Durham E-Theses

A visual and visitor-based analysis of the presentation of prehistory in museum displays across England

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Appendices

Volume 2 of 2

Appendices

Appendix 1: Front-end evaluation for the Stonehenge Visitor Centre

1.1 Summary of planning history for the new visitor centre

Initially, in 1991 a joint application was submitted by English Heritage and the National Trust for planning permission to build a visitor centre for Stonehenge at Larkhill (English Heritage, 2009). This plan was, however, denied by Salisbury District Council due to concerns over the access road to the monument (English Heritage, 2009). Following this unsuccessful application and several public consultations between 1992-3, English Heritage later selected Countess East as an alternative suitable area for the proposed visitor centre and this planning proposal was submitted in August 2004 (English Heritage, 2009). This time, planning permission was granted by the Secretary of State for communities and local government in March 2007 (English Heritage, 2009). The plans however mandated the construction of a tunnel underneath the A303 and consequently by December 2007 the plans were refused by the Government due to the massive public expenditure required to engineer such a tunnel (English, Heritage, 2009). Yet, again English Heritage needed to re-assess the potential locations for the visitor centre and how that would impact the local road systems near the monument. The Government also made a commitment to supporting English Heritage by reviewing the World Heritage Site (WHS) management plan and alternative options (English Heritage, 2009). Following another public consultation in 2008 there was a consensus that the visitor centre should be constructed at Airman's corner and this was announced by the Government in May 2009 (English Heritage, 2009). A 'Management Plan' (Young et al, 2009) was designed that replaced the previous 2000 Management Plan and outlined how the project would protect the archaeological landscape, as well as improve access to the site, interpretation, outreach with the local community and conservation of local wildlife. This plan outlined the importance of encouraging visitors to visit sites in the wider WHS and the local museums (English Heritage, 2009). It was thus key that the interpretation presented in the visitor centre should include some of the nationally important material from these local museums that

was found within the WHS. There was a competition to design the proposed visitor centre in 2008 and the architect firm Denton Corker Marshall were successful in securing the commission and undertook the proposed project from 2009-2013 (Denton Corker Marshall, 2019).

Public consultations about the location of the visitor centre and proposed land management was carried out by Bell Pottinger over three months in 2009 to ascertain local feelings towards the proposed visitor centre plans (Young et al, 2009; English Heritage, 2009). From these consultations the need for the new facilities was highly apparent as, 75% of respondents to the Bell Pottinger questionnaire agreed that existing facilities were 'poor' (Bell Pottinger, 2009). The visitor centre was built by Norman Disney & Young (NDY) and designed by Denton Corker Marshall (DCM) with the vision of creating a sustainable visitor centre that fulfilled the Management Plan for the WHS (English Heritage, 2009; Norman Disney & Young, 2019; Denton Corker Marshall, 2019).

1.2 Main findings from the visitor research

Up until 2004, prior to any visitor-based research the first phase of the project involved a desk-based assessment. The visitor-based front-end evaluation began in 2004 with a series of on-site semi-structured exit interviews conducted between the 2nd-23rd of October (Carver, 2009). Participants were not selected randomly as quotas were set to target a specific number of people from a particular demographic group (Carver, 2009). Due to these restrictions placed on who was selected to participate the results may not truly reflect visitor demographics, as certain individuals were selected over others producing a selection bias that creates a non-representative sample of respondents. The data collected may, however, provide a comparable insight to my own data collected at Stonehenge in January 2018, in the off-peak season. This interview data was also collected during the off-peak season so does not reflect the summer season visitor profile and consequently captures a different visitor profile with different ideas and opinions comparable to the visitor profile captured by my own audience research, discussed in Chapter 4 (Carver, 2009). I do,

however, recognise that the visitor profile analysed will have changed since their data was collected nearly 15 years ago but it may highlight some useful parallels with my own data set. The data was categorised into demographic groups which are useful for understanding the visitor profile at Stonehenge before the development of the visitor centre during the off-peak season and these are summarised in table A.1.

Demographic Variable	Category	No. of respondents
Type of trip	Coach party/ group	63
	Independent traveller	207
Area of origin	Local resident	28
	UK resident	84
	Overseas resident (total)	162
	- North America	86
	- Australia/ New Zealand	37
	- Europe	28
	- Rest of the world	11
Children in group	With children	59
	Without children	216
Type of trip	Day trip	57
	Break/ short holiday	105
	Main holiday	108
Age	16-35 years	78
	36-55 years	127
	56 years or over	65
EH/ NT Membership	EH member	27
	NT member	31
	EH and NT member	6

Table A.1. Summary of number of respondents in certain demographic categories. Adapted from Appendix 1 in Carver (2009).

Table A.1 conveys a very particular visitor profile composed of independent travellers who are visiting Stonehenge whilst on holiday mostly from overseas, primarily from North America who are not members of either English Heritage or the National Trust and are aged between 36-55 years. The age groups provided by Carver (2009) are rather expansive covering two decades and more, which perhaps obscures important differences in the age of respondents, for example there may be a small number of 16-20 year olds and large number of 21-30 year olds represented by the 78 respondents in the '16-35 years' age category. Following on from the exit interviews

conducted a series of accompanied visits were undertaken to gauge visitor impressions of the site and proposed new visitor experience. The accompanied visits were undertaken with a mixture of hard to reach groups currently underrepresented in Stonehenge's visitor profile as well as groups who are currently well represented in the visitor profile. The 11 groups consisted of 6 individuals and these visits were undertaken on the 16th and 17th of December 2004, 14th and 15th of January and 20th-22nd of January 2005 (Carver, 2009). Also in 2005, 275 visitors were questioned about what themes and sub-themes they would be interested in learning about at the visitor centre. The themes that were focused on included; *Archaeology of Stonehenge and its landscapes*, *People and societies at Stonehenge*, *The history of understanding and studying*, *Natural history around the Stonehenge area*, *Stonehenge and Salisbury plain in the 19th/20th centuries*, *Stonehenge today* and *Elsewhere in the world when Stonehenge was built*. Respondents were asked to indicate their level of interest towards 25 sub-themes categorised under the 7 overarching themes. Appendix II of the interpretation brief (Carver, 2009) summarises the results from this research conducted by MEW in a table highlighting the percentage of respondents that were 'very interested' in each of the sub-themes, as well as the percentage of respondents 'fairly interested' and utilised these figures to calculate the total percentage of respondents interested in each of the sub-themes. Unfortunately, I do not have access to the original data and so I do not know whether there were additional sub-themes presented to the respondents not included in the list or how respondents were asked to indicate their level of interest. It seems likely that they were given 7 options from 'very uninterested' to 'very interested' but it is possible that they may only have been presented with these two positively phrased options of 'very interested' and 'fairly interested'. In which case, this data should be treated cautiously as this would produce a misrepresentative and misleading positive bias in the data collected, as respondents are more likely to indicate interest if there are no neutral or negatively phrased options (see section 3.3.5). From the results presented in Carver's (2009) report I have summarised the 10 sub-themes ranked the most interesting by the respondents in table A.2.

Ranking	Theme	Sub-theme	% very interested
1	Archaeology of Stonehenge and it's surrounding landscapes	What the function of Stonehenge might have been	68%
2	People and societies at Stonehenge	The societies who built Stonehenge and neighbouring monuments- who were they and how they lived?	60%
3	Archaeology of Stonehenge and it's surrounding landscapes	Engineering and construction of stone circle and neighbouring monuments	56%
4	The history of understanding and studying	The history of the archaeology at Stonehenge- early excavation and discovery (opening barrows etc) and the people involved	49%
5	People and societies at Stonehenge	How prehistoric societies buried their dead and how the remains of the burials helps us to understand their world	48%
6	Elsewhere in the world when Stonehenge was built	What else was happening in the rest of the world during the time Stonehenge was built	47%
7	Stonehenge today	The conservation of Stonehenge and it's landscape	44%
8	Elsewhere in the world when Stonehenge was built	What else was happening in the area of Wessex during the time Stonehenge was built	42%
9	Elsewhere in the world when Stonehenge was built People and societies at Stonehenge	What else was happening in Europe during the time Stonehenge was built The changing nature of what prehistoric societies believed	41%
10	The history of understanding and studying	What people thought about Stonehenge through history, from the earliest records, including early theories about its use and who built it	40%

Table A.2. Summary of the sub-themes respondents are most interested in. Adapted from Appendix II in Carver (2009).

From table A.2 it is clear that the most popular themes visitors are interested in are primarily site-oriented themes explicitly related to prehistory. The three most popular sub-themes encapsulated by this definition are related to the questions of

how Stonehenge was built/ engineered and who were the people that built it? These key questions were all cited as 'very interesting' by more than 55% of the 275 respondents. Other topics of great interest included the archaeological history of the site and situating Stonehenge within a global/ European/ local context. In contrast to the popularity of site-based prehistory-oriented themes very few respondents cited the ecological context or modern history of Stonehenge as interesting. The 5 least popular themes are summarised in table A.3 where it is apparent that the least popular sub-themes relate to the recent military/ aviation history of the area, as only 10% of respondents found these themes 'very interesting' representing around 28 people out of 275. Whilst the recent history of solstice gatherings, Neo-pagans and tourism, as well as the natural history of the surrounding area were also quite unpopular sub-themes, selected by less than a quarter of the 275 respondents.

Ranking	Theme	Sub-theme	% very interested
1	Stonehenge and Salisbury Plain in the 19th/20th centuries	Early flying over Salisbury Plain Salisbury Plain and the Ministry of Defence	10%
2		Stonehenge and tourism	13%
3	Stonehenge today	Modern 'druids' and other new age groups The evolution of annual solstice gatherings	20%
4		The geology of the landscape	23%
5	Natural history around Stonehenge area	The current ecology of the landscape including birds, animals, plants, biodiversity of the chalkland	24%

Table A.3. Summary of the 5 least popular sub-themes. Adapted from Appendix II in Carver (2009).

The last-stage of front-end evaluation undertaken as part of the 2006 Stonehenge Project was carried out in January and February of 2005 and involved discussing themes of interest with small specialist focus groups. These focus groups were set up to inform the interpretation and learning strategy for the site and were held with a cross-section of target audiences (Doughty, 2005). Initially 5 groups with specialist

interest in the site were identified by the interpretation and learning sub-group. These interests included; Pagan and spiritual beliefs, environment and biodiversity, countryside users, local and military history, the recent turbulent history of the solstice celebrations and free festivals over the last 30-50 years as well as tour guides. Following further research and discussion, two additional groups were added to cover further and higher education providers and local residents. Due to their different organisational structures the groups were recruited in different ways and depending on their area of expertise/ background knowledge the aims of each group and the questions asked at each consultation varied. In groups with 'expert' knowledge such as the environmental and biodiversity representatives focused on the themes they thought should be presented to visitors (Doughty, 2005). Whilst those with little experience of the site were asked what they wanted to know about the site and the Round Table group of Neo-pagans focused more on personal experiences and opinions (Doughty, 2005). The tour guides and teachers discussed the topics/ themes that would be of interest to their 'users' (Doughty, 2005). Due to this targeted focus of each group there was minimal cross-over in terms of the issues discussed. One contributor, however, was present in two panels, a member of the Round Table planning group was involved in both the *'Round Table'* group and *'Recent history'* group which he also helped to recruit other participants for. A summary of the group specialisms, number of contributors per group, recruitment strategy and the membership affiliations of the group members are summarised in table A.4.

Specialist focus group	No. of contributors	Recruitment strategy	Affiliations of representatives
Round Table (Pagan representatives)	6[23]	Advertised at previous Round Table planning meeting.	- Round Table - High Caretaker of TechnoPagans Unlimited & Regional Coordinator for Western and Northern Europe for the Pagan Pride Project - Chairman of Pagan Association - Local councillor - Astrological Association of Great Britain member
Environmental & Biodiversity	5	Selected by members of the interpretation and learning strategy for Stonehenge	- Wessex Chalk Streams Project - National Trust Regional Nature Conservation Advisor - River Avon & Avon Valley Initiative - English Nature Conservation Officer - RSPB Public Affairs Manager
Countryside Users	4	A mixture of personal suggestions and online research into local relevant countryside-oriented clubs	- Amesbury Walkers - Wiltshire Bridleways Association - Cycling Opportunities Group, Wiltshire - Chairman of Wiltshire and Swindon Ramblers Association

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[23] 5 contributed in person and 1 person via e-mail.

Specialist focus group	No. of contributors	Recruitment strategy	Affiliations of representatives
Local & Military History	6	A mixture of personal suggestions and online research into relevant organisations.	- Defence Estates Archaeologist - MOD Archaeologist - Wiltshire Local History Forum - Hobnob Press & Hon. Editor of Wiltshire Studies - Wessex Archaeology - Amesbury Society
Local Residents	5	Local residents who had previously participated in consultations.	- Countess Road Residents' Association - Amesbury Society - Local farmers
Tour Guides	7	List of potential Blue Badge certified guides provided by an accredited Stonehenge guide	N/A
Further & Higher Education	5	Advertised by the teacher user group e-mail list for the South West, held by the National Monuments Record.	- Travel & Tourism HND - Teacher User Group - Director of the Schools History Project & Chief Moderator for GCSE Coursework for Edexcel
Recent History	5	Recruited by a Round Table Planning Group member and via Stonehenge websites.	- Round Table & Local Councillor - Stonehenge Campaign - Formerly Festivals Welfare Services - Big Green Gathering

Table A.4. Summary of specialist focus groups, number of contributors in each group, recruitment strategy employed and the affiliations of contributors. Adapted from Doughty (2005).

