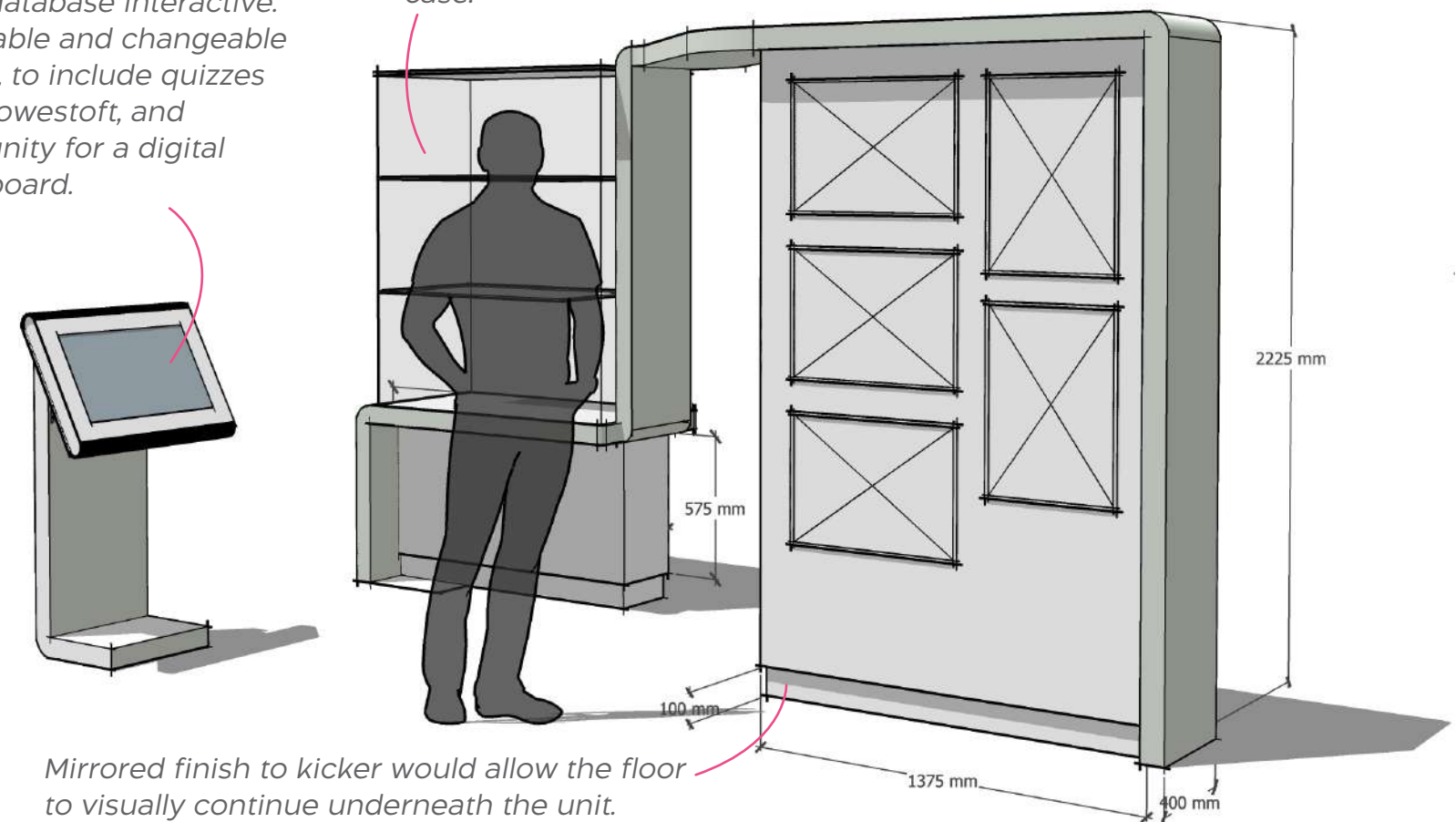
Changeable graphics display system.

Valchromat 'ribbon' running across entire structure, and across the wider design scheme. Outside the Heritage Gallery, the ribbon would be a subtle unobtrusive colour that doesn't compete with its surroundings.



'Community Exhibition' Digital database interactive. Updateable and changeable content, to include quizzes about Lowestoft, and opportunity for a digital notice board.

Display case.



Mirrored finish to kicker would allow the floor to visually continue underneath the unit.

## Design Approach - Primary Area, Community Exhibition

In addition to community exhibitions, this space can be used to showcase the individual heritage sites from the wider area.

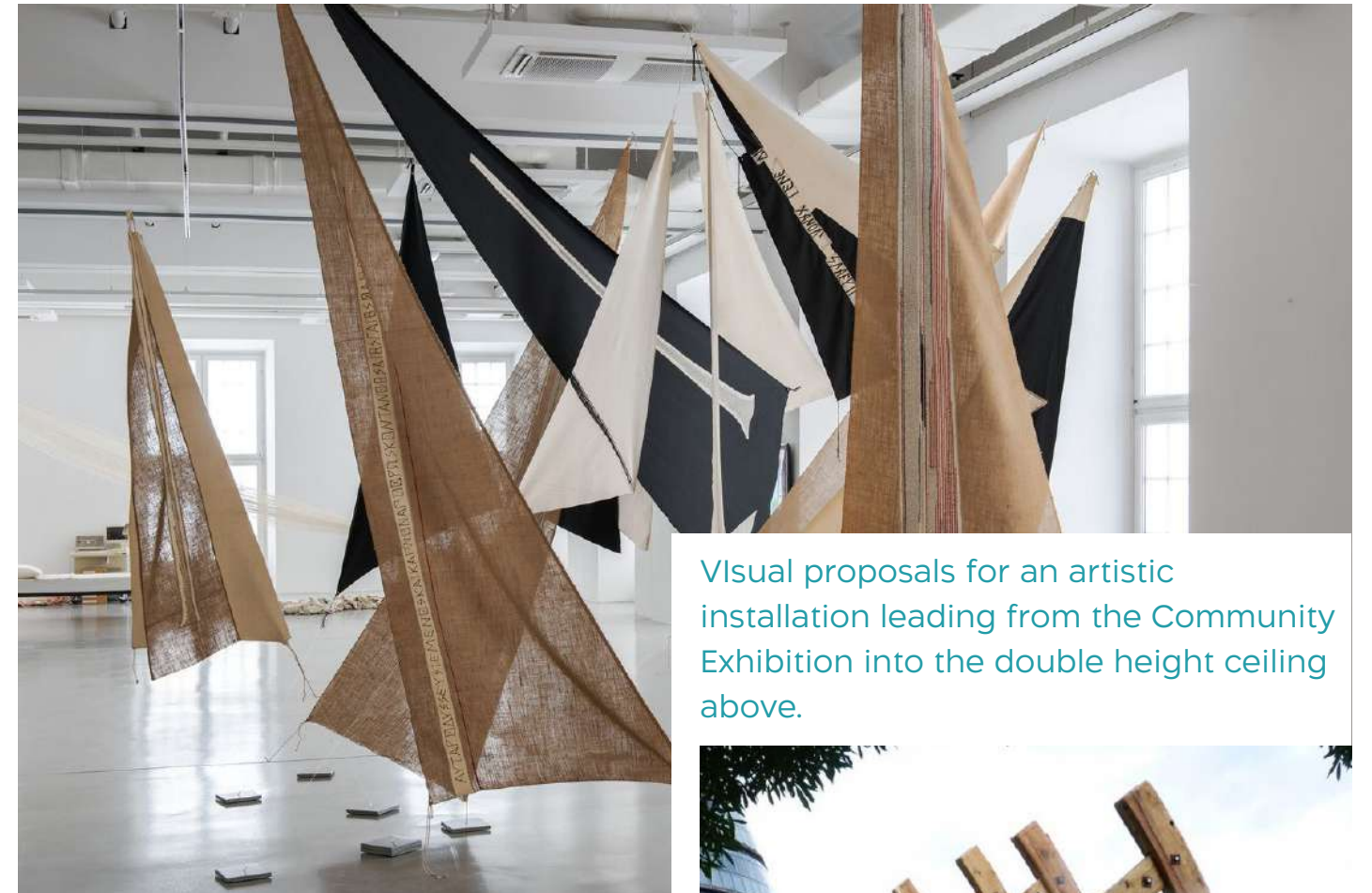
The double height space above provides an opportunity for an artistic installation that both complements the heritage of Lowestoft, and provides the community with a platform to visually share their own experiences of Lowestoft.

This installation will represent the industrial heritage of the area, and also draw attention to the internal scale of the Town Hall, leading

the visitors eye up into the double height space as they get closer to the Community Exhibition area.

Structural options that would link back to the boat and ship building heritage could include suspended sails leading up into the high ceiling, or a more structural solid representation of boat building.

As part of the Community Exhibition, an ongoing community engagement activity will encourage members of the community to provide archive material that would



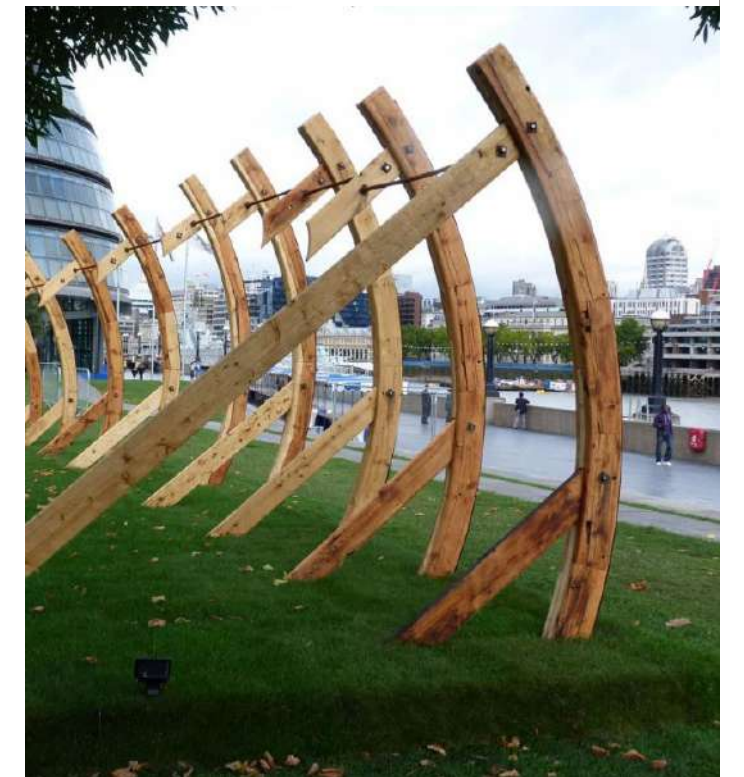
Visual proposals for an artistic installation leading from the Community Exhibition into the double height ceiling above.



The Community led installation in the exhibition space could have projected or screen based images scrolling up the backwall.

become part of a visual display. This will be incorporated into the database display, and could also become part of the artistic installation.

Projected or screen based community led images moving up the back wall into the double height would provide visual interest while emphasising the structural scale of the building, and instill a sense ownership among local visitors (as illustrated to the left).





## Design Approach - Secondary Areas, 'The Yard'

As visitors enter the Town Hall, the space directly in front of them is their first visual touch point for interpretation - 'The Yard'.

This new and open area in the old enclosed courtyard, draws the visitor towards the Community Exhibition space and the café at the end. Secondary interpretation here includes the model of the Lowestoft fishing smack, Excelsior, which will direct visitors towards the Heritage Gallery for more information.

3x Graphic interpretation panels will provide historical interpretation about the Town Hall itself. These panels will identify and explain the various period architectural details that can be found around the Town Hall such as the tiled floors, Victorian radiators and the stained glass windows. The panels will also serve as an introduction to the interpretive content of the Heritage Gallery.

Additionally, two previously external windows will be converted into a double sided display case for the display of civic collection items (i.e. mace and civic chain).

Valchromat 'ribbon' frame around graphic panels that ties them to the wider interpretive design scheme.

External window converted to vitrine for display of civic items.