The format for each specialist focus group was consistent across all groups. The session would begin with an introduction to the project and the aims set out for that particular discussion. It was then emphasised in every group that this project involved a partnership between the National Trust, as well as Salisbury Museum and Wiltshire Heritage Museum. Any salient points of the discussion would then be

notated on a flip chart and the discussions were also recorded and transcribed. As would be expected each group brought up different themes/ topics of interest but there were some common themes across the groups. Most groups stressed the importance of including original artefacts from local museums without being prompted by the facilitator. There was also a general consensus across the groups that displays should stress the ambiguity of the prehistoric evidence and interpretations of the site and focus on presenting theories to encourage visitors to develop their own opinions. The artefacts that groups felt should be incorporated should explicitly link to Stonehenge and relate to domestic life. Common suggestions for interpretation included text that questioned the visitor, the use of virtual reality to convey a sense of the site within the museum and incorporating different voices in the narrative.

The Round Table group felt it was very important to provide visitors with the experience of being amongst the stones during the Solstice as well as giving them a physical and emotional experience. They made numerous suggestions about how these experiences could be invoked in a museum space. To provide the experience of being at the site it was suggested for example that interpretive media such an audio-visual could be utilised to give the impression of being at the site as the sunrises during the solstice overlaid with the sounds of a large crowd. Giving visitors the opportunity for reflection and 'self-discovery' was also seen as key. The Round Table group were particularly keen to convey the role of Stonehenge as a gathering place for thousands of years in the narrative, as well as an exploration of why modern pagans worship and gather at the site. They also wanted the displays to be clear about the current state of knowledge about Stonehenge, what is and is not known about the engineering of the site. There was a general consensus that visitors should be presented with theories rather than didactic displays so they could form their own ideas and questions. A physical experience was also viewed as extremely important by the group and there were suggestions to include stones that visitors could have a tactile experience with. Possibly even a stone that visitors could attempt to move to highlight the difficulty of the task. Displays that were engaging for children as well as utilising 'authentic' objects were also viewed as very important. Another suggestion

included providing an opportunity for visitors to participate in the narrative of the site with a space they could directly feed into such as a website, comments book, noticeboard or video booth.

The key theme highlighted by the Environment and Biodiversity group was the wider context of the Stonehenge landscape. They wanted the displays to convey the long history of land and river management of the area, how the landscape evolved through time and the local geology and geomorphology. The local biodiversity was also discussed and it was suggested that the interpretation could highlight which local species visitors should look out for as well as the native species around at the time of Stonehenge. Thus, overall the suggestions of the group focused more on landscape/ site-based suggestions for interpretation. Similarly, countryside users did not focus on visitor centre interpretation but operational issues such as site access, rights of way and signposting to facilities. This group infrequently visited the site and expressed little interest in the archaeology as exemplified by one of the members who stated "*We take the attitude that if you're really interested in the archaeology, go and join an archaeology society*" (Doughty, 2005: 9).

The Military and Local History group wanted the historical connections of the site to be explored in the interpretation with a particular emphasis on the history of aviation and aerial photography. They even provided several suggestions for temporary exhibitions that could focus on local history topics such as historic tourism of the area and the representation of Stonehenge in literature (Doughty, 2005). They suggested that aerial photographs of the site and old photos of military regiments at the site could be used to convey these themes. The Local Residents also picked up on the theme of the local military history and aviation as very important themes to present to visitors. In addition, they wanted the narrative to include the more recent turbulent history of free festivals that led to the 'Battle of the Beanfield'. The residents expressed the negative impact of these events but stressed that they wanted such a narrative to be objective. They also highlighted the importance of local wildlife and suggested that films about the local wildlife could be exhibited. This topic was also proposed as a key theme by the Environment and Biodiversity group. Yet it

was not viewed as a popular topic of interest by the 275 visitors questioned in 2005 (Table A.3). The local residents also admitted that they infrequently visited the site and preferentially took their visitors to other local sites such as Salisbury Cathedral, Avebury and Woodhenge. However, they emphasised the importance of local school children visiting and learning about Stonehenge. They made the suggestion that photos from the Amesbury Society archive could be incorporated into displays, as well as a comparative display presenting photos of the solstice celebrations in the 1980s juxtaposed with contemporary celebrations.

The tour guides provided their focus group with an idea of their scheduled tours that involve visiting Stonehenge. These excursions are very time bound and incorporate visiting other local attractions and they therefore stressed the expediency with which they would need to process through the site. They also emphasised that visitors are most interested in the people-orientated questions surrounding the site, such as *"who were they?, why did they build it?, how did they build it, and also what did they look like? And what did they wear?"* (Doughty, 2009: 15). These people focused questions are also corroborated by the findings from the MEW conducted research summarised in table A.2. They explained that visitors are more interested in the stones and their context rather than Neolithic or Bronze Age practices. The guides also highlighted Woodhenge as another local prehistoric site of interest with visitors. Their suggestions for displays included reconstructive models and other useful visuals, artefacts on display, aerial photographs of the monument, a model of a human from the period, interactives relating to the non-prehistoric aspects of the site and the potential use of virtual reality to demonstrate how the stones could have been moved and erected. The tour guides proposed that such interpretive aids could facilitate them guiding in the visitor centre itself.

The further and higher education group proposed that the key theme they would like to be explored in the visitor centre concerned the history of site interpretation and the nature of evidence. They suggested that the topic of archaeology was exciting for children and that by highlighting the ambiguity of site interpretation, children may feel involved in the process themselves. These focus groups were conducted prior to

the curriculum change so teachers also stressed the issue of lack of teacher specialism and familiarity with prehistory. They expressed an interest in utilising the site to teach about the cross-curricula from science to art. Like the tour guides they also emphasised that little time would be spent with the displays as children would only want to spend 5 minutes in the exhibition and teachers possibly would spend up to 20 minutes.

The recent history group emphasised the theme highlighted by the Round Table group of the continuity of Stonehenge as a gathering space. They also suggested there should be a space for visitors to provide their opinions and like the local residents wanted the history of the free festivals to be included in the narrative. To present the atmosphere of the solstice they suggested that a video recording could present the cycle of the sun over the stones throughout the year. Without being prompted they also suggested that artefacts from the local museums should be included in the displays. Echoing some of the other groups they also wanted the displays to be open for visitors to form their own interpretations rather than didactic.

This thorough consultation and multi-pronged approach provided rich and detailed information over many years and the steps leading up to these decisions are summarised in figure A.1.
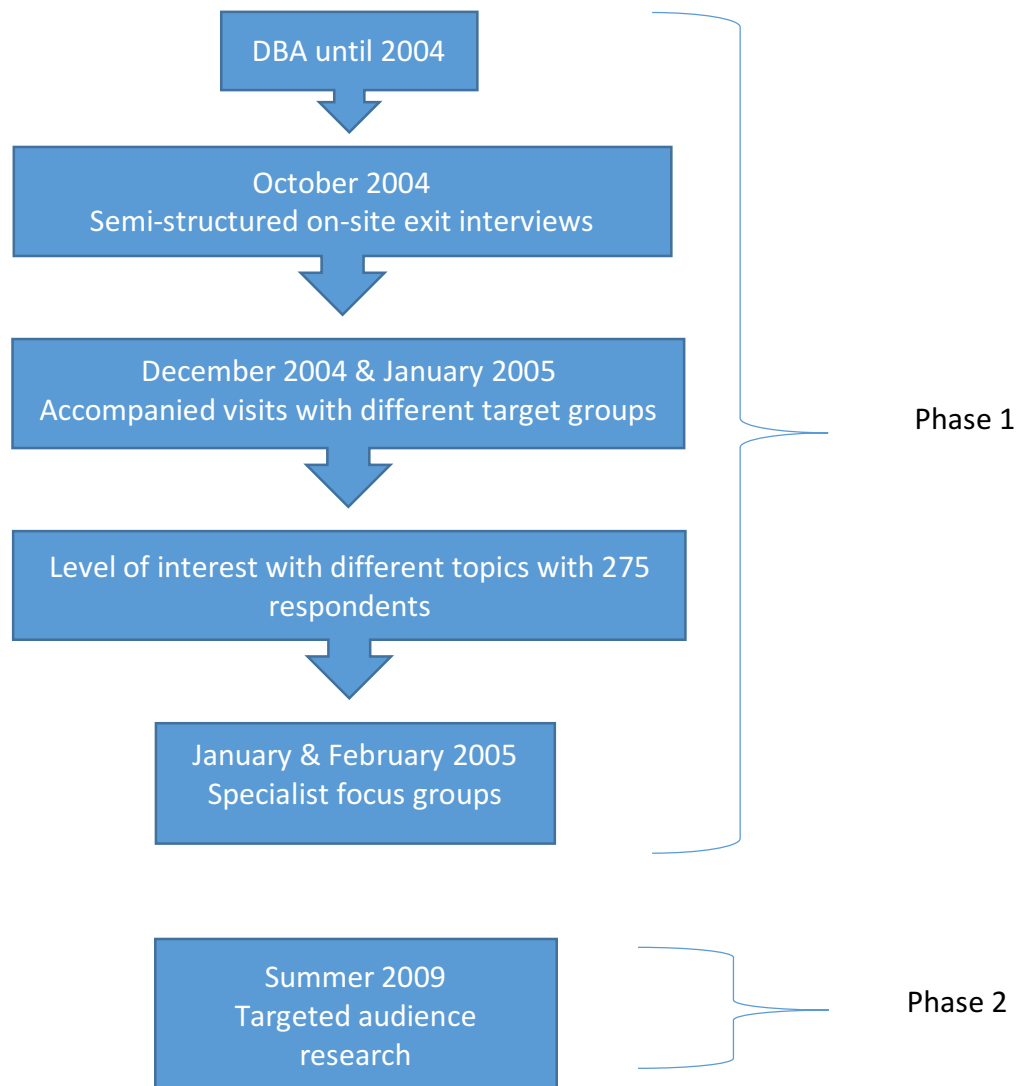
Figure A.1. Summary of steps involved in the front-end visitor evaluation for the Stonehenge Visitor Centre

Appendix 2: The history of the prehistory displays at the case study museums

2.1 The development of the European prehistory displays at the 1st publically accessible museum

Much like the objects of prehistory, the British Museum as a cultural institution has its own deep history. It was the first publically accessible museum to open in Britain in 1759 against the backdrop of the Enlightenment movement of the 18th century and the pan-European interest in world exploration (Caygill, 1992; Lewis, 2000). The museum did not, however, prioritise the collection or presentation of British prehistoric material until Augustus Wollaston Franks was appointed to the post of Keeper of British and Medieval Antiquities in 1851 (British Museum, 2017; Leckie, 2011). It was during this period under Franks that some of the museum's most iconic prehistoric collections came into the museum including material from the Neolithic/ Bronze Age preserved swiss-lake dwellings (Leckie, 2011), Palaeolithic art from Lartet and Christy's excavations in Les Eyzies, Bronze Age grave goods and flints excavated and collected by Rev Canon Greenwell and Leon Morel's encyclopaedic collections of Iron Age French grave goods (British Museum, 2017). Throughout the early 20th century the prehistory collections were presented densely packed together (figures A.8 and A.9), primarily organised by material type and with material from different geographical areas spatially differentiated within a series of tabletop and tall wall cases within the North Wing of the museum, the adjoining *Central Prehistoric Saloon* and the *Gold Ornament Room,* (British Museum, 1904).

Figure A.8. Photograph of the Central Prehistoric Saloon at the British Museum in the early 20th century (Bruce-Mitford, 1971:18).

Figure A.9. Photograph of one of the densely-packed typological displays of prehistoric material displayed in the BM in the early 20th century. Copied from the British Museum archival glass negative photographs. (McDowall, 2017)

The high density displays of the early 20th century remained in place relatively unaltered until WW2 (Caygill, 1992; Bruce-Mitford, 1971). Following the economic devastation in the aftermath of WW2 the displays were understandably given little attention and the galleries which had presented the collections had been severely damaged during bombing, as seen in figure A.10. Consequently, a new *Prehistoric and Roman Britain Gallery* was opened sometime between 1951-1969[24], (figure A.11) in which the geographical focus of prehistory displays was reduced to a focus solely on Europe and Britain. In the later 20th century Dr Ian Stead, Deputy Keeper of Prehistoric and Roman-British Antiquities facilitated the acquisition of many of the Iron Age 'star objects' including the Snettisham hoard of Iron Age torcs and the preserved Iron Age bog body 'Lindow Man' (Roberts, 2020). The current Iron Age displays presented in Room 50 were initially opened in 1997 (British Museum, 1997) and the earlier prehistory displays were created in 2007 in Room 51 and exclude the museum's Palaeolithic material (British Museum, 2007).
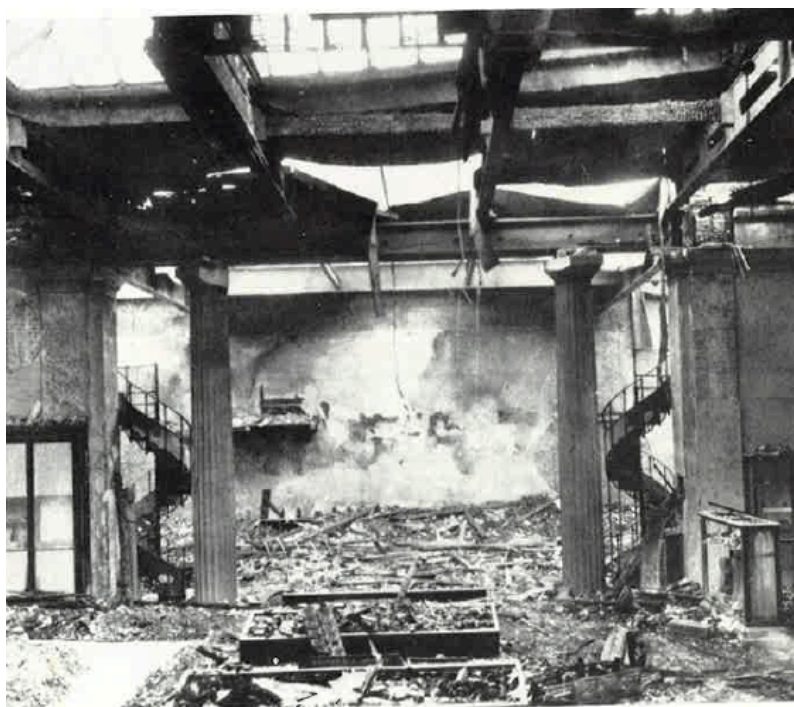
Figure A.10. The Central Prehistoric Saloon in 1941. (Bruce-Mitford, 1971:18).