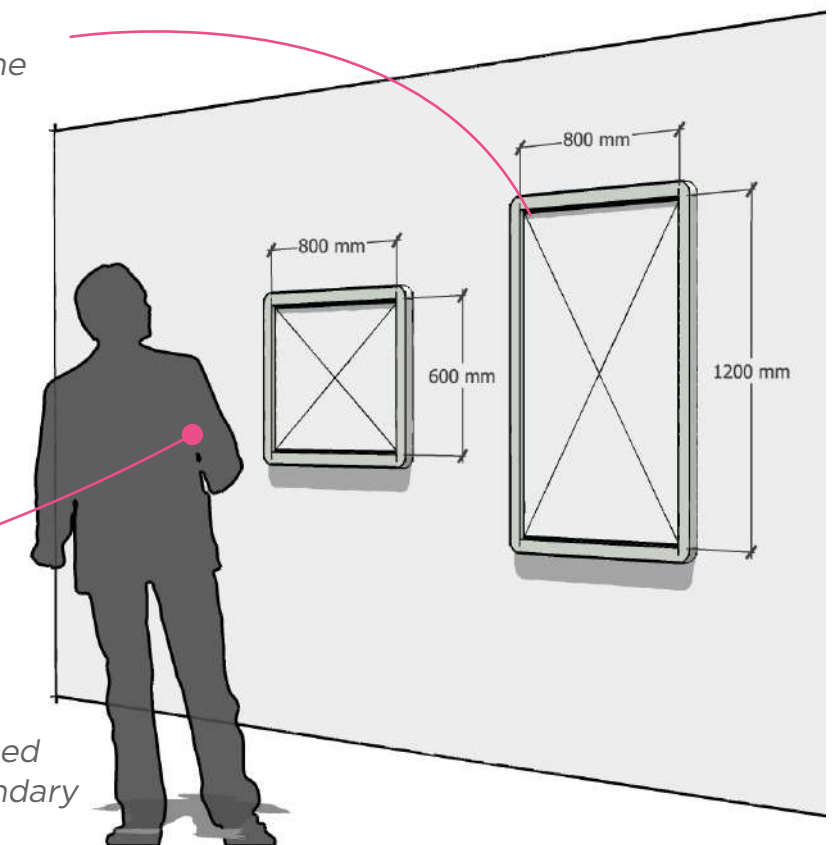
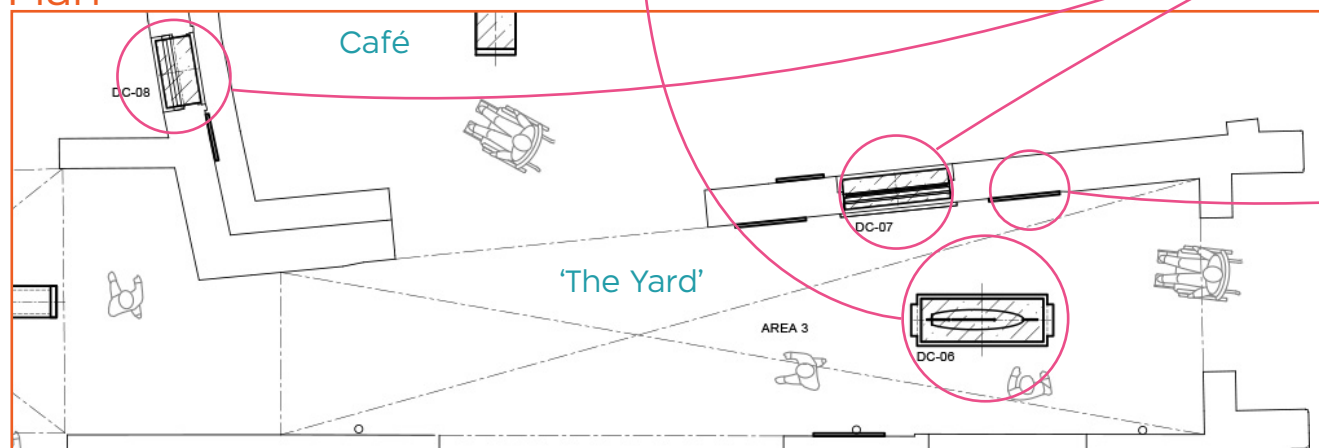
Examples of the interpretive graphic panel frame to be used across the Town Hall in secondary areas.

Model of Excelsior fishing smack.

Acrylic cover to protect model.

Valchromat base with steel internal reinforcement.

### Plan





## Design Approach - Secondary Areas

On entering the Town Hall, the area to the left provides the visitor with two contact points for secondary interpretation, the staircase and the original 'Enquiries' Window.

Along the original corridor towards the Heritage Gallery, the visitor comes across a time line graphic. Chronologically highlighting key events from Lowestoft's history, this graphic will lead the visitor along the wall to the Enquiries Window, and past to the end of this circulation space.

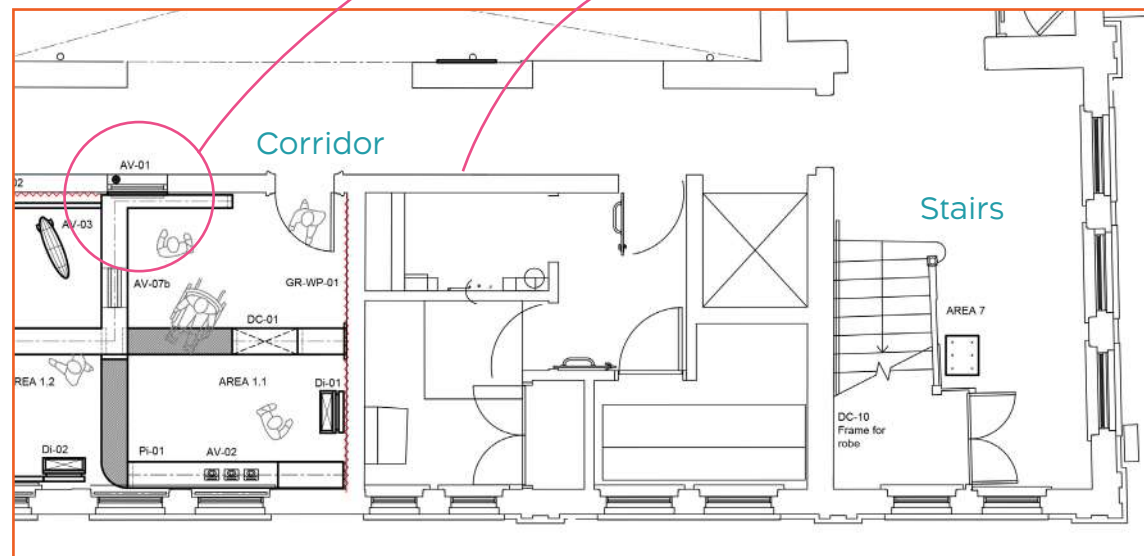
The Enquiries Window will be a fun interactive that replaces the glazing with a screen that replicates the original window.

On pressing a bell, the screen opens the window to reveal a period character who interacts with the visitor in a fun and light hearted way, delivering passive learning with facts about the various services and roles carried out within the Town Hall.

As visitors move upstairs, archive pictures and paintings are displayed up the walls of the staircase, along with a framed display of a civic gown of one of Lowestoft's mayors.

At the top of the stairs there is an interpretation panel at the entrance to the clock tower, and another interpretation panel at the entrance to the Council Chamber. This will provide information on the history of the Council Chamber, and it's period architectural features such as the stained glass windows.

### Plan



Timeline graphic running along the full length of this wall (see graphics approach)



A triggered screen opens the digital Enquiries Window to reveal a person on screen who appears to be at the counter, and who interacts with the visitor in a fun and light hearted way.

# Design Approach - Secondary Areas

## The Café provides another opportunity for secondary interpretive display.

Two display cases on a unit that reflects the wider design scheme approach, will house items from the Council's collection of Lowestoft porcelain.

Interpretation will be minimal, and point visitors back to the Heritage Gallery to learn more. QR codes can also provide a gateway to more information online, and specifically the respective wider heritage sites.

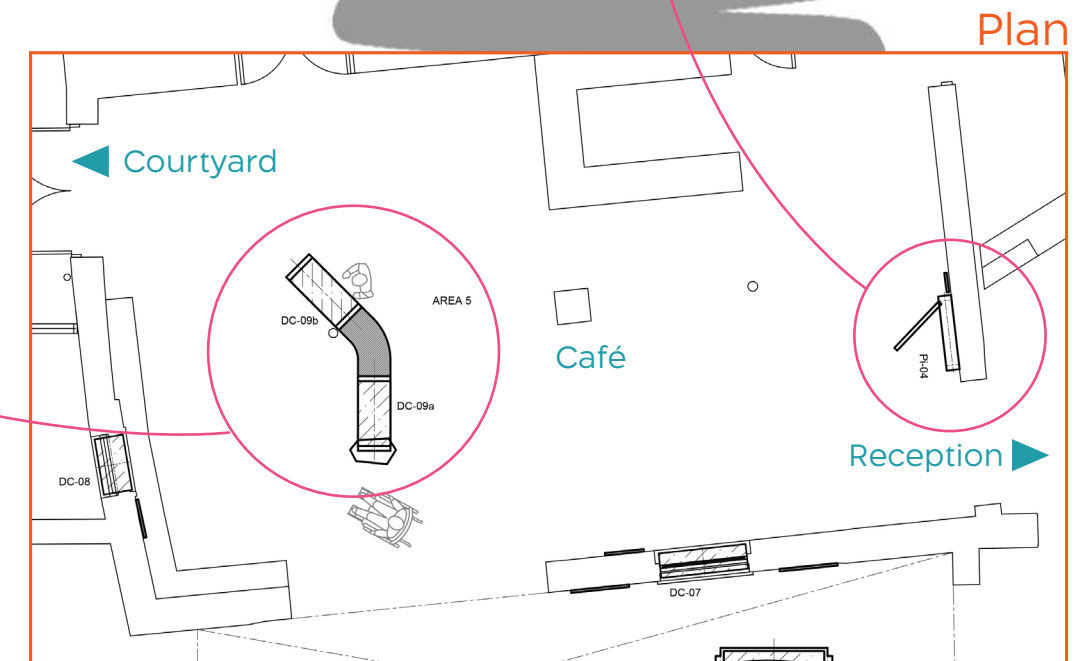
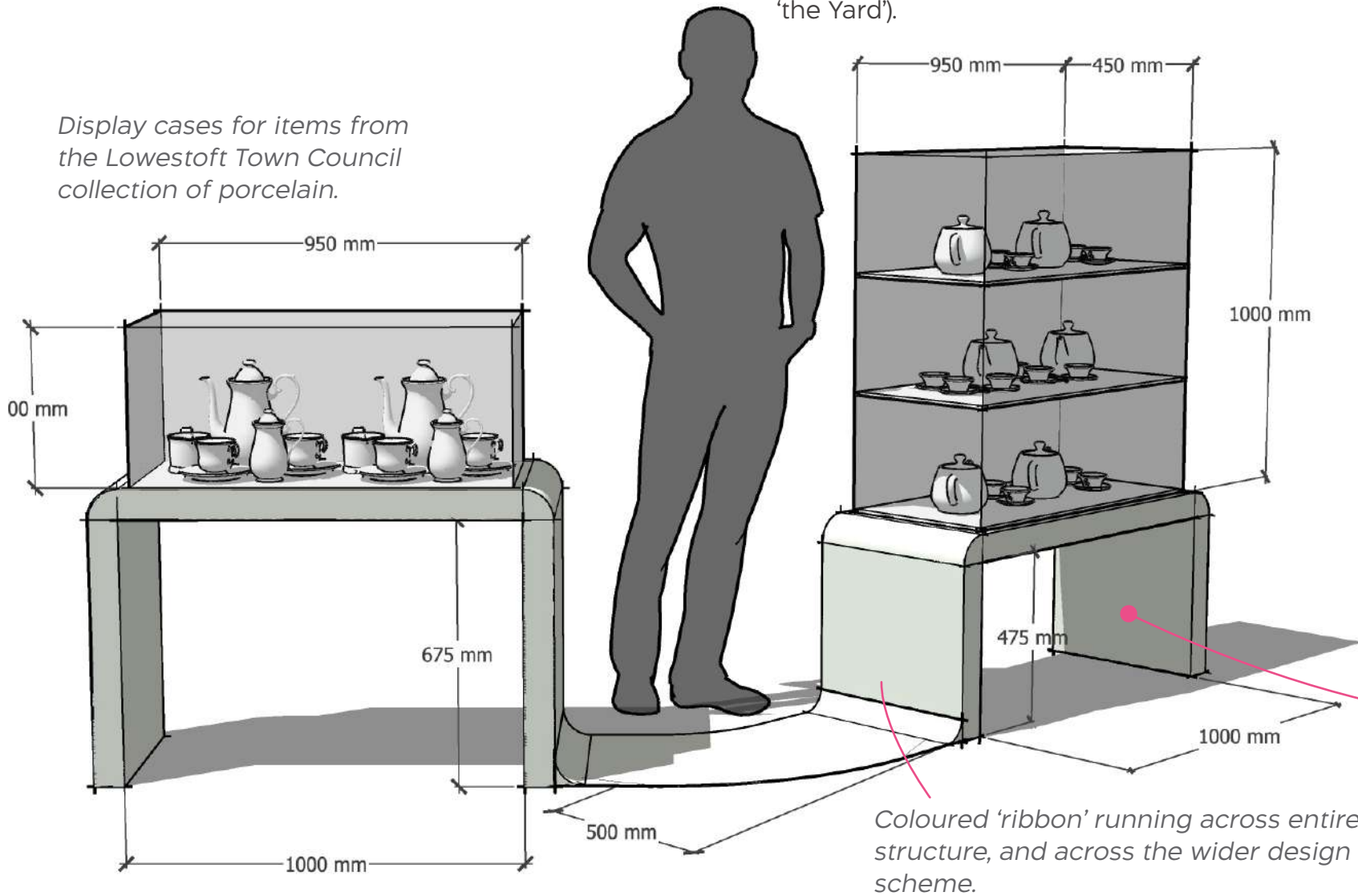
The old Town Hall Safe Door will be an installation in this space, with its frame housing an infinity mirror and interpretation leading into the literal fabric of the building.

If possible, some movement of the door will be retained as part of the display to allow a degree of interaction, and the visitor the opportunity to feel the weight of the door by moving it a small degree.

Two small interpretation panels will provide visitor information on the Safe Door, and the civic collection items on display in the vitrine window display case (detailed in 'the Yard').



The old safe door with an infinity mirror inside.





# Design Approach - Secondary Areas, Courtyard

## Secondary area interpretation will continue into the new courtyard.

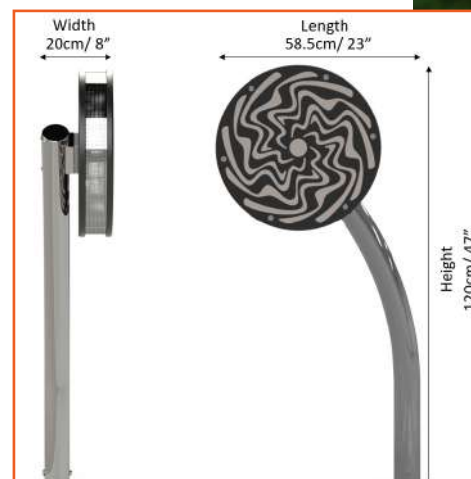
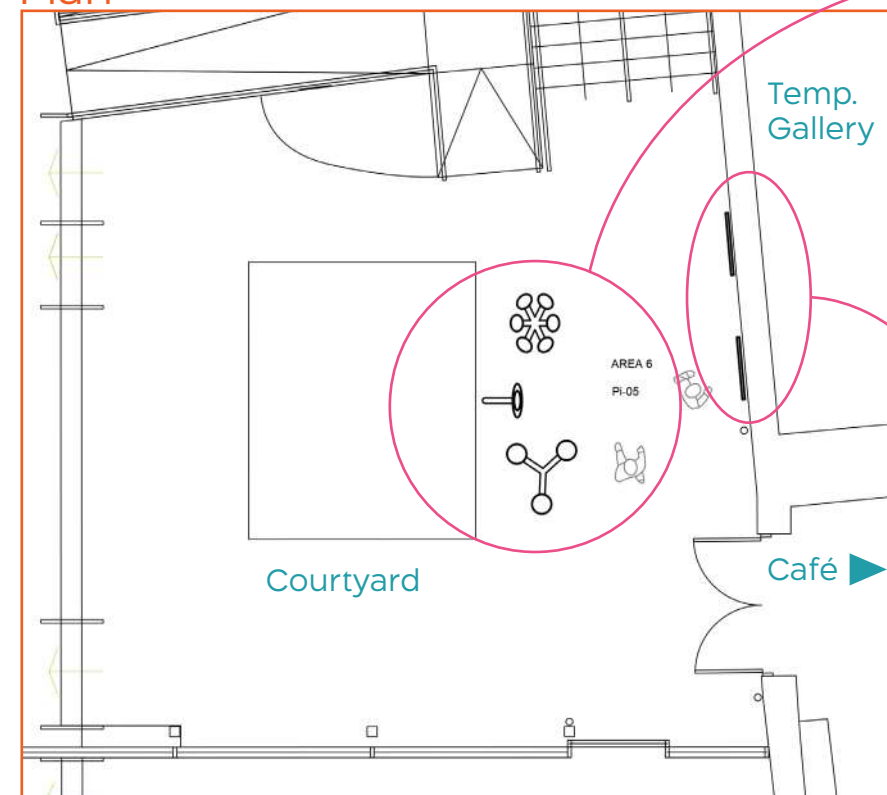
Exterior interpretation panels in the same style as the interior secondary space panels, will explain the visible development of the building through it's history, and also provide information on local wildlife environments Lake Lothing, Leathes Fen and Gunton Warren in addition to Carlton Marshes.

Musical play structures will reflect the bull rushes of Lake Lothing and Leathes Fen and sit next to external interpretation panels. These items provide sensory interaction for all ages, as well as a visual nod towards this beautiful area of Suffolk's wildlife and countryside.

Additional sculptural elements through the pond space would further reinforce this connection to the wider landscape.



## Plan



2x Exterior graphic interpretation panels

Musical Play Structures



Sculptural Elements



# Display Content Matrix

Interpretive Element	Type	Ref:	Qty:	Description
<b>PRIMARY INTERPRETATION AREA - Heritage Gallery</b>				
Enquiries Window	AV	AV-01	1	Triggered interactive screen in the existing Enquiries window, with fun light hearted character interaction.
<b>Changing Fortunes</b>				
Display Units	Unitary	-	-	Unitary design in line with the scheme approach.
Graphic Panels	Graphic	-	-	Interpretive graphic panels incorporated into the unitary design and production.
Display Case	Showcase	DC-01	1	Showcase with passive humidity control, non reflective glass, internal shelving and lighting.
Changing Fortunes Digital Database	Digital Interactive	Di-01	1	Fully updatable and customisable digital interactive screen, with layered information and interactive games and puzzles.
PYE Telephones	AV Interactive	AV-02	3	Interactive sound stores with industry related content.
Smell Pots	Physical Interactive	Pi-01	3	Smell pots with odours from the various industries.
Bubble Wall	AV/ Physical Interactive	AV-07b	1	Sensory bubble wall for scenic content and sensory interaction.
Graphic Wallpaper	Graphic	GR-WP-01	1	Large wallpaper graphic across the end wall of the room.
<b>Stories from the Sea</b>				
Display Units	Unitary	-	-	Unitary design in line with the scheme approach.
Graphic Panels	Graphic	-	-	Interpretive graphic panels incorporated into the unitary design and production.
Display Case	Showcase	DC-02	1	Showcase with passive humidity control, non reflective glass, internal shelving and lighting.
Stories from the Sea Digital Database	Digital Interactive	Di-02	1	Fully updatable and customisable digital interactive screen, with layered information and interactive games and puzzles.
WWI Zeppelin Raid	AV Immersive	AV-03	1	Immersive WWI scenic area with triggered sound and lighting that conveys the setting of the 1915 Zeppelin raids on Lowestoft during WWI.
Fishing Knots	Physical Interactive	Pi-02	1	Knot tying interactive linked to fixing of fishing nets.
<b>Leisure and Entertainment</b>				
Display Units	Unitary	-	-	Unitary design in line with the scheme approach.
Graphic Panels	Graphic	-	-	Interpretive graphic panels incorporated into the unitary design and production.
Display Case	Showcase	DC-03	1	Showcase with passive humidity control, non reflective glass, internal shelving and lighting.
Leisure & Entertainment Digital Database	Interactive	Di-03	1	Fully updatable and customisable digital interactive screen, with layered information and interactive games and puzzles.
Jukebox	AV Interactive	AV-04	1	Replica jukebox with sound stores of music community stories and oral histories, listened to through headphones.
Binoculars	AV Interactive	AV-05	1	Concealed archive footage playing within replica seaside binoculars.
Puzzle	Physical Interactive	Pi-03	1	A physical interactive puzzle game - content tbc.
Graphic Wallpaper	Graphic	GR-WP-03	1	Large wallpaper graphic as part of the film and theatre section.
<b>Traditions, Superstitions and Witchcraft</b>				
Display Units	Unitary	-	-	Unitary design in line with the scheme approach.
Graphic Panels	Graphic	-	-	Interpretive graphic panels incorporated into the unitary design and production.
Display Case	Showcase	DC-04	1	Showcase with passive humidity control, non reflective glass, internal shelving and lighting.
T.S.W Digital Database	Interactive	Di-04	1	Fully updatable and customisable digital interactive screen, with layered information and interactive games and puzzles.
Binoculars	AV Interactive	AV-06	1	Concealed archive footage playing within replica seaside binoculars.
Graphic Wallpaper	Graphic	GR-WP-04	1	Large wallpaper graphic across the end wall of the room.