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[24] An annotation on archival photographs of the new displays stated that the gallery opened in 1951 yet Rupert Bruce-Mitford writing in the British Museum Quarterly talks of the displays inception in 1969.

Figure A.11. The new raised North Wing with displays presented underneath
(Bruce-Mitford, 1971:19).

Since opening, both Rooms 50 and 51 have received several superficial interventions in the intervening years from previous and current curators including alterations to the Iron Age displays between 2009-2010 undertaken by the previous Iron Age Curator Dr Jody Joy, re-organisation of the labelling system for the Morel collection to increase the clarity of the displays by the current Iron Age Curator, Dr Julia Farley and the addition of new text panels in May 2019 created by the current Bronze Age Curator, Dr Neil Wilkin (Farley, 2017; Wilkin, 2019).

2.2 Developing an exhibition for Britain's most famous prehistoric monument

The Stonehenge Visitor Centre (SVC) opened to the public in 2013 and prior to its opening there was no form of permanent interpretation facility near the megalithic site to contextualise the monument (Young *et al.*, 2009). English Heritage started exploring potential options for a visitor centre in the mid-1980s (English Heritage, 2009). These plans for a permanent visitor centre were, however, as emphasised in Appendix 1, delayed on several occasions mainly due to issues identifying a suitable location and managing road usage (Carver, 2009; Doughty, 2005; Young *et al.,* 2009). A series of set-backs consequently gave English Heritage the opportunity to undertake extensive front-end evaluation in preparation for creating the concept design over many years.

The variety of visitor research conducted to inform the interpretation and design of the proposed visitor centre was undertaken partly by an in-house team at English Heritage as well as the external audience research companies MEW and BDRC (Carver, 2009; Doughty, 2005). Up until 2004, prior to any visitor-based research the first phase of the project involved a desk-based assessment. The visitor-based front-end evaluation began in 2004 with a series of on-site semi-structured exit interviews conducted between the 2nd-23rd of October (Carver, 2009). Further front-end evaluation was undertaken as part of the 2006 Stonehenge Project carried out in January and February of 2005 and involved discussing themes of interest with small specialist focus groups. Attempts were made to consult a cross-section of target audiences including archaeologists, local schools and Druid/ Neo-Pagans. From the varied feedback received the museum aimed to cater to as many needs and interests as could be comfortably accommodated within a coherent narrative. This was later followed by another phase of targeted audience research carried out by BDRC over the summer of 2009 to inform the client brief for Stonehenge Environmental Improvements Project (SEIP) (Carver, 2009).

In addition to the specialist focus groups and visitor-based consultations a panel of selected archaeologists also met regularly to develop the concept for the visitor centre (Doughty, 2005). The project also relied on consultations with the local museums of Salisbury Museum and Wiltshire Heritage Museum (Doughty, 2005). Following on from this phase of front-end evaluation and consultation, delays in the planning process meant that these concepts were not instigated for some time. Consultations were also held with representatives of the Brú na Bóinne Visitor Centre, situated within a comparably rich prehistoric landscape in Ireland and recently designed in 1997 (McManus, 1997). Alongside this evaluative work several public consultations were also undertaken in 2008 and 2009 to determine local feelings towards the creation of a new visitor centre and the proposed site (Young *et al.,* 2009; English Heritage, 2009). This thorough consultation and multi-pronged approach provided rich and detailed information over many years about the visitor centres potential publics and what they wanted to see in the museum. In 2008 the architect firm Denton Corker Marshall were successful in securing the commission to

design the visitor centre and by 2009 the concepts behind the new visitor centre were formed. The visitor centre was then built between 2009-2013 by Norman Disney & Young and funded by a large grant of £10 million from the NHLF in combination with gifts from the Linbury Trust, Garfield Weston Foundation and the Wolfson Foundation (Chippindale *et al.,* 2014; Denton Corker Marshall, 2019).

2.3 Creating accessible and engaging prehistory displays in collaboration with the local community

North Lincolnshire Museum was founded in 1909 by local enthusiasts in response to the devastating local environmental impact of ironstone mining in North Lincolnshire at the turn of the century (North Lincolnshire Museums Service, 2015). Initially the museum was housed in one room within Carnegie Free Library and showcased local archaeology and geology finds collected by the newly founded Naturalist and Antiquarian Society for Scunthorpe, headed by Mr Dalton (the museum's first curator) and Mr Dudley. In 1913 Mr Dudley took over as Curator and under his guardianship the archaeology collections were extensively expanded, particularly local prehistoric collections (North Lincolnshire Museums Service, 2015). Dudley acted as Curator until 1956 and facilitated the acquisition of many of the museums iconic prehistory collections, including the Bronze Age Bagmoor hoard, the Bronze Age Appleby logboat and material from the Iron Age settlement excavated at Dragnoby. As a result of Dudley's active collecting policy the collections outgrew their home in the library and were moved to a disused maternity home in 1937 and outgrew this space by the early 1950s (North Lincolnshire Museums Service, 2015). In 1953 the museum moved to its current home situated in the old Frodingham Vicarage. The archaeology displays were re-displayed in 1982 (Nicholson, 2017) and were presented on the characteristic beige hessian and felt lined display cases of the period (figure A.12). Due to the dated appearance of these displays the current museum Curator Rose Nicholson placed a bid for funding to the '2012 Ready' programme, part of the Museums, Libraries and Archives Council Renaissance Yorkshire project and successfully received a grant of £10,000 for a gallery refurbishment (Hayman, 2011; Nicholson, 2017). This provided the opportunity to

showcase some of the extensive collections that had amassed over the preceding 30 years (Nicholson, 2017). There were, however, financial and design constraints and consequently the designs were restricted by the internal layout of the museum. Thus, the majority of changes were driven by improving the accessibility of the displays and recreating text panels to enhance their readability and accessibility (Nicholson, 2017). The dioramas were taken out and the emphasis of the new displays was placed on the objects to tell the story (Nicholson, 2017). Some display cases were made taller and the text panels were replaced with less academic panels (Nicholson, 2017). To facilitate visitor understanding of the different time periods new graphics were created and a new carpet that was colour-coded for each period was placed in the archaeology gallery (Nicholson, 2017).

Figure A.12. Photograph of one of North Lincolnshire Museum's prehistory displays in the previous 1982 exhibition (Nicholson, 2017).

To counteract the large financial undertaking of the project the rest of the changes were more economical. This was achieved by cooperating with local college students from North Lindsey College to design and produce the displays and interpretation

(Nicholson, 2017). This multi-disciplinary partnership both provided local college students with an opportunity to practice and develop their skills as well as serving to foster good relations with the local community. Students who were studying vocational courses such as design and technology created the decoration and floating acrylic displays of objects inside the cases, whilst theatre students dressed up as prehistoric people and were photographed by photography students and joinery students made the necessary case alterations (Nicholson, 2017). Once these cases had been designed and altered, shop fitters were then brought in to finish off the displays to a professional standard (Nicholson, 2017). As well as cooperating with local college students, the local special educational needs (SEN) school, St Hughes was also consulted in the design process to accommodate a greater variety of needs (Nicholson, 2017). To enhance access for the SEN students interactive buttons were added that provided an extra level of information as well as some tactile objects to provide a physical experience (Nicholson, 2017). Local primary school children from Bowmandale Primary School were also consulted to facilitate their engagement with the displays (Nicholson, 2017). A text panel in the '*Archaeology*' gallery explains how these local key stage 2 school children were asked to develop designs for an activity station to be included in the gallery. The most feasible designs were then selected by museum staff in consultation with a construction lecturer at North Linsey College and construction students at the college then realised these ideas.

The Curator Rose Nicholson, utilised numerous inventive avenues to produce both economical and accessible displays that cater for a diverse set of audiences. Ms Nicholson even took her own photographs for inclusion in the gallery, for example the image of a Mesolithic woman (figure A.13) is a photograph of the diorama in Hull and East Riding Museum (figure A.14). This truly collaborative project aimed to consult and engage the museum's target audiences to create displays for the local community. Accessibility was at the forefront of the museum's priorities and to ensure that the museum was successful in catering to everyone's needs after re-opening in 2011 they have regularly hosted heritage students at the local college via Lincoln University who undertake access audits (Hayman, 2011; Nicholson, 2017).

Left; Figure A.13. Photograph of the reconstructed woman in North Lincolnshire Museum (McDowall, 2017),

Right; Figure A.14. Photograph of the reconstructed Mesolithic woman on display in Hull and East Riding Museum (McDowall, 2017).

2.4 The origins of a nationally important prehistoric collection and the founding of Torquay Natural History Society

The establishment of Torquay Museum was closely tied with the establishment of Torquay Natural History in 1844, reflecting the 18th century trend for such societies to house their private collections in local museums (Arnold, 2006, Lewis, 2000; Torquay Museum, 2019a). These collections were primarily composed of geological and Palaeolithic material excavated from the local cave systems by society members in collaboration with the Devon Archaeological Society. The collections were moved around between several buildings over the years to accommodate the ever

expanding collections (Torquay Museum, 2019a). After several relocations between pre-existing buildings the society decided that a permanent building of their own was needed and so they began a building appeal fund in the 1870s to raise funds for such a venture (Torquay Museum, 2019a). Four years later they had their own purpose-built premises, designed by the architect William Harvey in the Venetian Gothic Style on land with a 1000 year lease on Babbacombe road, the museum's current location (Torquay Museum, 2019a). Over the years the museum has acquired internationally important collections of prehistoric material including over 500 stone tools from William Pengelly's long-running and systematic excavations of the local cave sites and material from the Neolithic passage-tomb at Broadsands excavated by Ralegh Redford in the 1950s (White and Pettitt, 2012; Torquay Museum, 2019b; Scarre, 2015).

The current permanent prehistory displays at Torquay Museum were curated by Barry Chandler and opened in 2010. These displays were based upon a larger temporary exhibition that was initially opened in 2009 and later reinstalled as the permanent *'Ancestors'* gallery due to financial constraints (Chandler, 2016). The only alteration made to the gallery since its inception was the addition of an interactive table in 2013 from the company 'Forkbeard Fantasy' utilising some additional funds that had become available. The current displays were designed rather economically like NLM - which will be further emphasised in Appendix 3.4 – as the museum is consistently under threat of losing its funding from the local council. In early 2018, there were concerns over the future of the museum when the council initially proposed to completely withdraw funding until a campaign from other council members and the UK Palaeolithic Network persuaded the council to maintain funding for the museum (Pope, 2018a). This funding was, however, only secured until April 2020 (Pope, 2018b). The museum has an uncertain future ahead and is currently campaigning for £25,000 to secure its future after the recent enforced closure imposed by governmental restrictions in response to COVID-19[25] (Torquay Museum,

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[25] The high profile visitor centre at Creswell Crags associated with a similarly important Palaeolithic site is currently under threat of permanent closure due to COVID-19 restrictions and a funding campaign has already begun to save the museum from closure.

2020). Due to its rateable value it does not qualify for the Government Grant for small businesses and may not be able to stay open (Torquay Museum, 2020).

2.5 The 'Barrow Knight' and the formation of Weston Park's European prehistory collections

Weston Park Museum opened in 1875 under the curatorship of Elijah Haworth, against a backdrop of museum expansion and social reform (Lewis, 2000; Kavanagh, 1998; Museums Sheffield, 2019a). The private residence of Weston House was converted by E.M. Gibbs to accommodate the initial collections of natural history and antiquity (Museums Sheffield, 2019a). These collections much like the founding collections of TQ were also based on a local societies collecting preferences, those of the Sheffield Literary and Philosophical Society (Museums Sheffield, 2019a). The museum's collections were primarily composed of prehistoric and Anglo-Saxon finds excavated by the local gentleman Antiquarian Thomas Bateman (Museums Sheffield, 2019b, 2019c). Bateman excavated numerous burial mounds in the Derbyshire Peak District between 1840-1861, he was so prolific that he was even nicknamed '*The Barrow Knight*' (Museums Sheffield, 2019b; Rushforth, 2003). The immense collections he accumulated from his numerous excavations were initially housed in his own private collection at Lomberdale House and some finds were then later donated by his son to the museum for their opening (Museums Sheffield, 2019b, 2019c). These collections derived from Bateman were later sold to the museum in 1893 and form the core component of the current prehistory collections (Museum Sheffield, 2019b, 2019c).

In 2003 Museums Sheffield launched a funding campaign garnering £19 million to instigate a programme of refurbishment in which the museum and art gallery were amalgamated into the single entity of 'Weston Park Museum', which re-opened in 2006 (Museums Sheffield, 2019a). The prehistory was presented in a gallery that focused on archaeological science named '*History Lab*' and these displays remained in place until the next major phase of redevelopment which occurred relatively recently (Museums Sheffield, 2017). The museum began a year-long programme of

redevelopments focusing on attracting younger visitors in 2015 (Museums Sheffield, 2019d). The old displays were completely taken out so that the designers and curators could start from fresh (Museums Sheffield, 2017). This project was funded mostly by the National Lottery Heritage Fund with additional financial support from various trusts and foundations (Museums Sheffield, 2019d). These redevelopments created 4 new galleries including the *'Beneath your feet'* gallery showcasing local archaeological material which opened in Autumn 2016 (Museums Sheffield, 2019d). The creation of this gallery involved numerous compromises to accommodate both a chronological narrative and the practical issues of display (Lawrence, 2018). The quernstones, for example, had to be positioned at the bottom of a case due to their weight. Whilst the introductory site map at the entrance was initially supposed to be much larger with an in-set interactive screen but only 1.5m perspex could be sourced for and they were unable to include a screen (Lawrence, 2018).