# Display Content Matrix

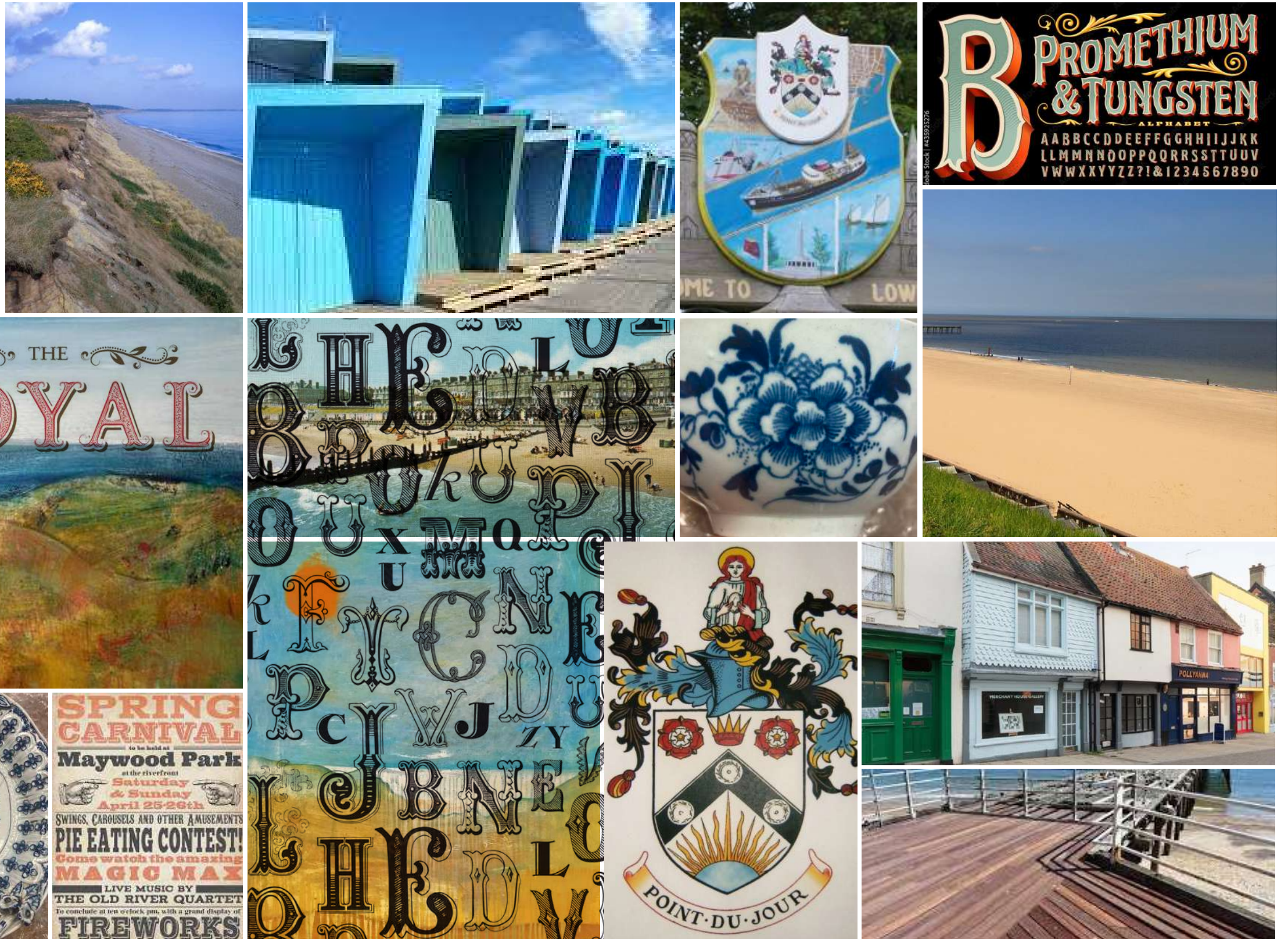
Interpretive Element	Type	Ref:	Qty:	Description
<b>PRIMARY INTERPRETATION AREA - Community Exhibition</b>				
Display Units	Unitary	-	-	Unitary design in line with the scheme approach.
Graphic Panels	Graphic	-	-	Changeable clip frame graphic system that will allow simple changeability of content as exhibitions in this space change.
Display Case	Showcase	DC-05	1	Showcase with passive humidity control, non reflective glass, internal shelving and lighting.
Community Exhibition Digital Database	Digital Interactive	Di-05	1	Fully updatable and customisable digital interactive screen, with layered information and interactive games and puzzles.
Artistic Installation	Installation	-	1	Artistic installation above/around Community Exhibition - details TBC
<b>SECONDARY INTERPRETATION AREA - Reception</b>				
Graphic Wallpaper	Way Finding	GR-WP-05	1	Large wallpaper graphic of a map of Lowestoft, highlighting all of the respective Heritage sites, and other areas of interest and significance.
<b>SECONDARY INTERPRETATION AREA - 'The Yard' Circulation space</b>				
Display Units	Unitary	-	-	Base unit for the display of the collection item model of Excelsior. Unitary design in line with the scheme approach.
Graphic Panels	Graphic	-	3	Interpretive graphics in display frame that follows design approach of unitary design.
Display Case	Showcase	DC-06	1	Acrylic cover for Excelsior model.
Display Case	Showcase	DC-07	1	Vitrine display in existing window void - double sided so display items are visible in the cafe also.
Display Case	Showcase	DC-08	1	Vitrine display in existing window void - double sided so display items are visible in the cafe also.
Graphic Wallpaper	Graphic	GR-WP-06	1	Wallpaper graphic made up of archive imagery.
<b>SECONDARY INTERPRETATION AREA - Café</b>				
Display Units	Unitary	-	-	Unitary design in line with the scheme approach.
Graphic Panels	Graphic	-	2	Interpretive graphics in display frame that follows design approach of unitary design. Allowance for one small panel each for Safe Door and Vitrine case.
Display Case	Showcase	DC-09a/b	2	Showcase with passive humidity control, non reflective glass, internal shelving and lighting.
Safe Door	Display	-	1	Display of existing safe door from the Town Hall, against the wall in the cafe, with internal infinity mirror.
<b>SECONDARY INTERPRETATION AREA - Exterior Courtyard</b>				
Graphic Panels	Graphic	-	2	Exterior grade interpretive graphics in display frame that follows design approach of unitary design.
Sculptural Play Structures	Physical Interactive	Pi-05	3	3x musical play structures / sculptures that reflect the natural foliage of Carlton marshes and other surrounding .
Sculptural Installations	Installation	-	TBD	Sculptural depictions of foliage and/or wildlife from wider natural heritage sites.
<b>SECONDARY INTERPRETATION AREA - Stairs and 1st Floor</b>				
Graphic Panels	Graphic	-	2	Interpretive graphics in display frame that follows design approach of unitary design. One outside the civic chamber, and one at the entrance to the bell tower.
Display Case	Frame	DC-10	1	Wall mounted frame to display civic robe collection item. Fixed to wall on stairs.



# Graphic Approach - Moodboard

Colour inspiration taken from the coastal location of Lowestoft and elements associated with the area - such as porcelain patterns.

Typefaces take cues from the heritage of the building itself along with similar from the Victorian era.





## Colour Palette

Colours take inspiration from the surrounding environment of Lowestoft - sky, sea and town are considered with hints of the town coat of arms.

PANTONE P 106-4 C	PANTONE P 138-5 C	PANTONE P 108-16 C	PANTONE P 123-15 C	PANTONE P 122-15 C
<b>CMYK:</b> 44/23/0/0	<b>CMYK:</b> 64/0/51/30	<b>CMYK:</b> 100/52/0/60	<b>CMYK:</b> 85/0/25/51	<b>CMYK:</b> 85/0/25/31
<b>RGB:</b> 155/181/223	<b>RGB:</b> 73/145/118	<b>RGB:</b> 0/54/95	<b>RGB:</b> 0/104/117	<b>RGB:</b> 0/131/148
<b>HEX:</b> 9bb5df	<b>HEX:</b> 489176	<b>HEX:</b> 00355f	<b>HEX:</b> 006775	<b>HEX:</b> 008294
PANTONE P 11-8 C	PANTONE P 4-15 C	PANTONE P 25-6 C	PANTONE P 41-15 C	
<b>CMYK:</b> 0/27/100/27	<b>CMYK:</b> 0/7/85/13	<b>CMYK:</b> 0/45/79/20	<b>CMYK:</b> 0/78/86/32	
<b>RGB:</b> 199/153/0	<b>RGB:</b> 233/206/44	<b>RGB:</b> 208/137/57	<b>RGB:</b> 176/66/31	
<b>HEX:</b> c69900	<b>HEX:</b> e9cd2b	<b>HEX:</b> cf8838	<b>HEX:</b> af411e	

## Typography

Primary font is Museo - A typeface that balances a sense of heritage while retaining a contemporary friendly feel reflecting the rich history of Lowestoft. For use on body copy and case labels.

### Museo

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz 0123456789**  
**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz 0123456789**  
**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz 0123456789**  
**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz 0123456789**

Balford - Evokes a feeling of a bygone era while working well alongside Museo. For use on titles, quotes and pull out copy.

### Balford

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**0123456789**



## Design Approach - Gallery Space

Intro panels to drop into main display frames within each section of the gallery spaces.

Gradient of panels and walls to change reflecting the subject and to aid the visitor flow around the spaces. Additional imagery and text can also be incorporated into the wallpaper design if required.



NOTE: CONTENT IS A PLACEHOLDER



NOTE: CONTENT IS A PLACEHOLDER

Heritage Trail Map - Wallpaper to wall at end of reception area

### Excelsior LT472

Excelsior is one of the last surviving Lowestoft fishing smacks.

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Lorem ipsum dolor sit amet, consectetur adipiscing elit. Morbi congue mauris vitae dolor scelerisque luctus. Nam sollicitudin risus nec laoreet porta. Maecenas vel pellentesque turpis, eu faucibus dolor.

Pellentesque volutpat leo ac nunc tempus, et porttitor neque tempus. In hac habitasse platea dictumst. Sed aliquam quam eget risus sagittis, vitae pellentesque leo bibendum.

Case Label

## RECEPTION/CIRCULATION AREA

A wallpaper graphic could be applied showing a large stylised map of the Lowestoft heritage trail locations, drawing the eye down the reception area adding a visually engaging orientation point. 'You are here' and distances to other attractions are specified to encourage visitors to explore the wider area.

Case labels in and around all spaces to carry a subtle hint of the overlying graphic approach making a visually cohesive journey while retaining a high level of legibility for smaller text.

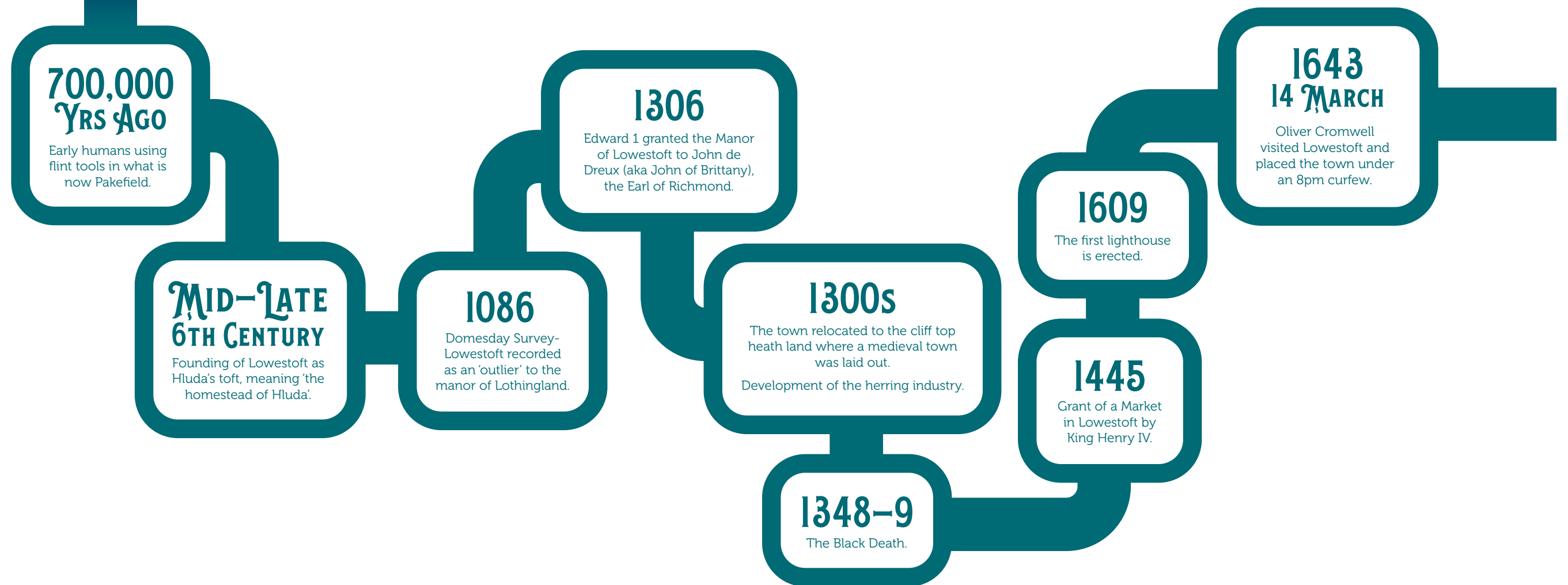


## Design Approach - Circulation Area

# LOWESTOFT THROUGH TIME

### Timeline

Timeline to run the length of the circulation wall with elements and colours reflecting the overall scheme. Shapes pick up on the frames utilised throughout all spaces. This can be easily adapted to run around doors etc where the design requires.



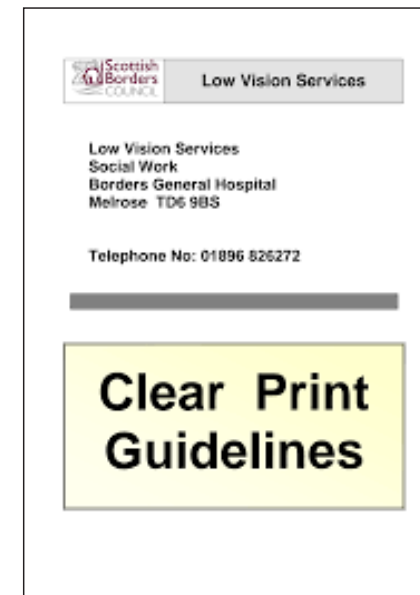
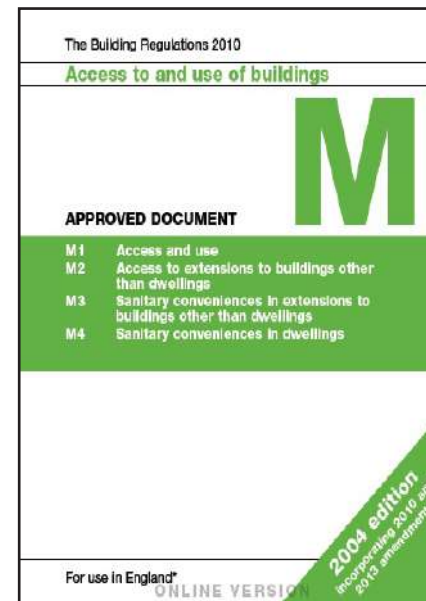
NOTE: CONTENT IS A PLACEHOLDER

# Design Approach - Access

## Access guidelines

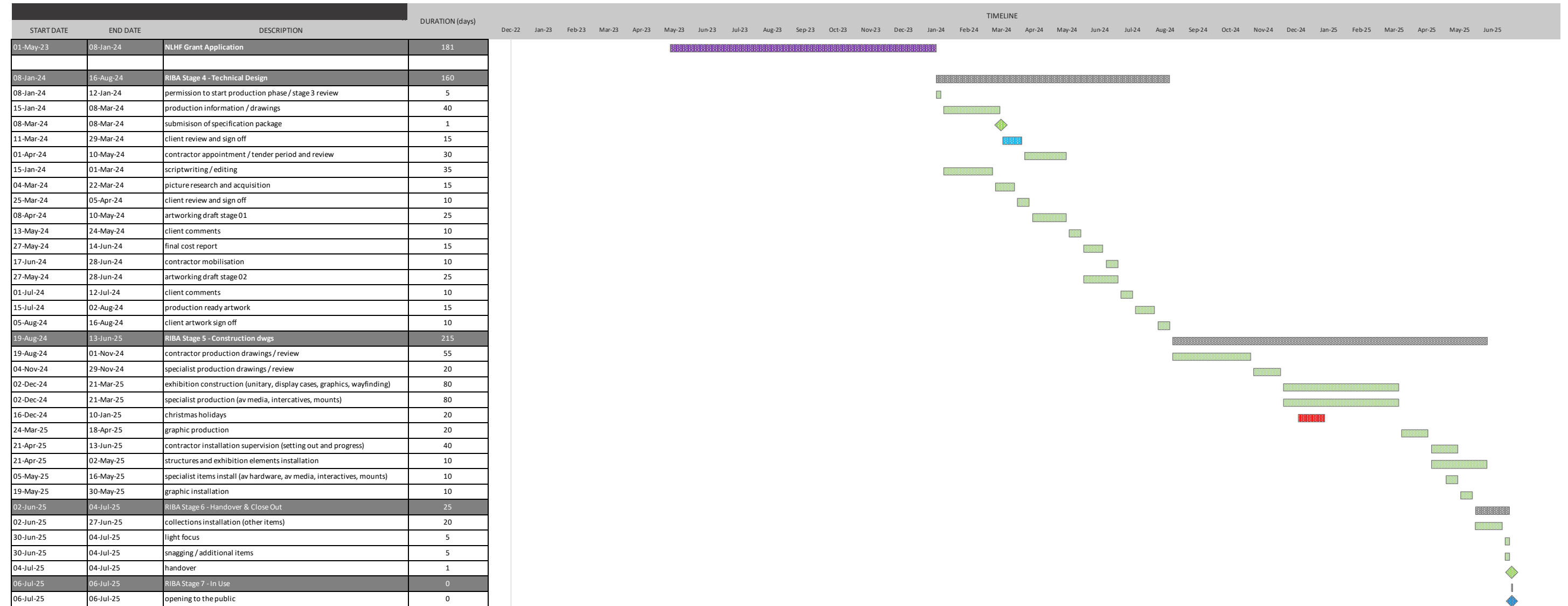
The project will conform to current regulations and best practice standards and guidance for access including:

- Doc M 'For buildings other than dwellings' and BS 8300-2:2018 Design of an accessible and inclusive built environment, maximising accessibility and inclusion.
- IDS: Inclusive Design standards, Centre for Accessible Environments: a holistic approach that includes everybody.
- 'See it Right', Clear Print Guidelines, RNIB: guidance so printed materials are accessible for visually impaired people.
- Sign Design Guide, Liverpool John Moores University and Sign Design Society: a guide to inclusive signage in public spaces.
- Talking Images Guide, RNIB: a guide to help museums improve access for blind and visually impaired people.





# Programme



# Appendices

1. Management and Maintenance Plan
2. Interpretation Risk Log
3. Interim consultations report
4. Notes from project stakeholders' workshop
5. Costs: Drawdown



# Management and Maintenance Plan

Interpretive Element	Task	Detail / Frequency	Annual Cost	Interpretive Element	Task	Detail / Frequency	Annual Cost
<b>EXTERNAL MEDIA</b>				<b>INTERNAL MEDIA</b>			
Interpretive Panels & signage	Cleaning	Monthly. Can be cleaned with a lint free cloth and mild detergent. Ensure the surface is free from grit before cleaning to avoid scratching. For specialist advice follow suppliers cleaning instructions in O&M Manual (to be issued on completion).	Cleaning Budget	Internal Freestanding display units	Check for damage	Check weekly for any damage and repair if required.	Within roles of team Allow £5000 every 5yrs in Revenue Budget
	Check for damage	Check monthly for any damage and repair if required.	Revenue Budget within roles of team		Cleaning	Monthly: Follow suppliers cleaning instructions in the O&M manual	Cleaning Budget
	Replacement of graphics	Graphic panels have a ten year life span and will be covered by Warranty or Insurance.	Under Warranty	Internal suspended displays	Check for damage	Check weekly for any damage and repair if required.	Within roles of team Allow £250 every 5yrs in Revenue Budget
Cleaning	Monthly. Can be cleaned with a lint free cloth and mild detergent. Ensure the surface is free from grit before cleaning to avoid scratching. For specialist advice follow suppliers cleaning instructions in O&M Manual (to be issued on completion).	Cleaning Budget	Cleaning		Bi-annually due to access. Follow suppliers instructions in the O&M manual	Cleaning Budget	
Exterior frames to graphics	Cleaning	Monthly. Can be cleaned with a lint free cloth and mild detergent. Ensure the surface is free from grit before cleaning to avoid scratching. For specialist advice follow suppliers cleaning instructions in O&M Manual (to be issued on completion).	Cleaning Budget	Interactive displays	Cleaning	Follow suppliers instructions in O&M manual depending on final specification of units	Cleaning Budget
	Check for damage	Check monthly for any damage and repair if required. Panels are specified on tough and durable vandal resistant materials so that graffiti can be cleaned off.	Within roles of team Allow £240 every 3yrs in Revenue Budget		Check for damage	Check monthly for any damage and repair if required.	Revenue Budget within roles of team
Cleaning	Monthly. Can be cleaned with a lint free cloth and mild detergent. Ensure the surface is free from grit before cleaning to avoid scratching. For specialist advice follow suppliers cleaning instructions in O&M Manual (to be issued on completion).	Cleaning Budget	Replacement		Allowance required in Business Plan for replacement of interactives, 15% of Interactive budget .	Within roles of team Allow £5000 every 3yrs in Revenue Budget	
Exterior play interactive structures	Cleaning	Monthly. Can be cleaned with a lint free cloth and mild detergent. Ensure the surface is free from grit before cleaning to avoid scratching. For specialist advice follow suppliers cleaning instructions in O&M Manual (to be issued on completion).	Cleaning Budget	Graphics	Cleaning	Monthly. Can be cleaned with a feather duster to remove dust. Tougher marks may be removed with a lint free cloth and mild detergent. Ensure the surface is free from grit before cleaning to avoid scratching. For specialist advice follow suppliers cleaning instructions in O&M Manual (to be issued on completion).	Cleaning Budget
	Check for damage	Check monthly for any damage and repair if required.	Revenue Budget within roles of team			Graphic panels have a ten year lifespan. 10% of overall budget should be allowed for replacement.	Revenue Budget allow replacement £2000 over 10yrs
					Check for damage	Check weekly for any damage and repair if required.	Revenue Budget within roles of team

# Management and Maintenance Plan

Interpretive Element	Task	Detail / Frequency	Annual Cost	Interpretive Element	Task	Detail / Frequency	Annual Cost
Showcases	Cleaning glass	Weekly: Glass can be cleaned with an anti-static glass cleaner. Scratches can be rubbed out using T-Cut or Duraglit	Cleaning Budget	Exhibition laminate finishes	General maintenance & cleaning	Laminate finishes should be dusted regularly. A damp cloth may be used to remove light marks, then polished with a soft clean cloth. Heavier soiling may be removed with warm water and mild detergent, then polished dry. Avoid using abrasive cleaners as these can cause permanent damage.	Cleaning Budget
	Cleaning acrylic	Weekly: Rinse with room temperature water to remove loose dirt or dust. Gently wash with a mild soap or detergent and lukewarm water. Use a clean soft cloth or sponge to avoid scratching. Rinse well and blot dry with a damp cloth or chamois. Do not rub excessively or with a lot of pressure when cleaning or drying as this will add scratches and reduce it's lustre.	Cleaning Budget				
	Cleaning case interiors	Quarterly: Case dress fabric can be vacuumed in position to remove surface dust. Dirt can be removed with a foam carpet cleaner but may discolour case fabric.	Cleaning Budget				
	Checks	Every six months. Check case locks and hinges are functioning correctly for safety and security.	Cleaning Budget				
	Cleaning object mounts	Clean with an anti-static solvent free glass cleaner.	Cleaning Budget				
	Updating case labels	When objects are rotated or new information is received. Cost of printing for updated labels.	£100 per every 1yrs in Revenue Budget				
	Exhibition painted finishes	General maintenance & cleaning - water based finishes	These are 'medium duty'. Chemical cleaners should not be used. Use only warm water and soap and do not soak the surface for a long period. Remove any excess water immediately. Do not use silicone based polishes.				
Showcase lighting	Repair/ replacement	Lighting will be LED so requires very little maintenance or replacement. Check supplier O&M manual.	Allow £500 every 5yrs	AV hardware	In case of breakdown	All items will have a 3 year back to base warranty with supplier. Individual components will have minimum of 3 year warranty with the manufacturer as per European law.	Allow £1500 every 5yrs
Handling items	Cleaning and maintenance	These items will be regularly handled so will need to be checked frequently for breakages and soiling. Cleaning depends on material used so check suppliers O&M manuals.	Cleaning Budget		Cleaning	The computers use solid-state hard drive and require very little maintenance, just clearing the dust out from inside quarterly.	Cleaning Budget
Exhibition painted finishes	General maintenance & cleaning - water based finishes	These are 'medium duty'. Chemical cleaners should not be used. Use only warm water and soap and do not soak the surface for a long period. Remove any excess water immediately. Do not use silicone based polishes.	Cleaning Budget	AV elements	Software updates	Software specified to be easily updatable. O&M Manual will be provided upon completion to cover maintenance updates.	Staff / Volunteer time
					In case of breakdown	All items will have a 3 year warranty with the supplier. Individual components will have a minimum 3 year warranty with the manufacturer as per European law. Can be extended if required.	Allow £500 every 5yrs



# Interpretation Risk Log

Assessment of the risks involved with the exhibition interpretation elements.

Interpretive Elements	Risk	Risk Level	Mitigation
<b>EXTERNAL INTERPRETATION:</b>			
Exterior Graphics	Vandalism	Medium	Risk of vandalism to be mitigated by the appropriate specifications of vandal resistant durable materials.
	Panels not secure	Low	Panels attached securely to wall with security fixings
	Panels cause obstructions	Low	Graphic panels to be positioned in appropriate places to avoid obstructions with visitor flows and accessibility. Good visual contrast is to be achieved from surrounding environment
	Risk of injury	Low	Designs to be assessed and developed with any risks designed out i.e. No exposed sharp edges, corners to be chamfered or rounded, large heavy elements to be reduced into smaller or lighter pieces,
	Weather resistance	Low	Panels to withstand the elements and material specification will reflect the conditions the panels will be exposed to.
	Dirt and debris	Low	Regular checks and cleaning.
Exterior play interactive structures	Vandalism	Medium	Exhibition designs to reduce risk of vandalism through the appropriate specifications of materials. Units will be checked weekly for damage and repaired if needed.
	Units not stable	Low	Units to be secured to solid footings in line with the manufacturers installation requirements.
	Units cause obstructions	Low	Unit positions have been considered in exhibition layout to ensure efficient visitor flows and clear walk ways. Good visual contrast is to be achieved from surrounding environment
	Risk of injury	Low	Units design to be assessed and developed with any risks designed out i.e. No exposed sharp edges, corners to be chamfered or rounded, large heavy elements to be reduced into smaller or lighter pieces,

Interpretive Elements	Risk	Risk Level	Mitigation
<b>INTERNAL INTERPRETATION:</b>			
Display Units	Vandalism	Medium	Exhibition designs to reduce risk of vandalism through the appropriate specifications of materials. Units will be checked weekly for damage and repaired if needed.
	Units not stable	Low	Units to be designed with low centre of gravity and stable base to give extra stability
	Units cause obstructions	Low	Unit positions have been considered in exhibition layout to ensure efficient visitor flows and clear walk ways. Good visual contrast is to be achieved from surrounding environment
	Risk of Injury	Low	Units design to be assessed and developed with any risks designed out i.e. No exposed sharp edges, corners to be chamfered or rounded, large heavy elements to be reduced into smaller or lighter pieces,
Showcases	Vandalism	Low	Units to be checked weekly for damage and repaired if required.
	Objects difficult to see	Low	Internal lighting specified to ensure objects can be seen. Case layouts designed to provide visitors with engaging and accessible displays.
Graphics	Vandalism	Medium	Exhibition designed to reduce risk of vandalism through the appropriate specifications of materials. Units will be checked weekly for damage and repaired if needed.
	Panels not secure	Low	Graphics to be securely fixed to units as appropriate.
	Panels cause obstructions	Low	Graphic panel positions have been considered within design development of the exhibition layout to be integrated within units and provide clear visitor flows.
Low Tech Interactives	Vandalism	Medium	Exhibition designed to reduce risk of vandalism through the appropriate specifications of materials. Units will be checked weekly for damage and repaired if needed.
	Risk of injury	Low	Pieces and elements to be developed, designed and specified to not cause injury. Interactives to be tested and are to use tried and tested methods. Types of hazard include finger traps, no sharp or heavy items.