2.6 The transformation of a Natural History Museum into a 'Great' Museum

The Great North Museum much like TQ and WP was initially opened to house local society collections. In this case, the museum was established in 1884 to house collections of the Natural History Society of Northumberland, Durham and Newcastle upon Tyne, whose collections could be traced back to the 1780s (Great North Museum, 2008). The majority of the prehistory collections currently on display in the GNM (formerly the Hancock Museum) including the Bronze Age Tribley shield, Wallington hoard and many pieces of rock art were acquired by the Society of Antiquaries of Newcastle upon Tyne, which was founded in 1813 (Lynch, 2007; Great North Museum, 2019). The collections expanded through time and were eventually housed in a Museum of Antiquities which opened in 1960 based on an agreement between the Society of Antiquaries of Newcastle upon Tyne and Newcastle University[26].

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[26] Then known as the University of Durham (Lynch, 2007)

The next major change affecting the display of prehistory was the merging of the Museum of Antiquities into the Hancock Museum in 2009. This redevelopment project was designed by the firm Casson Mann and resulted in a new prehistory gallery titled, *'Ice Age to Iron Age'* (Casson Mann, 2019; Parkin, 2017). The design team worked in collaboration with curators to produce family-oriented and immersive spaces (Casson Mann, 2019; Parkin, 2017). The curator of the archaeology collections at the time was the Romanist, Lynsey Alison Jones, who consulted prehistorians including Clive Waddington to develop the concept for the prehistory displays (Parkin, 2017). A video timeline of the changes to the Northumbrian landscape in prehistory was created by Durham University students and included at the entrance to the displays to orientate the visitor (Parkin, 2017). A substantial issue highlighted by the current Curator Dr Andrew Parkin (2017) was the time pressures towards the end of the project. Several individuals had to be drafted in at the last minute to help install the displays, even though they had not been involved in the development of the design brief (Parkin, 2017). One of these individuals was Hannah Lynch, who was commissioned to write a report and ended up installing the displays, realising someone else's vision (Parkin, 2017).

Appendix 3: The current prehistory displays at the case study museums

Each of the case study museums differs in their approach to the presentation of prehistory and it is important to understand these differences and how they are expressed stylistically so that visitor responses to them can be contextualised. The previous Appendix has highlighted the unique history of each of the museum's collections and how these have affected the contemporary displays. Following on from this, this Appendix will explore the current style, layout and contents of the prehistory displays. It is vital to understand how these spaces affect the route of the visitor, how the narrative may impact their understanding of the displays, what forms of additional interpretation may engage them and what misleading impressions could be conveyed. The displays are further detailed in section 6.2 which discusses the representation of the some of the key design variables across the case studies.

3.1 The British Museum: *Ancient Europe*, Rooms 50-51

The European prehistory displays at the British Museum are presented in Rooms 51 and 50. Room 50 follows on sequentially from the chronological narrative developed in Room 51 to the South of Room 50 and continues this to the North of Room 50 in Room 49 *'Roman Britain'*. The architecture of the building has imposed certain restrictions on how the galleries can be laid out which results in a particularly odd narrative from Ancient Iran to Mesolithic Britain at the beginning of Room 51. These cases of Middle Eastern material perform a rather 'tokenistic' role as they appear to be included primarily to geographically follow on from the preceding Room 52 *'Ancient Iran'*. The museum has tried to combat this narrative issue by including an introductory panel known as a 'title panel' part way through Room 51 after the Middle Eastern and Mesolithic European cases to delineate '*Ancient Europe 4000-800BC'* from the displays at the entrance to Room 51 that do not fit within these geographical or temporal parameters. A title panel is usually situated at the entrance to a gallery to provide an introduction to the displays and place them in their geographical and historical context (British Museum, 1998). The intentional positioning of the title panel for Room 51 past the first few displays in the gallery that

do not fit sequentially together acknowledges this potentially confusing narrative. After the title panel in Room 51 the narrative is broadly chronological from the Neolithic to the Iron Age focusing on certain themes such as death, manufacture, art, warfare and feasting during later prehistory. This chronology however, is again called into question towards the end of the Iron Age displays at the north end of Room 50 where the first text panel reached on the far left wall case presents the topic of art in Northern Britain after the Roman conquest. This panel and its associated Romano-British torcs would seem to signal the beginning of the Roman occupation and the end of the Iron Age displays to the visitor. However, in the same case the next text panel jumps back to the Iron Age and presents a summary of eating and drinking in Britain. Whilst the next text panel in the case provides a summary of Iron Age life in Ireland, altering the geographical focus of the case. Due to this layout, the narrative of the two rooms is highly dependent on an individual's entry point and route through the galleries. Visitors can either walk back in time from the Romans through the Iron Age all the way to the Mesolithic or they can walk back in time from the civilisations of the Ancient Middle East to the origins of agriculture and then travel further back to Mesolithic Britain and then walk forward in time until the end of the Iron Age. This confusing narrative is highlighted in figure A.15 which illustrates the layout of the two rooms, where the different periods are situated in relation to each other and where the geographical focus changes.

Room 50   **Room 51**
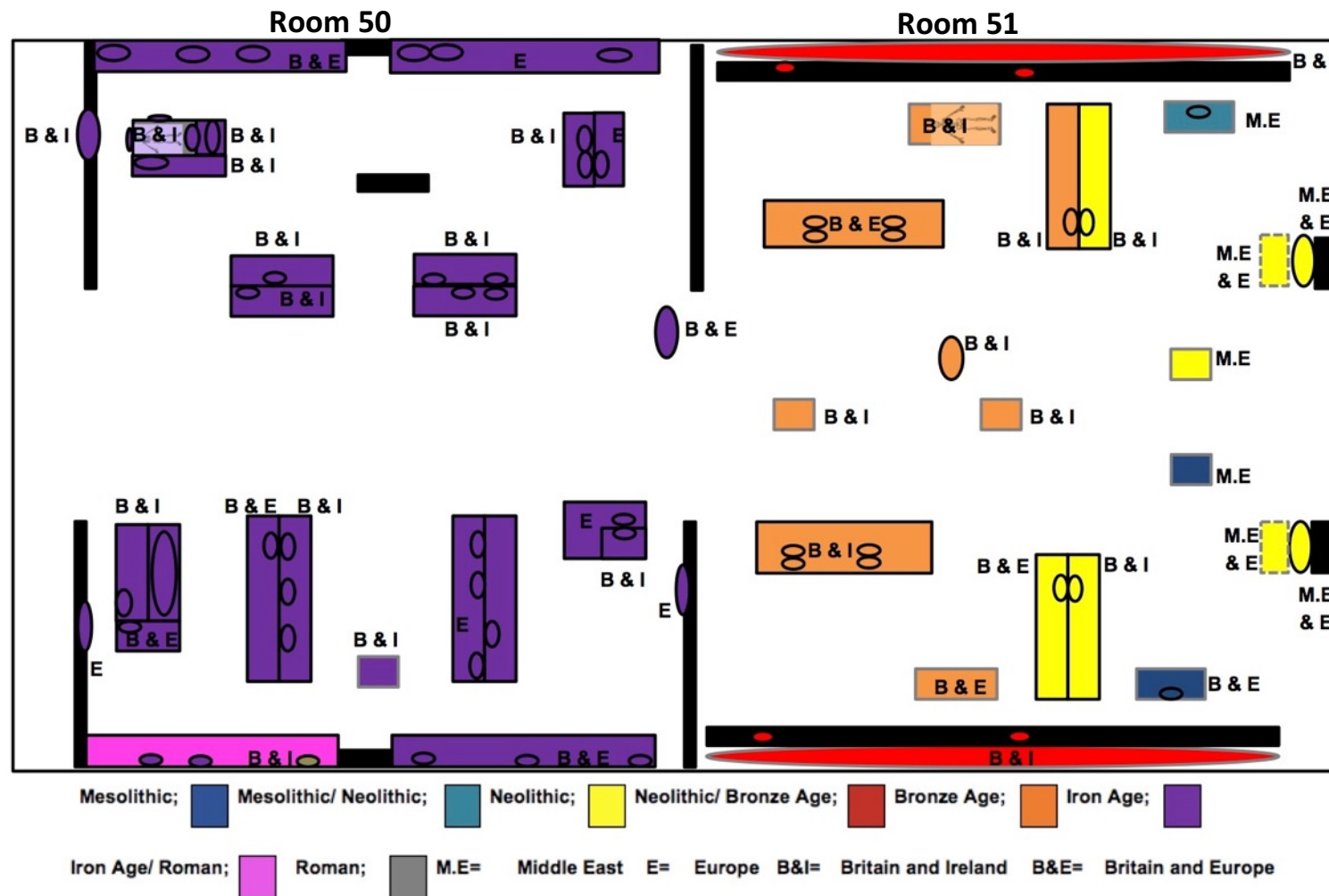
Figure A.15. Schematic map illustrating the layout, temporal and geographical focus of displays within Rooms 50 & 51 of the British Museum.

The BM possesses extensive Palaeolithic collections, yet none of this material is currently displayed. This lack of representation for a period from our earliest prehistory provides the misleading impression that this period is not important enough to be included in the displays. Whilst the European Mesolithic material, another large period of our most distant past is only given a singular case at the entrance to Room 51 and the succeeding period of the Neolithic is only given 1 full case and half of another case. Out of 22 cases showcasing European prehistory in the BM the European Stone Age is only presented in 2 and a half cases, representing 11% of the European prehistory displays. In contrast the space and interpretation dedicated to later prehistory prioritises the narrative of the metal ages. Placing a pre-eminence on the developments of metal tool technology above stone tool technology and other earlier developments. The Copper/ Bronze Age displays are given 6.5 cases and the Iron Age is given an entire room composed of 13 cases, representing 30% and 59% of the European prehistory displays respectively. Despite only encompassing around 845 years the Iron Age is provided with the most gallery space. Such prioritisation of the latest period of prehistory is unusual and normally only seen in museums with particularly rich Iron Age collections in the South East such as Norwich Castle Museum, Colchester Castle and the Museum of the Iron Age, as well as East Yorkshire at Hull and East Riding Museum.

There is a focus on presenting 'star' objects from the museum's expansive and internationally important collections, particularly shiny metal objects including the Ringlemere gold cup, Snettisham gold torcs, Battersea shield and Basse Yutz flagons. In Room 50 many of the cases are segmented into different sections to present a variety of different themes within one freestanding case viewed from different angles. The displays appear to be collections-led as there is a trend throughout the displays in both rooms to continually change the geographical focus of cases and associated interpretation from Britain to Europe to specific European countries depending on the material presented. Room 51 places a greater emphasis on Britain and Room 50 presents more of a balance between European and British material but the geographical focus of cases constantly changes between and even in cases. This combination of diverse topics and the shifting geographical focus from Britain to

France to Europe to Ireland initially appears rather confusing. However, the layout of some of these apparently unconnected displays can provide some interesting comparisons, highlighting for example how certain areas of Iron Age life differ between Britain and continental Europe. This comparison is most notably seen in the layout of one case which juxtaposes a French cart-burial on one side of the case with an example of a cart-burial from Yorkshire on the other side (figures A.16-A.17). Explicitly inviting the visitor to draw comparisons between these two similar burials. For the most part, however, the displays seem to be led more by the eclectic nature of the museum's collections rather than a consistent and coherent narrative of the past that would meet visitor expectations of a national museum.

Top; Figure A.16. Photograph of the Yorkshire cart-burial case at the British Museum (McDowall, 2017).

Bottom; Figure A.17. Photograph of the French cart-burial on the other side of the case at the British Museum(McDowall, 2017).

3.2 Stonehenge Visitor Centre: Permanent exhibition *'Stonehenge People, Meaning, Landscape'* and temporary exhibition *'Feast! Food at Stonehenge'*

In addition to the main exhibition area at SVC there is also some additional interpretation provided outside the visitor centre including a group of reconstructed Neolithic roundhouses constructed by volunteers in 2014 that visitors can walk into and an interactive where visitors can attempt to move a stone on a pulley to understand the difficulty of moving the stones.

The introductory 360° panoramic film of Stonehenge through time is the first feature that visitors are presented with as they enter the exhibition. This film was produced from a series of laser scanned images of the stones and is presented all around the space depicting Stonehenge as if the visitor is standing in the centre of the monument. The video demonstrates how the layout of the stones has changed from the beginnings of construction until modern day, how it appears in the different seasons and both the summer and winter solstice. Conveying both the experience of being amongst the stones as well as providing a visualisation to facilitate visitor understanding of the history of the site. This experience provides visitors with the opportunity to walk inside the monument, as they are currently only able to walk around the outside of the actual stone circle unless they pre-book a special tour. This space is utilised to provide that intimate experience that many visitors are expecting when they book their tickets. Furthermore, this visualisation transcends language barriers and enables the international visitors to connect with the monument and its history without utilising text. To further enhance this experience and facilitate visitor understanding of the audio-visual English Heritage guides often stand in the space to provide an oral description of the changes that visitors are witnessing on the screens around them.

After processing through the stones experience visitors are confronted with three large imposing text panels with "*mantra-like texts*" on one side and singular words on their reverse (Chippindale *et al.*, 2014:653). One of these phrases includes, "*Stonehenge is a prehistoric temple. The stones are aligned with the movements of*

the sun". The wording of this particular phrase appears to stem from one of the specialist focus groups, discussed in Appendix 1 (Doughty, 2005). The single words presented encapsulate the three main themes emphasised by the narrative of the displays into the singular words, *'stone', 'landscape'* and *'people'*. Such word choice reflects the narrative of the displays which situate the stones within their wider landscape setting and relate them to the people who built them.

Along the left side wall of the room as visitors enter the main exhibition space there is a pictorial timeline from 6000 BC-200 AD which is utilised to contextualise the Stonehenge landscape within a global timeline. The timeline utilises photos of famous monuments including the Carnac alignments, Newgrange, Easter Island Heads and the Pyramids of Giza to situate the temporality of Stonehenge within a frame of reference more familiar to international visitors. Next to the timeline additional site-based context is provided by a series of models of Stonehenge. These four models present how the layout of Stonehenge has changed through time from 3000 BC until present day with associated text panels explaining how the site has been altered over the years (figure A.18). These models are comparable to similar site models of Newgrange at the Brú na Bóinne Visitor Centre. They are tactile and provide an accessible experience for visually-impaired visitors who can feel the differences in layout between the four models. Stonehenge is often viewed as a homogenous and static site and many visitors are unaware of its long history and changes through time. These displays are therefore situated to visually demonstrate such changes, which again increase the accessibility of this history for an international audience.

Figure A.18. Photograph of the four models of Stonehenge and their associated text panels at Stonehenge Visitor Centre (McDowall, 2018).

Audio-visuals, particularly videos are a very popular form of interpretation utilised to engage visitors in the exhibition space at SVC. One of the most prominent visual films employed in the space is a large panoramic video on the back wall that shows the Stonehenge WHS landscape through time highlighting certain objects found locally, overlaid with explanatory text. This video runs for 2 minutes and due to the density of information presented most visitors stand to watch it two or three times to fully comprehend the information presented. A more comfortable viewing experience is presented at the far right side of the space where visitors can sit and watch one of the four screens in front of them (figure A.19). These screens present the same 5 films on a loop that explore the history of excavations and theories surrounding the understanding of Stonehenge. In the centre of these videos another large text panel bears the phrase '*The purpose of Stonehenge is lost to us. There will always be debate about its meaning*.' Further emphasising and supporting the debates posed by the 5 films on a loop that explore the history of excavations and theories surrounding the understanding of Stonehenge. In the centre of these videos another large text panel

bears the phrase '*The purpose of Stonehenge is lost to us. There will always be debate about its meaning*.' Further emphasising and supporting the debates posed by the 5 films. Next to these films on the right wall at the end of the gallery there are a series of quotes about Stonehenge from famous individuals printed on the wall.

Figure A.19. Photograph of the benches and a video screen at Stonehenge Visitor Centre (McDowall, 2018).

Although there are only 5 cases, they are split into different sections on different sides of the case so different displays can be viewed from different angles much like the cases used at the BM. Furthermore, to increase engagement with younger audiences and again communicate themes visually each case utilises a tactile element and video to demonstrate how certain objects were made. Three of the freestanding cases are positioned in the centre of the room in a line running towards the left side of the room, whilst the other two cases are positioned at the far left end of the room opposite each other. There is no coherent set narrative providing visitors with the freedom to walk around the displays in any order. The cases are however, roughly grouped chronologically with the first three cases that visitors encounter

presenting themes relating to '*The time of Stonehenge, 3000-2500 BC'*. Whilst the two cases at the far left side of the room each focus on a different period of time, one case focuses on *'Before the time of Stonehenge, 3700-3000 BC*' and the other focuses on *'After Stonehenge was built, 2200-1600 BC'.* This chronological narrative is thus not linear as visitors process through the space, instead beginning with an introduction to the site and what was happening in the local area at the time, then providing the background context of the area pre-Stonehenge and the future of the area post-Stonehenge. The non-linear chronological focus of displays is highlighted in the schematic map of the displays in figure A.20.
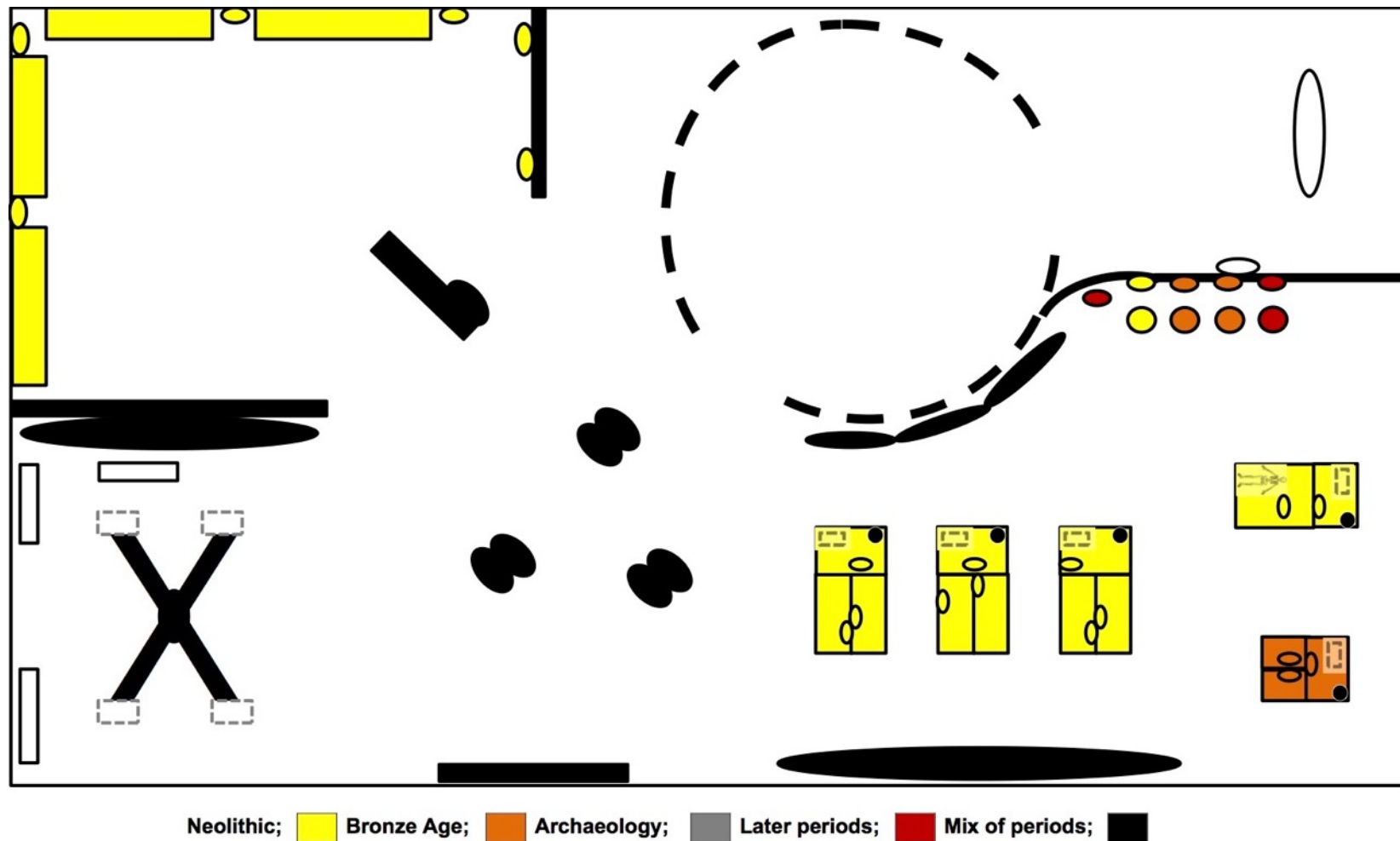
Figure A.20. Schematic map illustrating the layout and temporal focus of displays at Stonehenge Visitor Centre.

Leading off from the main exhibition room on the right side is smaller adjoining temporary exhibition space that showcases related topics centring around Stonehenge[27]. The content of the temporary exhibition at the time of data collection, '*Feast! Food at Stonehenge'*, was the result of a recent AHRC-funded research project conducted jointly between the Universities of York, Cardiff, Sheffield and UCL 'Feeding Stonehenge' (English Heritage, 2017*;* UK Research & Innovation, 2019*)*. The exhibition focuses in particular on the food usage patterns of people living at the nearby and contemporaneous settlement of Durrington Walls (English Heritage, 2017).

3.3 North Lincolnshire Museum: '*The Archaeology Gallery'*

North Lincolnshire Museum is housed in a former Vicarage that was built in 1874 and the collections housed in the museum's archaeology gallery include nationally important prehistoric collections such as the Dudley Collection of prehistoric flints, the Bagmoor Late Bronze Age hoard and preserved Bronze Age Appleby logboat (North Lincolnshire Museum Service, 2015). In contrast to the bland earthy colours usually associated with prehistory, bright and vibrant colours are utilised to present the periods in NLM. A light teal colour delineates the Stone Age reflecting the cool colours of lithics. Whilst bright yellow is used to convey the Bronze Age, reflecting the shiny colour of copper-alloys and a rich red usually associated with the Romans is utilised to present the Iron Age. These colours both help situate and orientate the visitor in the temporality of the displays but also provides the teachers leading school groups around the space with a frame of reference. Furthermore, such bright colours showcase the material displayed which would otherwise fade into the background. The general layout of the space and the representation of periods in the displays is illustrated in figure A.21.

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[27] These topics sometimes reflect some of the suggestions proposed by the specialist focus groups that are not included in the permanent exhibition space. For example, in 2015 the temporary exhibition '*Wish you were here'* focused on historical tourism at the site, a theme proposed by the Local and Military History specialist focus group (Doughty, 2005:12)
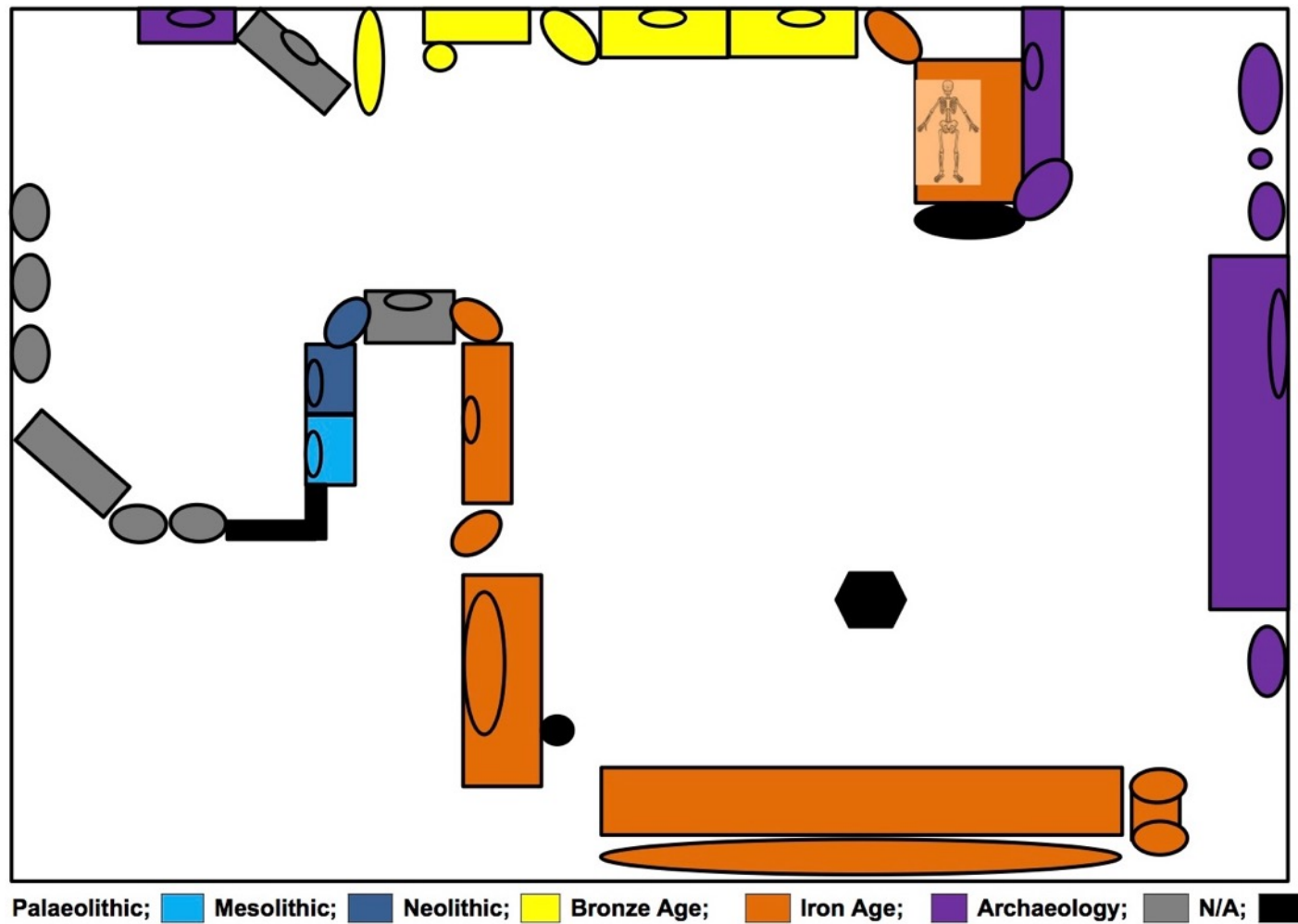
Figure A.21. Schematic map illustrating the layout and temporal focus of displays at North Lincolnshire Museum.

The first display that the visitor encounters as they enter the room presents material from the famous local Iron Age site of Dragonby, whilst the rest of the space focuses more generally on the theme of local archaeology. The case directly opposite the entrance showcases multi-period pottery and a case in the corner highlights the usefulness of the Portable Antiquities Scheme by showcasing locally found objects spanning multiple periods classified as treasure. This theme is further reinforced by the 5 text panels around the entrance that explore various aspects of archaeology with a particular focus on archaeological science and the history of the discipline (figure A.22). These more archaeologically focused rather than period-specific displays are delineated from the rest of the gallery by a dark blue colour scheme that is even present on the carpet by the entrance. Directly opposite these panels are wall displays that cover the deepest prehistory and present the Palaeolithic and Mesolithic (figure A.23). The cases are object light and much smaller than the cases for the later prehistoric periods. The Palaeolithic case is only slightly bigger than a shoebox and presents a line of Palaeolithic hand axes surrounded by photographs at the top of the display with associated text and supporting map and table presented underneath. The Mesolithic case is only slightly bigger and roughly half of the display is composed of text. This lack of early prehistory in comparison to the later periods represented in NLM, reflects the lack of attention given to early prehistory in the BM which provides these periods with a form of representational 'invisibility'. On the corner of this section is another small wall case that presents flints from a Palaeolithic hand axe to modern gun flints. Here the focus has shifted from a chronological regional narrative to a material-based narrative. This case is, however, sandwiched between two large panels presenting images of a Mesolithic woman on one and a Bronze Age woman on the other. Whilst the alcove case opposite presents 'star' prehistoric objects such as an early Bronze Age flint sickle and Jadeite axe alongside 'star' objects from later periods which are positioned on the other side of the gallery. This section could perhaps be rather misleading to the visitor as the narrative is less clear but as soon as this corner is passed the displays return to their usual chronological narrative.