# Interpretation Risk Log

Assessment of the risks involved with the exhibition interpretation elements.

Interpretive Elements	Risk	Risk Level	Mitigation
Audio / AV elements	AV break down	Low	Ensure items are covered by warranty and / or maintenance contract. Specify tried and tested media.
	Software capability	Low	Specification to allow for changes and updates to the software and content.
	Sound bleed of audio	Medium	AV positions have been carefully considered in exhibition layout to minimise any risk of sound bleed.
	Vandalism	Low	AV Hardware and software designed to be robust to minimise impacts of vandalism through specification and careful programming. AV elements checked weekly for damage and repaired if required.
<b>Process / Programme:</b>			
Information provision	Information is late and delays progress	Low	Clear programming and identification of deadlines. RFI's issued as required.
Integration with other contractors	Multiple teams working within the same space need to be clear of responsibilities and requirements.	Low	Project team and contact details circulated at start of project with key contacts highlighted. Regular project team meetings and correspondence.



# Notes from project stakeholders' workshop

## 1

### INTRODUCTION

#### Report Content and Context

This report summarises the findings of six workshops that took place in Lowestoft on 19th, 20th and 23rd January, respectively.

The content of the workshops were directly related to ascertaining largely the content of the interpretation which will be on display in the Town Hall, and to a lesser extent, the approach (or 'look and feel') of the interpretation.

The participating groups and the nature of their contributions were as follows:

- Heritage Focus Group, made up of published authors, researchers and enthusiasts for Lowestoft's local history. The participants discussed what they felt to be of particular significance in Lowestoft's heritage.
- Project stakeholders, made up of Project Board members, staff and invited contributors who have a pre-existing knowledge and interest in the project. The participants discussed what the main themes and overarching concept could be to frame the interpretation content, and the preferred interpretation approach, or 'look and feel'.

- Low-income parents, made up of parents who were recruited through FISH ('Food in School Holidays') and who live in the Beresford Road area. The participants discussed the list of topics to have emerged from the workshops with the Heritage Focus group and project stakeholders.
- Incomers to Lowestoft who have lived in the town for less than three years, recruited through the Community Access Trust. The participants discussed the list of topics to have emerged from the workshops with the Heritage Focus group and project stakeholders.
- Year 5 children aged 9 and 10 from Northfield St Nicholas Primary Academy. The children drew pictures of their own interpretation of Lowestoft's heritage that they were most interested in, and voted on which topics they would like to see, out the list to have emerged from the workshops with the Heritage Focus Group and project stakeholders.
- Two young people from East Coast College and currently engaged with the project through placements. These participants discussed the findings so far and their own preferences to the list of topics presented.

### Progressing the Interpretation Process

These workshops have taken place relatively early on in the current exhibition development process. However, it should be noted that they follow on from previous, valuable work undertaken by MossKing Associates Ltd in 2021. The consultation undertaken with the local communities at that time produced a list of topics that have fed into the discussions this time around. To cite verbatim from the report <sup>1</sup>:

#### Themes

Outline themes identified through community consultation are listed below. People and Family History, Women in Lowestoft, Climate Change, and Wellbeing are threads that should run through all the main heritage themes where possible.

- The history of the Town Hall and the site it sits on
- Buildings and Houses
- Fishing and the beach village
- Industry
- WWI/WWII
- Witches and the Supernatural
- The Seaside resort
- Popular culture.

This report may be seen to progress this useful foundation, and from the data, allows a further refining and repositioning of Lowestoft's significant heritage and how it can be themed and presented at the Town Hall.

<sup>1</sup> From: The Town Hall Outline Interpretation Proposals, MossKing Associates, 2021

# Interim Report on Consultation with Core and Target Audiences

## 2

### HERITAGE FOCUS GROUP WORKSHOP ESTABLISHING SIGNIFICANT CONTENT

#### Significant Heritage of Lowestoft

There is a wealth of detail and exact literature on the heritage of Lowestoft, much of which has been written by several of the members of the Heritage Focus Group who were consulted on 19th January.

Through discussion, the following areas were located as being significant to Lowestoft:

- Topography – the cliffs and the Deans
- The development of the town – specifically Peto, who built the harbour
- The decline of Lowestoft - ‘The rise and fall of Lowestoft’
- Tourism – from the 1760s onwards
- The 19th century boom – imports and exports
- Industry, including:
  - Paint-brushes
  - Transport
  - Food
  - Shipbuilding
  - Fishing
  - Sports nets
  - Bally shoes

- Freezing food (Co-op – previously McConachie)
- Ice-factory
- Transport (ECW)
- Shipbuilding
- The railways
- Pakefield Man (750,000 years ago)
- The Witch Trial – which has a full, extant account from its time. Also links to the non-conformist enclave in the town which existed from before 1600
- Lowestoft’s relationship with Norwich
- Livestock – to and from Denmark
- Porcelain (over 40 years – the third longest surviving porcelain industry in England)
- War history, including the Dutch wars – 1600s and 1700s

Further details on these areas and others were offered in the workshop by all of the participants, which can be provided on request.

The group agreed that the exhibition would by no means work as ‘a book on the wall’, and appreciated that the town’s rich heritage would be positioned through accessible themes. They will be consulted at milestone points throughout the development process of the interpretation design, including at RIBA Stage 2 and RIBA Stage 3.

Subsequent communications with local historian and author David Butcher has since added to the subject areas listed above. His summary is reproduced here, and serve to show the nature, breadth and depth of Lowestoft’s heritage.

1. Lowestoft heritage value: its being a surviving, visible, example of a community shaped by topographical, environmental and economic factors – all to be seen in the High Street area.
2. Lowestoft’s most significant piece of heritage: the local topography and the use thereof, which clearly shows the founding and development of a Late Medieval planned town and its Early Modern continuation – 19th and 20th century modifications also plainly visible – copious, surviving, manorial source documentation exists, dating from the late 16th century onwards.
3. Some significant Lowestoft people: the five admirals, 1660-c.1710 (Sir Thomas Allin, Sir Richard Utber, Sir John Ashby, Sir Andrew Leake & James Mighells (Comptroller of the Navy); Rose Cullender & Amy Denny; John Tanner (parish Vicar, 1708-59); Lady Pleasance Smith; Richenda Cunningham (nee Gurney); Jo Harris (Lowestoft’s first probation officer) and wife Gertrude; Benjamin Britten; Jeffery Camp (artist); Terry Butcher (footballer); The Darkness.

4. Lowestoft women significant in their role as surrogate family heads, from at least the 16th century onwards – this, the result of many of the town’s men being absent from home for substantial periods involved in fishing voyages and maritime trade abroad. High levels of literacy in evidence from the late 16th century to the mid-18th century, based on surviving probate material (wills) – substantial number of women able to write their names served as witnesses.
5. Movement into Lowestoft: from the near-Continent, mid-late 15th century & early 16th; from other English maritime communities during the 16th, 17th & 18th century; Dutch Protestants during the 1570s (Spanish persecution); local economic migration from nearby communities, mid-16th to mid-18th century; mid-19th century expansion, following Samuel Morton Peto’s innovations.
6. Fishing – practice and expansion able to be studied from the 14th century onwards.

In addition, one-to-one conversations were held in February 2023 with John Wylson from the Excelsior Trust, and with Ivan Gunn, who is the leading expert on the Lowestoft Witch Trial of 1662.



# Interim Report on Consultation with Core and Target Audiences

## 3

### PROJECT STAKEHOLDERS TO ESTABLISH (DRAFT) CONTENT FRAMEWORK AND INTERPRETATION APPROACH

#### Draft Content Framework: Process and Outcomes

Through a workshop process, the participants agreed that the workshop content contributions could be summarised through the following overarching concept and themes, which would then be tested through the (then) upcoming workshops with target audiences:

#### Overarching concept:

##### Shifting Sands

Living on the edge, the location, constant transition, border country, tidal.

##### Main themes

##### 'Are You Local?'

Accent, pride, nostalgia, parochialism, melting pot, incomers (from 15th century onwards), belonging, different geographical areas.

##### The Sea / On the Edge

Coastal, seaside, naval, off-shore renewables, environmental issues, fishing, the port, the railway, sandbanks.

##### Ups and Downs

The changing fortunes of Lowestoft, Development of a town, the High Street, Peto, built heritage, tourism, industry

(including fishing), 19th century boom, recent 30 year-long period of decline, constant transition.

##### A Rich History

World wars I and II, including the Kindertransport, non-conformism, naval events, the Witch Trial and other key moments in Lowestoft's history.

As mentioned, these themes and associated topics were subsequently discussed by workshop participants the next working day (23 January). In the light of their responses, a re-think is required which will mean that the themes here should not be those in the final content framework. Some suggestions for how the content framework could be reconfigured can be found in Section 8 of this report, and summarised here:

#### Overarching concept: Shifting Sands

Lowestoft is a town that has always lived on the edge. Its most easterly, coastal location and topography has resulted in a constant state of transition. It's a town of changing fortunes, dramatic ups and cataclysmic downs, and literally at the mercy of the elements and environmental changes.

What dramatic events have shaped Lowestoft's past and present, and what's in store for its future?

#### Theme 1: Changing fortunes

- Taming the coastal landscape
- The development of a town (through a visual timeline?), including the growth of the High Street and the Town Hall

- 19th century boom (including Peto, the harbour and the railway)
- Industry (including porcelain, fishing and the 20th century industries/companies)
- The recent 30 year-long period of decline
- New developments/What's next?

#### Theme 2: Stories from the Sea

- Maritime history:
  - The Dutch war
  - World War I
  - World War II, including the Kindertransport,
  - Naval events/patrol
  - Other key battle-related events in Lowestoft's history.
- Fishing industry
- Excelsior (Excelsior Trust)
- Environmental impacts/renewable energy

#### Theme 3: Leisure and entertainment

- Seaside holidaying /entertainment
- Football
- Pop music
- Cinema
- Theatre
- Classical music – Benjamin Britten

#### Theme 4: Traditions, superstitions and witchcraft

- Local traditions
- Superstitions, e.g. when you went to sea, including fishing superstition
- The Lowestoft Witch Trial

### Interpretation Approaches

The participants were asked for their views on the 'look and feel', i.e. the approach to be taken in how visitors will engage with the content in the gallery. Notes from their verbal responses are in Section 9 (Research Content), and summarised in the statements below:

- A predominantly informal tone of voice in gallery communications
- A use of digital if it widens access to the heritage and provides engaging interpretation
- Plural stories, to include everyone and to tell the whole story
- A gallery where people can join in and interact, but also with some quieter, reflective spaces
- Displays created or curated by the community should be integrated in the gallery
- A playful, permissive and warm environment. However, a playful approach will be avoided where it isn't appropriate, e.g. the Kindertransport
- Questions will be asked in the gallery to invite visitor responses, views, debates and feedback (with appropriate mechanisms to enable this).

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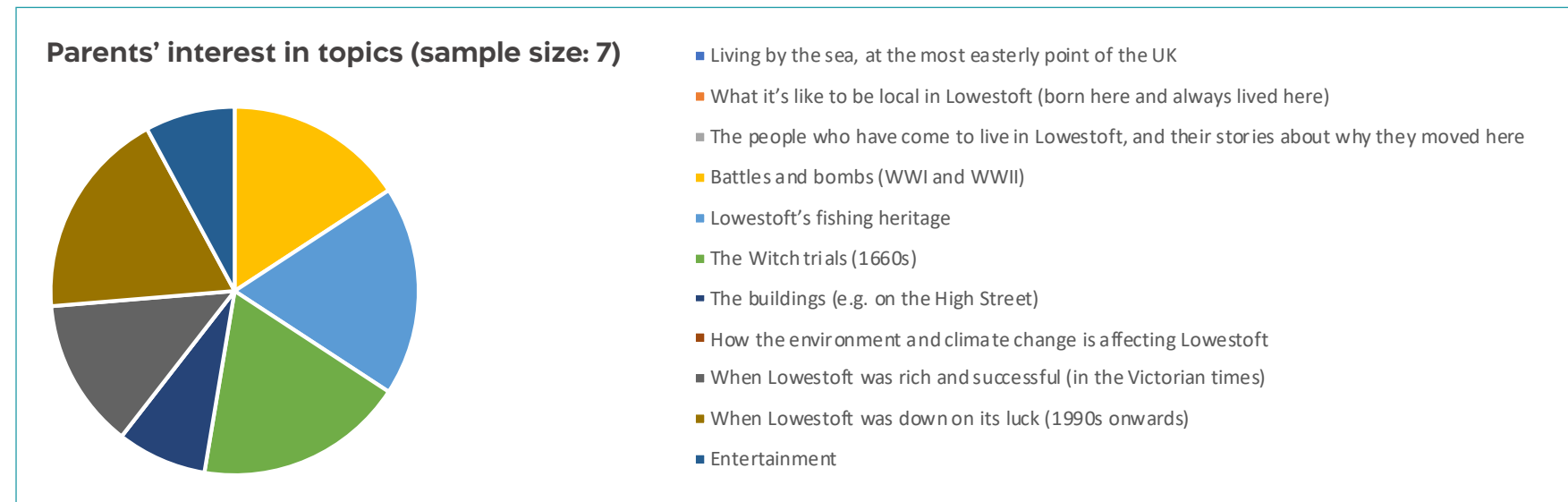
### PARENTS' WORKSHOP

#### Information on the Group

Seven low-income parents attended the workshop.

Due to the recruitment channels used, all had least one child with autism, so their comments on the interpretation approach in particular were informed by this. Most were representative of a number of intersecting characteristics, including: local; low-income; parents; and 'non-heritage consumers'. However, the latter may be as much because of heritage spaces not being well-suited to autistic children as the visiting habits of the parents.

A full write-up of the discussion is available on request, with a summary of main interests and comments on the interpretation approach below.



#### Interest in a List of Topics Provided

##### Points to note from preferences above:

There was most interest expressed in the three topics of Fishing heritage, the Witch trial, and 'When Lowestoft was down on its luck', closely followed by 'Battles and bombs'.

There was no interest at all in the four topics of Living by the sea, What it's like to be local, The people who have come to live in Lowestoft, and How the environment and climate change is affecting Lowestoft.

#### Comments on Preferred Interpretation Approaches:

- Digital things.
- Personally I think we need to get children away from digital.
- Sensory – things they can touch, like natural objects from the beach.
- Needs to be disabled-friendly.
- Lots of relevant artwork. Also, the walls to be decorated – beach-y, representing Lowestoft.
- And a time-line of Lowestoft – of key events.
- And the floors
- You could do a scavenger hunt
- Old school photos – from years ago – and taking it on from there into the future.
- Lowestoft Pottery
- A section where a school or college can display. Changing display area of their work.

#### Barriers to Visiting

After all of the participants enthusiastically saying that they would definitely visit the Town Hall when it was up and running, they were asked what might prevent them from visiting. Their comments were as follows:

- Steps.
- If it was too loud.
- You could have noise-cancelling headphones (for the autistic children)
- Yes to interactive with sounds, but also a quiet time for children with sensory disorders. None of mine like noises.
- Some areas where you can immerse yourself.
- Headphones with bacterial wipes
- As long as it is child friendly, I will be there.



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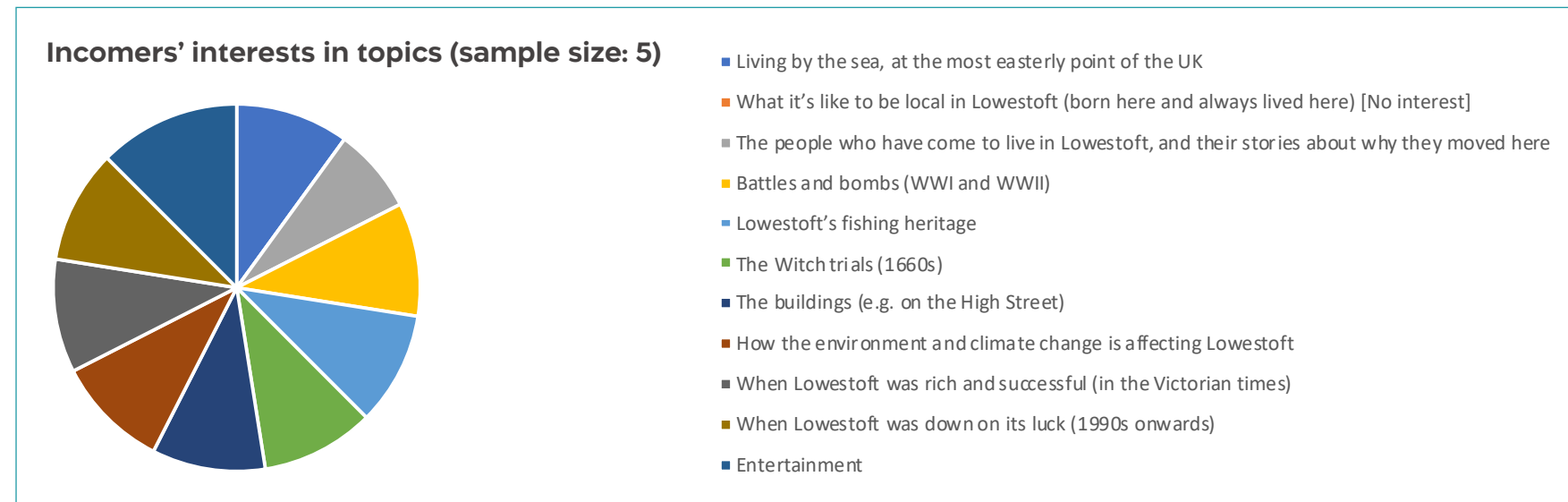
### INCOMERS' WORKSHOP

#### Information on the Group

Five adults attended the workshop.

All had moved to Lowestoft in recent years, none of them longer than three years ago. All were White Caucasian, with one young person in their early 20s.

A full write-up of the discussion is available on request, with a summary of main interests and comments on the interpretation approach below.



#### Interest in a List of Topics Provided

##### Points to note from preferences above:

With one exception, all of the topics offered were of interest to four of the five participants in each case, with all five favouring Entertainment. Comments on this latter topic included the following:

- I think you could probably split that with sport where sport is on its own as it's a big enough theme. It's not just football it's also bowls and tennis.
- The entertainment is amazing. 3 theatres, an independent cinema.

On being asked specifically, three of the five participants were interested in Britten being included.

The topic of no interest to any of the five participants was 'What it's like to be local in Lowestoft'. Comments on this included the following:

- I think the people who are local don't really think of themselves as local. It's just the norm. And if you're not, you're not really interested.
- What is it to be 'local'? You go into that stereotype which is probably not very good.

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## 5 INCOMERS' WORKSHOP - CONTINUED

### Comments on preferred interpretation approaches:

- Debate and opportunities to comment
- Generation game idea – these are the fish.
- Compelling short story-telling, e.g. the witch trial. Doesn't have to tell the whole story – just a hook. Literally three or four minutes.
- Eg. the accent – a proper old fisher woman talking about how it was in the day. That could be audio, but it could be immersive as well, with the docks or seagulls while you listen to it.
- Or a series of podcasts that goes with the exhibition.
- Yes, or a short film. Great to have the information written down but also someone presenting. And a real person you can ask questions to.
- Someone dressed up as fisher woman.
- Or a witch.
- It's got to be interesting.
- I think it's got to be all of those [listed]. You've got to have variety.
- Historic artefacts and photos are interesting but I want someone to talk to me about them is what I'd like, to bring it to life with a film or something.
- I would prioritise interactive/hands-on, for families, and if it hasn't got that, the kids would probably not want to go.

### Barriers to visiting

After all of the participants enthusiastically saying that they would definitely visit the Town Hall when it was up and running, they were asked what might prevent them from visiting. Their comments were as follows:

- Parking.
- The timings – when will it be open?
- One problem is that you have to walk through the horrible bit at the bottom.
- [Young person:] The comms/marketing will be the only barrier for people my age. Getting the word out.



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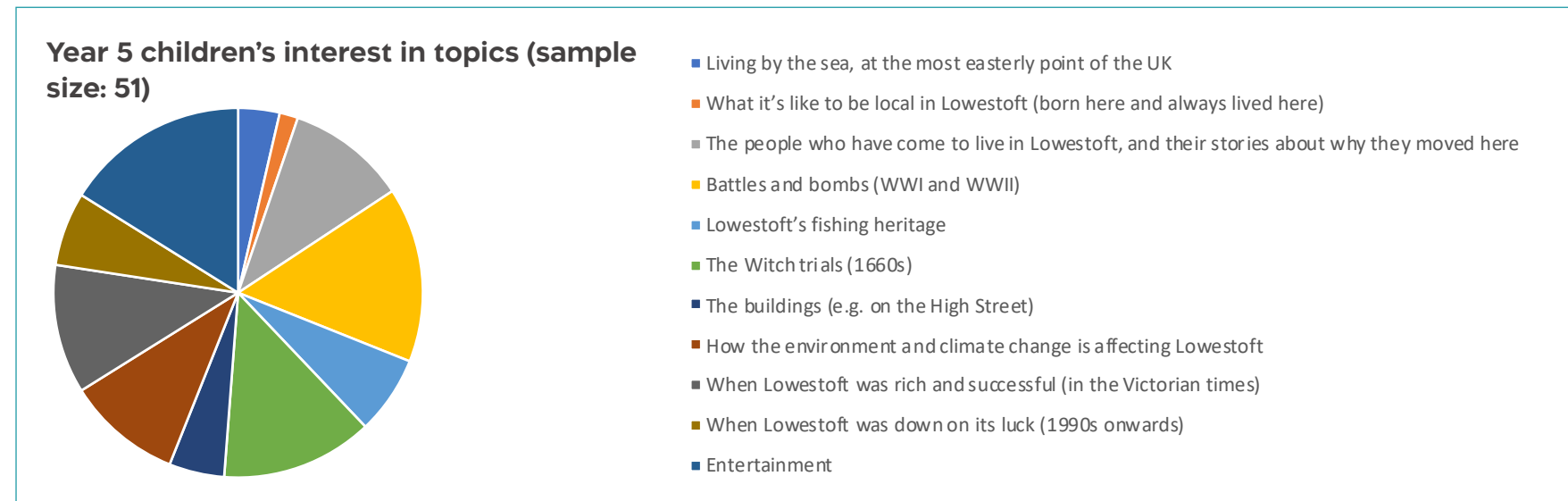
## 6 SCHOOL PUPILS' WORKSHOP

### Information on the Group

Two Year 5 classes from Northfield St Nicholas Primary Academy in Lowestoft were consulted on their preferred topics, and on what they personally liked best about Lowestoft.

The school has 49% of pupils enrolled who are eligible for the government-funded Pupil Premium. This is an effective and reflective indicator of the proportion of low-income pupils attending the school. Both classes of children, all of whom are aged 9 or 10, each included approximately 15% of children from BAME backgrounds.

A full write-up of the discussion is available on request, with a summary of main interests and comments on the interpretation approach below. Additionally, a sample of the children's illustrations is provided under 6.3, below.