Figure A.22. Photograph of the entrance to the 'Archaeology' gallery and first three text panels at North Lincolnshire Museum (McDowall, 2017).

Figure A.23. Photograph of the beginning of the Stone Age section of the exhibits at North Lincolnshire Museum (McDowall, 2018).

In general, the displays are focused on object typology. The Neolithic cases present polished stone axes together in one part of the case and the different types of arrowheads together in another part, separated by arrowhead type. Whilst, the material from several Bronze Age hoards is presented together divided by weapon/ tool type with spearheads for example presented in a typological sequence from the peghole spearheads of the early Bronze Age to the side looped spearheads of the Middle Bronze Age, to the basal looped spearheads of the later Bronze Age (figure A.24). Artefacts are also presented rather artistically attached to the transparent

acrylic in linear and curvilinear patterns, as if they are floating in the case. The arrowheads in the Neolithic case are also presented artistically in radiating circles. The text-light text panels are rather consistent in style with numerous supporting visuals such as photos, illustrations and maps where appropriate included. There are also large panels depicting reconstructions of prehistoric women. Rather unusually, however, there is no reconstructed depiction of a Neolithic woman to correspond with the reconstructions of Mesolithic, Bronze Age and Iron Age women.

Figure A.24. Photograph of the Bronze Age case demonstrating the suspended layout of objects at North Lincolnshire Museum (McDowall, 2018).

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One case that has not been altered substantially in the recent refurbishment is the large case that takes up one entire wall in the Bronze Age section that presents the preserved Appleby logboat against a wetland backdrop. In the centre of this area of the gallery is the interactive activity station designed by local primary school students. The station has some Horrible History books in the side and has two games that visitors can participate in. One is an Archaeology quest boardgame and the other one involves mix and matching cards together to reveal people in period costumes. This interactive was, however, changed in between the two phases of data collection.

The curator utilised some funds to replace it with another interactive, a scene with characters and animals that visitors can play with. This interactive also included pull out drawers underneath that contain additional activities.   Further interactive features include a tactile hand axe, bronze axe and pot positioned on the wall in the gallery.

3.4 Torquay Museum: The *'Ancestors'* Gallery

The *'Ancestors'* gallery leads off from the *'Agatha Christie'* gallery, a unique space that presents an insight into the famous world-renowned author's life. The *'Agatha Christie'* gallery is a large exhibition and a big draw for tourists who are also visiting Christie's summer home of Greenway. The *'Ancestors'* room in contrast is a smaller square room with 10 cases and 8 supporting text panels along the walls. The cases present a rather low density of material and include a number of replica casts of hominin and Pleistocene faunal crania, rather than original artefacts. The object labels are economically created and appear to have been created utilising PowerPoint to provide a coloured gradient background for the text.

In juxtaposition to most prehistory displays earlier prehistory is prioritised over later prehistory and this representational difference is further illustrated in figure A.25. The room is laid out chronologically starting with the Lower Palaeolithic 524,00 years ago up to the Neolithic. The 'star' object on display is a fragment of human maxilla known as KC4 that potentially represents the earliest evidence of modern humans in North Western Europe (White & Pettitt, 2012: Torquay Museum, 2019b). This fragment of maxilla is, however, not easily visible, presented in a tabletop case it requires the visitor to directly stand over the case and read the associated interpretation to appreciate the significance of this small fragment of bone. A small laminated card above the case has been added to attract the visitor's attention to the case (figure A.26).
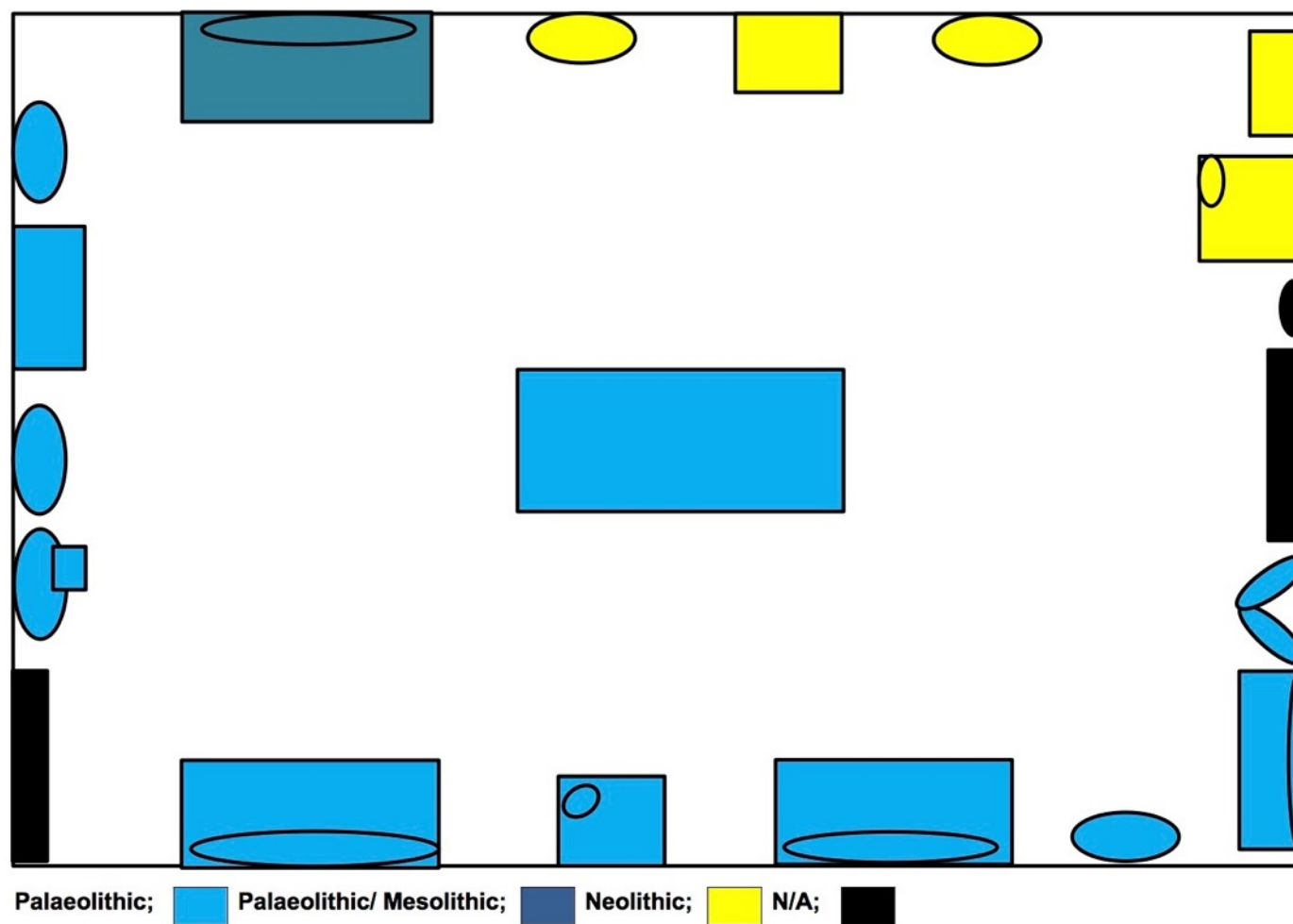
Figure A.25. Schematic map illustrating the layout and temporal focus of displays at Torquay Museum.

Figure A.26. Photograph of the case displaying the KC4 maxilla fragment at Torquay

Museum (McDowall, 2018).

The interactive activity station in the centre of the room has many elements for visitors to engage with including a rotating bubble-shaped case showcasing excavated Pleistocene bones, small inlaid cases with additional material from the caves, small circular dioramas, little video screens showing some scientists and binoculars to look through. All types of display elements seem to be represented in this single activity station. The text panels used in the gallery are very text-heavy and some are presented as if they are exerts from an academic text book, one presents several maps and a graph of the oscillating climate through time (figure A.27). Whilst, one of the introductory panels provides a set by step description of flint knapping. A topic that is perhaps disorientating to be presented with at the start of the displays instead of an introduction to the period.

Appendix 2.4 emphasised the financial insecurity of the museum and this has resulted in displays created as economically as possible. During a tour of the displays with Barry Chandler (2016), the Curator of the museum, all of the cost-cutting measures enacted in the creation of the displays were brought to my attention. To save money on the commission of graphics specifically created for the exhibition

images were adopted from pre-existing sources. The film poster for *'Clan of the Cave Bear'* was utilised on the introduction panel to introduce visitors to the space, whilst an image of an imagined meeting between *H. sapiens* and *H. neanderthalensis* from a TV series was appropriated to illustrate the symbolic capabilities of the two species (Chandler, 2016). One case utilises a grass cape from the ethnographic collections to intimate the style of dress that may have been worn by Neolithic people (figure A.28). This case could inadvertently 'exoticise' the displays by linking contemporary ethnographic groups to prehistoric people, portraying the misleading and problematic impression that these communities are the same. This impression is further reinforced by the use of a tribal hunter painting as the Mesolithic case background image in which this group is labelled, *'hunters returning to camp somewhere near Torre Abbey Sands, Torbay'* (figure A.29). Providing the impression that this in an artist's interpretation of local Mesolithic hunters rather than an appropriated image applied in a different context.
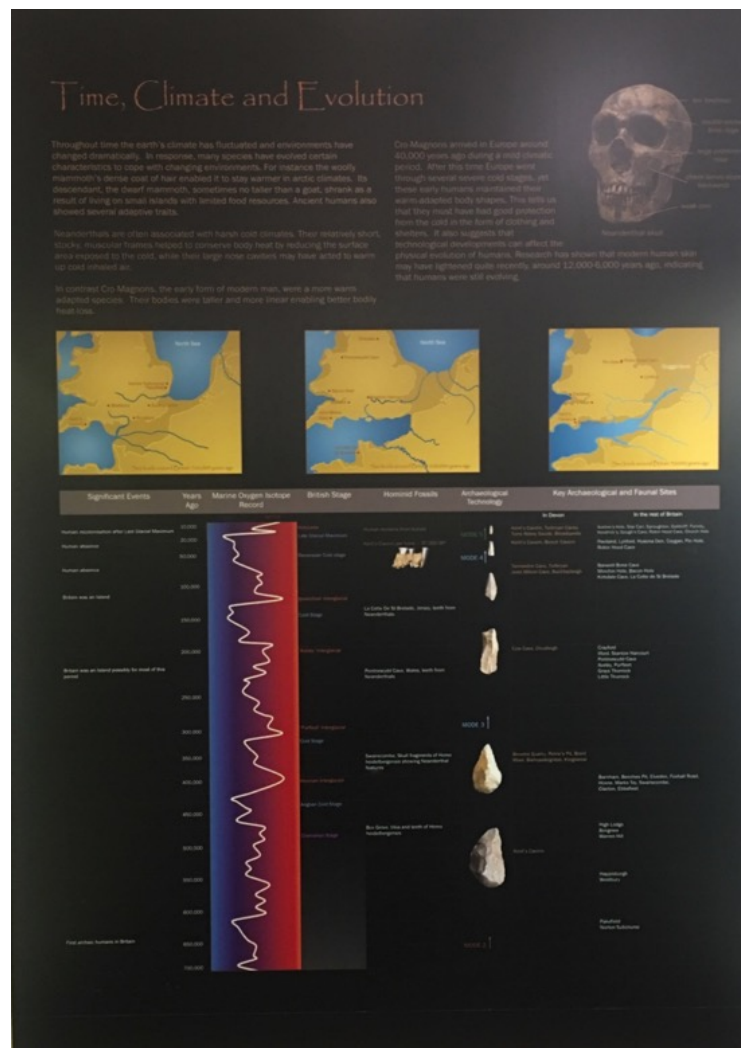
Figure A.27. Photograph of one of the data-rich text panels at Torquay Museum (McDowall, 2018).

Figure A.28. Photograph of the cape from the ethnographic collections in the prehistory displays at Torquay Museum (McDowall, 2018).

Figure A.29. Photograph of the Mesolithic display case at Torquay Museum (McDowall, 2018).

Overall the displays are reminiscent of a natural history museum as they combine the archaeology with the Pleistocene fauna. Such material is usually artificially separated to create a divide between the human and natural world, yet by presenting the human made tools alongside the scimitar cat skulls enables the visitor to gain a clear understanding of all aspects of prehistoric life, the people, landscape and culture.

3.5 Weston Park Museum: Permanent exhibition '*Beneath your feet*' and temporary exhibition '*Cyprus- Island of copper*'

The colour scheme is quite bright with light blue utilised as the background colour for the Palaeolithic and Mesolithic material whilst a light purple is presented behind the Neolithic, Bronze Age and Iron Age displays. There is also some additional decoration in the room in the form of blinds with printed outlines of objects on them. The layout and representation of periods is illustrated in figure A.30.
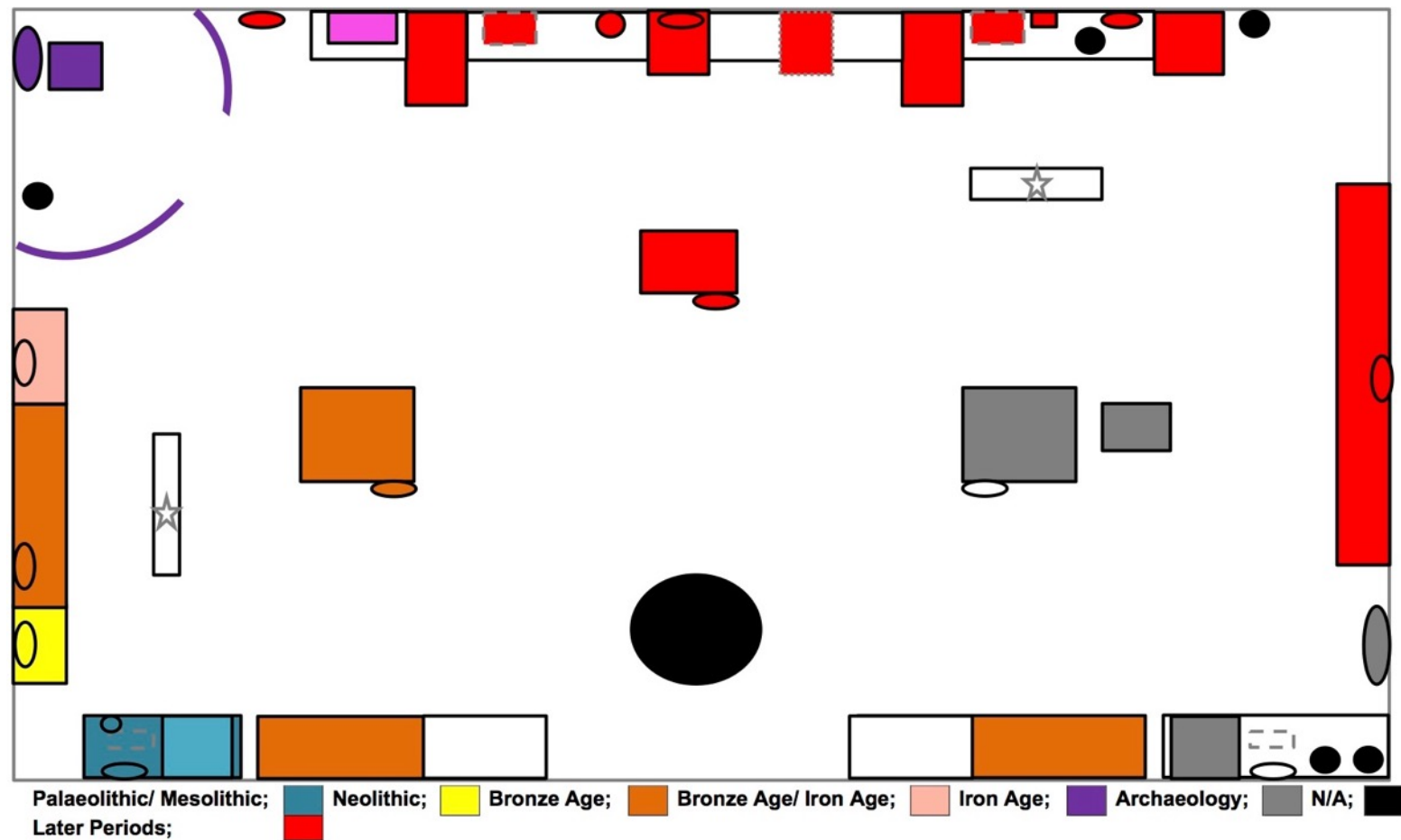
Figure A.30. Schematic map illustrating the layout and temporal focus of displays at Weston Park Museum.

The temporary exhibition at the time of data collection was co-curated with the local Young Archaeologists Club (YAC) and also displays images of Cypriot pots coloured in by YAC members presented alongside the original pots. The collaborative project also produced object labels incorporating comments from the YAC members alongside the provenance information.

Upon entering the archaeology gallery, visitors are orientated with a large map that highlights 40 of the local archaeological sites that material in the gallery has come from (figure A.31). The first prehistory visitors encounter is a case located along the left wall that showcases Palaeolithic and Mesolithic material together (figure A.32). The co-presentation of the two periods is quite common in British museums, as highlighted in Chapter 5. This type of display, could, however, inadvertently homogenise the predominantly lithic material and leave the visitor with no real understanding of the differences between these two periods. This potentially confusing deep history case is associated with a text panel, a video showing Karl Lee knapping flint, alongside a tactile hand axe providing additional interpretation and providing visitors with a haptic experience.

Figure A.31. Photograph of the map of local archaeological sites by the entrance to the gallery at Weston Park Museum (McDowall, 2018).

Figure A.32. Photograph of the Palaeolithic/ Mesolithic case with associated text panel, video and tactile hand axe at Weston Park Museum (McDowall, 2018).

Further along on the left wall, the chronology of the gallery continues in the next long wall case that showcases prehistoric material from the Neolithic to the Iron Age (figure A.33). This case displays numerous 'star' objects from the museum's extensive prehistory collections. Most notably spacer-plate bead necklaces of Whitby jet, a preserved wooden canoe, antiquarian models of sites and a bronze shield. The object labels are grouped into sub-themes including, '*Weapons and Warriors', 'A kind of magic'* and '*Feeding the family'*.

The interactive roundhouse in the corner provides an opportunity for visitors to have an interactive experience and enables them to engage with younger audiences, a key priority for the museum. Inside the roundhouse there is a play area where children can build a fire and a bench with children's books for parents to sit and read to their children by the fire. There is also a traditional display case focusing on clothes production in the Iron Age with an associated text panel discussing the role of roundhouses in later prehistory for visitors following the chronological narrative. Rather confusingly, however, the text panel directly next to the roundhouse that appears to be explicitly associated with the structure is '*Becoming Roman'* living the misleading impression that the roundhouse is Roman, rather than prehistoric.

Figure A.33. Photograph of the long prehistory case presenting the Neolithic - Iron Age material at Weston Park Museum (McDowall, 2018).

Outside of the roundhouse to the right is a mid-height case with contents that is not immediately visible unless the visitor has made a conscious decision to look at it and is standing over it. This case presents the 'shiny' objects of late Iron Age coins and torcs alongside Romano-British coins. After this case the narrative continues into history from the Romans till the Industrial Revolution. There are, however, additional freestanding cases in the centre of the room that present material outside of this

chronological narrative. One of these cases displays the temporary exhibition and another presents the famous Anglo-Saxon 'Benty Grange' helmet discovered by Bateman. Whilst, two cases on the right side of the gallery focus on Bateman's excavations. One case showcases the variety of material from his collections and consequently presents prehistoric material from the numerous barrows he excavated in the 19th century. Whilst, another adjoining case presents the book 'Relics of Primeval Life' by Llewellyn Jewitt that is composed of watercolour paintings of Bateman's collection. Another case showcasing some of the pottery from Bateman's collection is presented in a tall case to the right of the entrance, where pots of various sizes and types are highlighted.

The displays on the right side of the gallery (figure A.34) focus on the topic of archaeology and much like NLM includes a case specially designated to present local treasure finds spanning multiple-periods. This case is also associated with a text panel focusing on the Portable Antiquities Scheme. To the left of the case there is a slideshow presenting photographs of local archaeological sites such as Arbor Low, as well as an interactive sliding microscope where visitors can view objects in greater detail. This interactive includes two prehistoric objects, a Bronze Age bone bead and Neolithic flint arrowhead. In the corner of this area there are some more books about history for children to facilitate engagement with younger audiences. There is another interactive that includes some elements of prehistory on the wall opposite the entrance, this interactive game questions visitors about the provenance of certain objects. There are several images of objects printed on tiles that state their associated period on the reverse. One image depicts a polished Neolithic axe whilst another one depicts a Bronze Age jet and bone necklace.

Figure A.34. Photograph of the corner of the gallery with the painting of Bateman, books, microscope interactive, slideshow, text panel and case of treasure finds at Weston Park Museum (McDowall, 2018).

3.6 The Great North Museum: '*Ice Age to Iron Age*'

There are multiple entry points into the gallery so rather unusually if the visitor does process through the displays chronologically they go from the Iron Age into the adjoining gallery and are met by a T-rex, rather than the Romans. This layout could cause temporal confusion and perhaps reinforce the misleading association of early humans with dinosaurs highlighted in Chapter 2. Due to the narrow linear nature of the space, displays are only presented along the left and right walls and there are no displays in the centre of the gallery. This layout promotes a chronological linear route but the chronology of this route depends on the visitor's chosen access point into the gallery. The access points, layout of the room and representation of periods are illustrated in figure A.35.

Palaeolithic; Palaeolithic/ Mesolithic; Mesolithic; Neolithic; Neolithic/ Bronze Age; Bronze Age;

Iron Age; Archaeology; N/A;
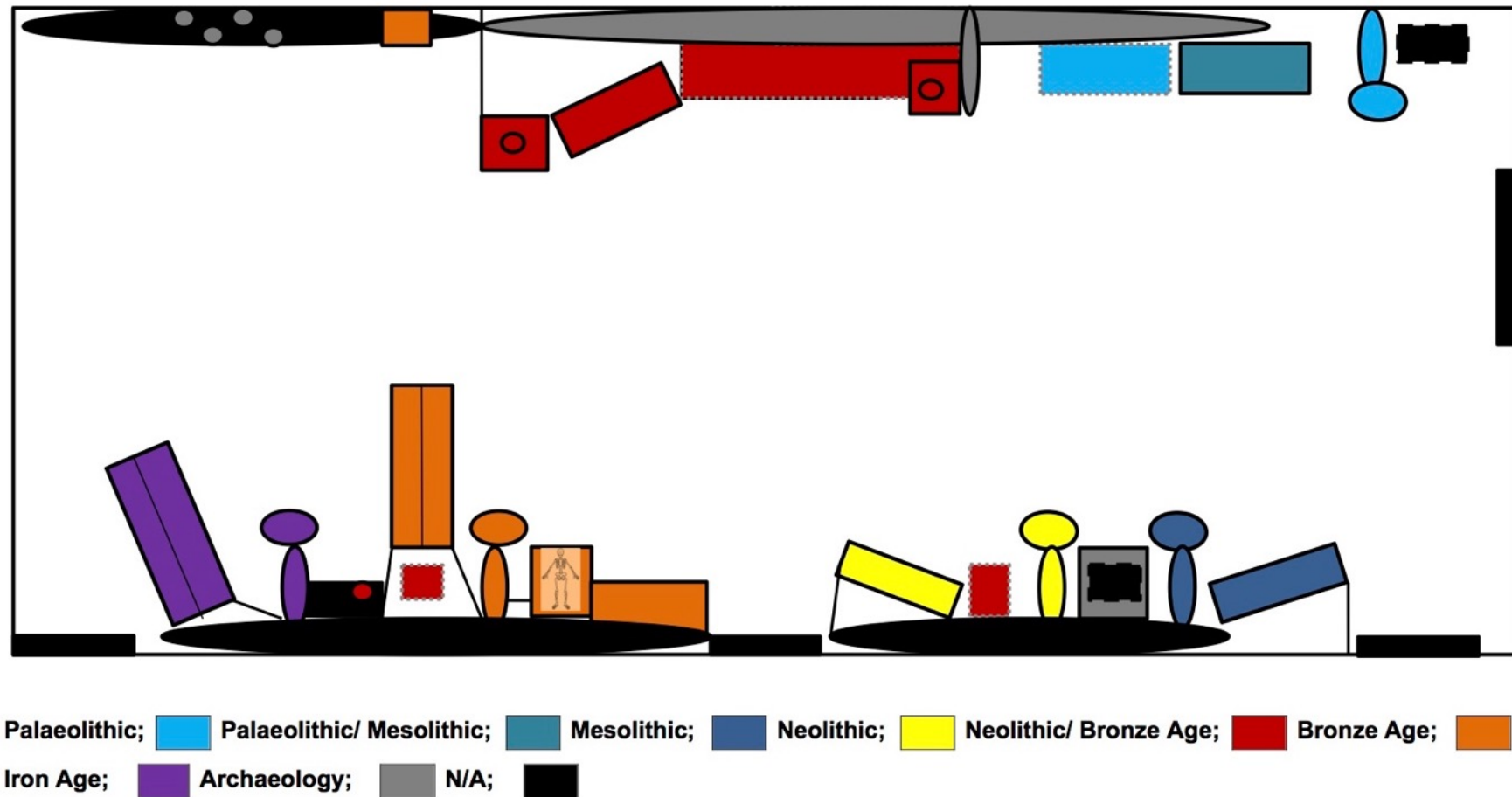
Figure A.35. Schematic map illustrating the layout and temporal focus of displays at the Great North Museum.

Upon entering the space from the first access point visitors are met by a video that shows the changing Northumbrian landscape through time and helps to situate the visitor in the geographical and temporal context of the displays. Following on from this video to the left is a case presenting the transition from the Palaeolithic to the Mesolithic, utilising faunal remains to demonstrate the changes in faunal species (figure A.36). Most unusually directly to the left of the main entrance is the text panel '*The Great North Museum: Hancock during the First World War'* which is very out of place, positioned next to a case focusing on the Mesolithic and the local Mesolithic site of Howick. To ensure that visitors can follow the chronology of the gallery, all along the right wall is a timeline that both illustrates sea level changes through time and key events/ sites through history, that can be utilised as a frame of reference for visitors unfamiliar with British prehistory. Following on from the faunal case there is an imposing cast of a large extinct Irish deer species that is on open display and serves to contextualise the faunal remains. Whilst on the opposite side of the room there is a video demonstrating how flint is knapped to facilitate the interpretation of the lithic material presented in the Mesolithic case. This choice to display primarily human-made material on the left side of the room and primarily faunal remains on the right side creates a division between the archaeological and natural history displays.

Figure A.36. Photograph of Tthe Last Ice Age case and deer cast on open-display with the timeline in the background at the Great North Museum (McDowall, 2017).