### Further details on data above:

Topic	Votes
Living by the sea, at the most easterly point of the UK	9
What it's like to be local in Lowestoft (born here and always lived here)	4
The people who have come to live in Lowestoft, and their stories about why they moved here	26
Battles and bombs (WWI and WWII)	38
Lowestoft's fishing heritage	17
The Witch trial (1660s)	33
The buildings (e.g. on the High Street)	12
How the environment and climate change is affecting Lowestoft	25
When Lowestoft was rich and successful (in the Victorian times)	28
When Lowestoft was down on its luck (1990s onwards)	16
Entertainment	40

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## 6 SCHOOL PUPILS' WORKSHOP - CONTINUED

### Points to note from preferences on previous page:

The most popular topic was Entertainment, closely followed by 'Battles and bombs'. 'The Witch trial', 'When Lowestoft was rich and successful' and 'The people who have come to live in Lowestoft' were also popular topics. The children were also engaged with the Environment topic, though one class markedly more than the other (19 and 6 votes, respectively).

Unpopular topics for the children were 'What it's like to be local' (of least interest), 'Living by the sea', and 'Lowestoft's fishing heritage' (although for one child, this was his favourite topic as his family had worked in the fishing industry). However, when the children were asked what their favourite, or most interesting aspect of Lowestoft's heritage was, taking 'heritage' in its broadest sense of the word, many of them drew pictures of the beach, based on how they enjoyed their leisure time. Although this consultation was broad-brush, it could perhaps be surmised in the light of this seemingly conflicting data that there is a distinct difference in what children like to experience versus what they like to learn about in an exhibition.

### Sample of Children's Illustrations of their Favourite, or Most Interesting Aspect of Lowestoft's Heritage



1. Arcade (Leisure & Entertainment Theme)
2. Buildings (Changing Fortunes Theme)
3. The North Beach (Leisure & Entertainment Theme)
4. The beach on a sunset (Stories of the Sea Theme)
5. Lowestoft's History (Stories of the Sea Theme)
6. Lowestoft's Fishing Fleet (Stories of the Sea Theme)



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### CONSULTATION WITH YOUNG PEOPLE

#### Summary of Discussion

An in-depth discussion was had with two young people on 30 January about the heritage of Lowestoft, preferred themes, and ideas for curated displays.

The young people were both involved in the project's development phase as at the time of the consultation, were undertaking placements from East Coast College where they are studying Art & Design.

In answer to the question about what Lowestoft meant to the two young people in the context of Lowestoft's heritage, both talked about their personal experiences at the beach, and how special it was to live by the sea:

I spent a lot of time there as a kid, with my brothers. I have happy memories there. My brothers chucking me in the water because they're much older than me. And I take my dog for a walk on the beach every evening at around 6pm.

The beach is quite important. Loads of other people haven't grown up by the sea. We're quite lucky to be where we are now. The beach is a nice place. The night sky can be really clear there. Me and my dad will go down there at night with our telescope and take pictures of the moon. I bring my little cousins to the beach and they get really excited. We take it for granted.

One of the young people also talked about a nearby nature reserve:

- I think Lowestoft has quite a few nice nature areas. There's Carlton Marshes near here – and a nature reserve which I think is Lottery funded. And that's quite nice because I like nature and I like to go on walks. I think that's a nice place.

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### CONSULTATION WITH YOUNG PEOPLE - CONTINUED

The young peoples' preferred subject areas were as follows:

Topic	Votes
Living by the sea, at the most easterly point of the UK	2
What it's like to be local in Lowestoft (born here and always lived here)	
The people who have come to live in Lowestoft, and their stories about why they moved here	
Battles and bombs (WWI and WWII) Eden: This would interest most people. I'm not particularly interested in it, but thinking of other people. Liliana: I used to be a history geek – during GCSE – so this is something I'd to go into more.	2
Lowestoft's fishing heritage We're both thinking of this as it's the main theme of our virtual room.	2
The Witch Trial (1660s) Liliana: I'm interested in that because I personally love horror, but is it too dark? [The dark side is of interest.] Eden: I do not like horror. I focus on positivity and happiness.	1
The buildings (e.g. on the High Street) Eden: I'm interested in buildings and architecture. Nowadays the buildings are very modern and very basic. Older buildings – it looks like they've put more time into it. They look much nicer.	1
How the environment and climate change is affecting Lowestoft Eden: I think people would like to know about that. That's definitely important, yes.	2
When Lowestoft was rich and successful (in the Victorian times)	
When Lowestoft was down on its luck (1990s onwards)	
Entertainment	

Both young people were keen on the stories about the wars, and the town's fishing heritage. (This subject is part of the project work they are currently undertaking, and one of the young people's grandfather had worked in the industry.) One of the young people had an interest in 'horror' so was drawn to the story of the Witch Trial.

The young people were also asked what aspect of Lowestoft's heritage they would like to explore if they were given an opportunity to curate a small display within the gallery:

- Probably living by the beach – that experience.
- For me, I would go more climate and environmental. It's something I feel really passionate about.

In summary, the two young people were joined in their interest in natural heritage, most notably the sea, and also felt strongly about the environmental and climate change theme.



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### CONCLUSIONS

Summary preferences from all three groups of audiences consulted

The following pie chart shows the responses listed above collated:



Further details on data above:

Topic	Votes
Living by the sea, at the most easterly point of the UK	15
What it's like to be local in Lowestoft (born here and always lived here)	4
The people who have come to live in Lowestoft, and their stories about why they moved here	29
Battles and bombs (WWI and WWII)	50
Lowestoft's fishing heritage	30
The Witch Trial (1660s)	45
The buildings (e.g. on the High Street)	20
How the environment and climate change is affecting Lowestoft	31
When Lowestoft was rich and successful (in the Victorian times)	37
When Lowestoft was down on its luck (1990s onwards)	27
Entertainment	48

# Interim Report on Consultation with Core and Target Audiences

## 8

### CONCLUSIONS - CONTINUED

The most popular topics collectively are 'Entertainment' and 'Battles and Bombs' (jointly), followed by 'The Witch Trial' and then 'When Lowestoft was rich and successful'.

As can be seen, the least appealing topic is 'What it's like to be local', followed by 'Living by the sea' and 'The buildings'.

#### Themes

While the evident unpopularity of the least preferred themes above does not necessarily preclude these subjects featuring in the interpretation content, it does imply the following conclusions:

- Keep the overarching concept of 'Shifting Sands'. Many of those consulted commented on the changing fortunes of Lowestoft and how that was a compelling story to tell.
- 'Living by the sea' should not be a main theme. Instead, this theme could be integrated into a theme of most interest to the target audiences. For example, the significant events that have taken place in Lowestoft during the world wars and in battles previously, are directly related to the town's most easterly, coastal location, suggesting that 'Battles and bombs' could be combined with 'Living by the sea' to form a new theme, 'Stories from the Sea'.

- Similarly, 'Are you local?' should also not be included as a theme. Some of the ideas that were to be included in this theme – parochialism, melting pot, incomers (from 15th century onwards) could be covered in a new theme that incorporated local traditions, superstitions, and the Lowestoft Witch Trial.

With this in mind the content framework could be reconfigured into four themes: Changing Fortunes, Stories from the Sea; Leisure and entertainment; and Traditions, Superstitions and Witchcraft. All four could be positioned in the context of the overarching/introductory concept, 'Shifting Sands'. The stories within these areas are suggested below, and are taken directly from the workshops with the Heritage Focus Group and the Project stakeholders, as reported.

#### Overarching Concept: Shifting Sands

Lowestoft is a town that has always lived on the edge. Its most easterly, coastal location and topography has resulted in a constant state of transition. It's a town of changing fortunes, dramatic ups and cataclysmic downs, and literally at the mercy of the elements and environmental changes.

What dramatic events have shaped Lowestoft's past and present, and what's in store for its future?

#### 1. Changing fortunes

- Taming the coastal landscape
- The development of a town (through a visual timeline?), including the growth of the High Street and the Town Hall
- 19th century boom (including Peto, the harbour and the railway)
- Industry (including porcelain, fishing and the 20th century industries/companies)
- The recent 30 year-long period of decline
- New developments/What's next?

#### 2. Stories from the Sea

- Maritime history:
  - The Dutch war
  - World War I
  - World War II, including the Kindertransport,
  - Naval events/patrol
  - Other key battle-related events in Lowestoft's history.
- Fishing industry
- Excelsior (Excelsior Trust)
- Environmental impacts/renewable energy

#### 3. Leisure and entertainment

- Seaside holidaying /entertainment
- Football
- Pop music
- Cinema
- Theatre
- Classical music – Benjamin Britten

#### 4. Traditions, superstitions and witchcraft

- Local traditions
- Superstitions , e.g. when you went to sea, including fishing superstition
- The Lowestoft Witch Trial



# Notes from project stakeholders' workshop'

## RESEARCH CONTENT

### Notes on Interpretation Approaches.

#### Informal Verses Formal Communication

- Very much 'informal communications'. Very direct, relating to human experiences. More formal communication for layers.
- Favoured Informal communications. Again, formal communication for those wishing to have a deeper learning experience.
- Nice to have informal language – more 'vernacular' style.
- There should be a mix of both. Depends on exhibit. Some limited form of formal communication for info/context. Depends on whether you want the visitor/child to emphasise with the story/person.
- Sometimes no words are needed.

#### Digital Verses Analogue

- Inclusion paramount. Shouldn't be a barrier to engagement. Also, we don't want it to break down.
- More digital than not. Quite like a mixture of the two. Like the idea of stories being there. And you might want to get away from your phone – but it might be a nice surprise to hear people's stories.
- Analogue with digital to support it. e.g. of dinosaur feature in an app in a nearby dinosaur park – really effective and popular. Really 'sticky' for Michael's 3 year old.

#### Inclusive and Plural

- It has to be inclusive. Hidden heritage/ women's heritage – the stories that are less well-known. Needs to be make people feel included.
- Inclusive, plural, but not fabricated/ contrived. Tell the whole story – e.g. fishing, the women who held the family together; WWI – home front (women), suffragettes.
- Personal reflections can also make people feel included.
- Look at whose voice is missing.

#### Participative Verses Passive

- More joining in than passive, but there needs to be some passive moments for reflections and chill-out moments as well. Passiveness has a role to play as well – you need that opportunity for quiet reflection.
- Needs to be a mix, some things need to be considered quietly, e.g. when there is a lot of information.
- Same with group 3, slightly more on interactivity side. Good to have both. There's value in both participation and reflection.

#### Integrated Interactivity Verses Segregated Interactivity

- We'd like to encourage it, but it depends on the exhibit. You wouldn't want to infringe on quiet reflection.
- Integrated activity: in certain zones.
- Again, more to the left – 'depending on the space available'.

#### Integrated Visitor Showcases Verses Segregated Showcases

- We went to for the integrated ones. It scored high in the public consultation – that the Town Hall was to be used for community as well as heritage purposes. In this way they can be joined.
- We are really for integrated visitor showcases.
- We were talking about community ownership in the space. Getting rid of more snobbish attitudes. Democratising the collections.
- Could you also have a segregated community space? – so both?
- Rotating displays anyway.

# Notes from discussion on Interpretation Approaches with project stakeholders

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## Notes on Interpretation Approaches' continued.

### Play/Playful

- We should be encouraging it where appropriate. E.g. not for the kinder transport. There's a time and a place. It's all the more important therefore that in the messaging, we make it clear that we are creating a heritage space but not a museum – as otherwise people might have a fixed idea of what a museum is. But whatever terminology we're using, even there we have to be careful that we're not positioning ourselves to be a rival to the heritage workshop centre 100 metres away .
- I think the playful is a really good entry point – a playful entry point. If you do something playful around fishing, it might encourage people to find out more.
- Yes, especially if we want to engage people who think that heritage isn't for them – an interactive, playful experience.
- It can be heart-warming – there needs to be a warmth to it.
- 'Permissive' is the word.

### Visitor Responses

- Yes, in favour. They should be optional, though.
- Yes, but it depends on the nature of what you are asking.
- I love the vault door with the graffiti/ names – people need a chance to scribble and tell their own stories.
- Yes, in favour, but you need to provide a means of monitoring the responses. And what would you do with the responses?
- Could it be physical and online? – running alongside in social media?
- Can make people feel connected.

### Ideas of Questions to Ask in the Gallery

- What's your favourite building?
- What's your happiest memory in Lowestoft?
- Was Lowestoft better in the past?
- And there could be more practical questions that could inform a decision.

#### Ask the community:

- What questions would you like to be asked?
- What topical debates would you like to see, or to have, in the space?
- [Comment from participant:] Even if it's open to abuse, I think we need to ask questions and accept that and be ready for it. Take the rough with the smooth. Set aside the spoilt ones.





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