The museum houses the largest collection of cup and ring marked stones of any British museum. Consequently, the stones on display are given pride of place along the right wall in the centre of the room, some are presented on open-display, whilst other smaller examples are presented in a case (figure A.37). Visitors are not encouraged to touch the stones but there is an interactive where visitors have the opportunity to feel the differences between the designs. These stones are provided with the most additional interpretation in the gallery, as they are also associated with another tactile panel of designs and an interactive screen where visitors can manipulate cup and ring designs to create their own rock art image and e-mail it to themselves. The only interactive not associated with the stones, are a series of 4 binoculars at the far end of the gallery that visitors are encouraged to look in and see x-ray images of pollen grains, emphasising the application of scientific techniques to interpret archaeological material.

Figure A.37. Photograph of the cup and ring stone displays, including the design interactive in the right corner at the Great North Museum (McDowall, 2017).

Each period is represented by a long panel presenting a printed black and white photograph of an individual dressed in period clothing on an opaque acrylic background. These panels are similar in style to those utilised at NLM but their monochrome design conveys far less visual information. These panels provide the people of the past with a face and are also associated with text written underneath the images in the 1st person to further convey a sense of agency. For example, the panel utilised to convey the seasonal occupation of sites between 10,000-4000 BC uses an image of a woman (figure A.38) covered in furs alongside a text written in a submissive and descriptive female voice that introduce visitors to life after the Ice Age;

> *"Every autumn, it's the same: my clan trek here for seals and shellfish. When the snows go, we're off again after the deer. We spend our lives searching for food and I'm growing tired of constantly roaming around. The old people want to settle down as well. They're convinced there's plenty of food and shelter here, but the young men are furious. They won't give up the excitement of the hunt. Me? I'll have to do as I'm told"*

This text is accessible and engages visitor's imaginations, connecting with them on a personal level. Unfortunately, however, the final sentence serves to reinforce the

outdated gender stereotype of 'Man the hunter, Woman the gatherer'. Despite the representation of a woman in this panel, her role is reduced to passive storyteller providing her with another form of 'invisibility'. These panels continue into the Roman gallery and serve to provide narrative continuity between the prehistory and history displays.

Figure A.38. Photograph of the reconstructed photo of a Mesolithic woman with associated narrative text at the Great North Museum (McDowall, 2017).

The cases in the further part of the room are focused on later prehistory. Consequently, the cases primarily present metal weapons and tools that represent several hoards. The objects are positioned on an opaque acrylic so visitors can see the shadow of objects on the other side of the case, providing an unusual aesthetic. The Collette hoard is presented on its own in a small wall case inlaid into the timeline

as if in-situ, buried in the ground (figure A.39). Unfortunately, due to difficulties replacing lights in the case, it is very dark and difficult to notice.

Figure A.39. Photograph of the case showcasing the Collette Hoard in the wall at the Great North Museum (McDowall, 2017).

Appendix 4: Schematic tracking maps for the case studies

4.1 The British Museum
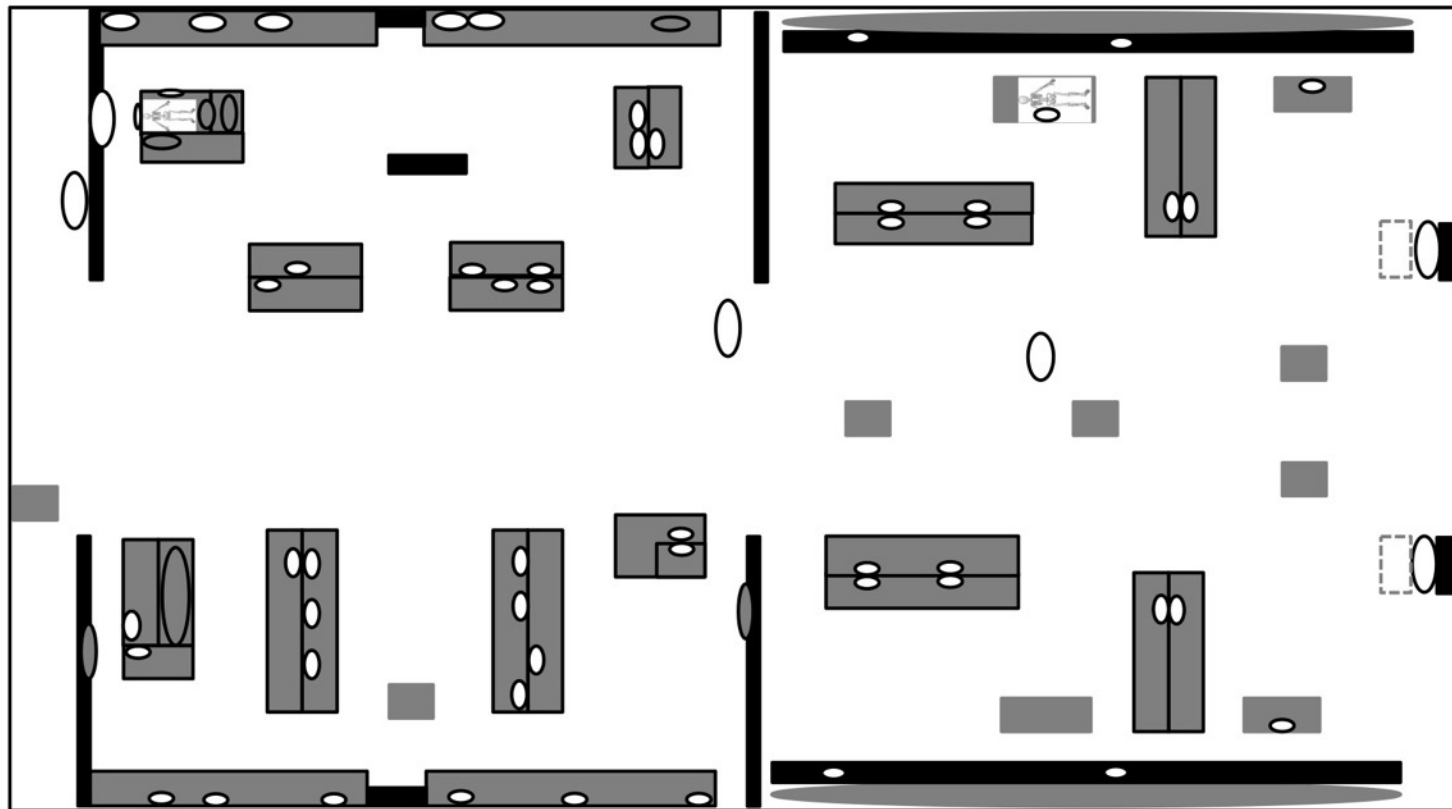
Key: Case � ; Text Panel ⬯ ; Image ⬮ ; Video ⌐---⌐ ; Tracker location at start of tracking **T**; Visitor stop accompanied by stop time **X**; Non case stop ⊗ ;

On mobile phone **M**; Calls others over **C**; Called away by others **CC**; Takes photograph **P**; Sits down **S**

Date:.........................Time Tracking Started:.........................Time tracking Finished:.........................Total Time:......................... Object Handler Present? Yes / NO

Male ☐ Female ☐   16-20 ☐ 21-30 ☐ 31-40 ☐ 41-50 ☐ 51-60 ☐ 60+ ☐   Individual ☐ Pair ☐ Group (3+) ☐   Using Audio guide? Yes / No

4.2 The Stonehenge Visitor Centre
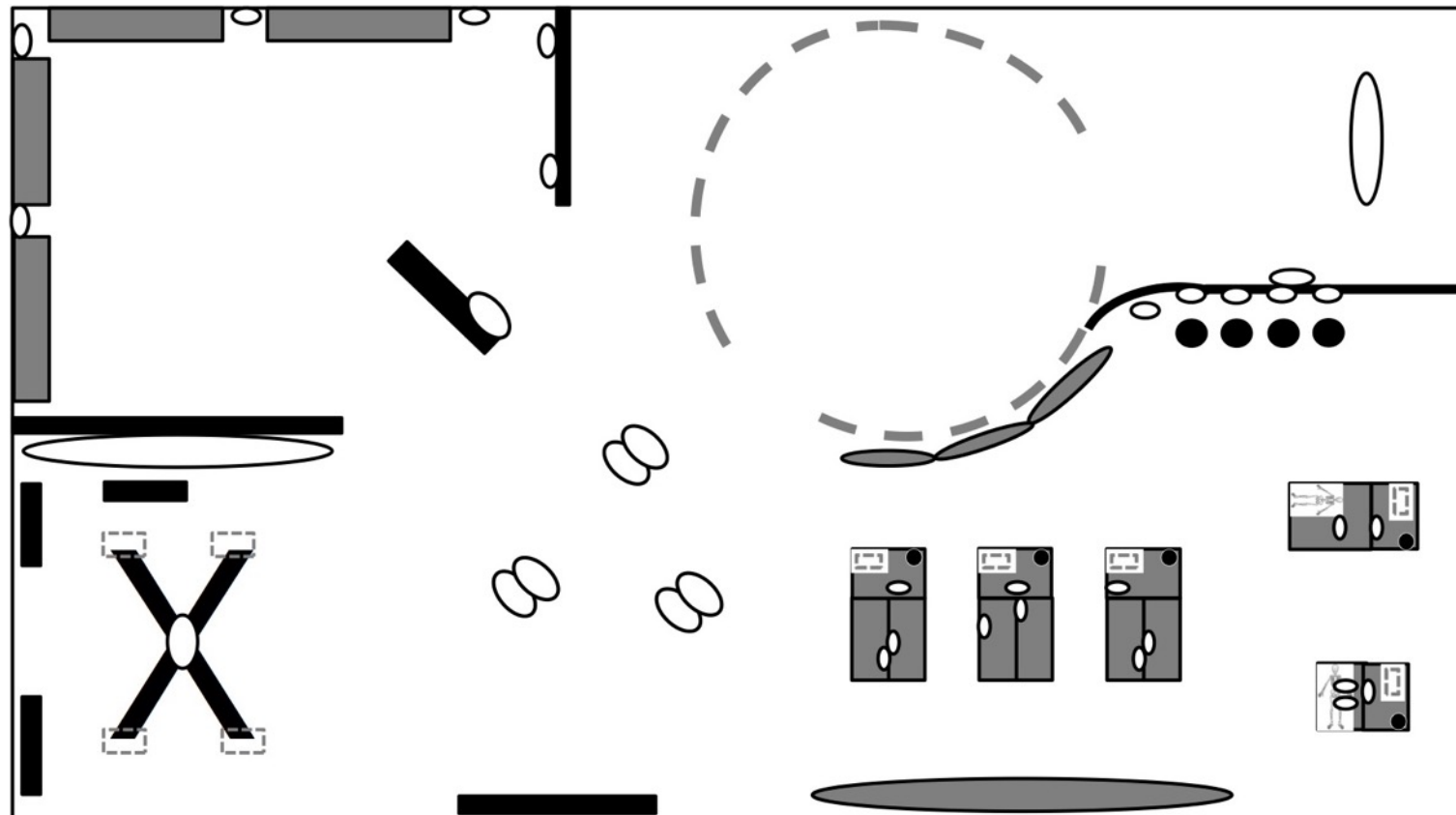
Key: Case �; Text Panel ◯ ; Image ⬭ ; Video ▢ ; Interactive element ● ; Tracker location at start of tracking **T**; Visitor stop accompanied by stop time **X**;

Non case stop ⊗ ; On mobile phone **M**; Calls others over **C**; Called away by others **CC**; Takes photograph **P**; Sits down **S**

Date:_____Time Tracking Started:_____Time tracking Finished:_____Total Time:

Male ☐ Female ☐   16-20 ☐ 21-30 ☐ 31-40 ☐ 41-50 ☐ 51-60 ☐ 60+ ☐   Individual ☐ Pair ☐ Group (3+) ☐   Using Audio guide? Yes / No

4.3 North Lincolnshire Museum

Key: Case ▭ ; Text Panel ◯ ; Image ⬭ ; Interactive Element ● ; Tracker location at start of tracking **T**; Visitor stop accompanied by stop time **X**;

Non case stop ⊗ ; On mobile phone **M**; Calls others over **C**; Called away by others **CC**; Takes photograph **P**

Date:_____ Time Tracking Started:_____ Time tracking Finished:_____ Total Time:_____

Male☐ Female☐   16-20☐ 21-30☐ 31-40☐ 41-50☐ 51-60☐ 60+☐   Individual☐ Pair☐ Group (3+)☐

4.4 Torquay Museum

Key: Case ▭; Text Panel ◯; Interactive Element ▪; Tracker location at start of tracking **T**; Visitor stop accompanied by stop time **X**;

Non case stop Ⓧ; On mobile phone **M**; Calls others over **C**; Called away by others **CC**; Takes photograph **P**; Sits down **S**

Date:_____Time Tracking Started:_____Time tracking Finished:_____Total Time:_____

Male☐ Female☐ 16-20☐ 21-30☐ 31-40☐ 41-50☐ 51-60☐ 60+☐ Individual☐ Pair☐ Group (3+)☐

4.5 Weston Park Museum

Key: Case ▭ ; Text Panel ⬭ ; Image ⬭ ; Video ⌐⌐ ; Interactive element ● ; Object without a case ▦ ; Extra information ☆ ; Tracker location at start of tracking **T**; Visitor stop accompanied by stop time **X**; Non case stop ⊗ ; On mobile phone **M**; Calls others over **C**; Called away by others **CC**; Takes photograph **P**; Sits down **S**   Date:_____   Time Tracking Started:_____   Time tracking Finished:_____   Total Time:_____

Male ☐ Female ☐   16-20 ☐ 21-30 ☐ 31-40 ☐ 41-50 ☐ 51-60 ☐ 60+ ☐   Individual ☐ Pair ☐ Group (3+) ☐

4.6 The Great North Museum
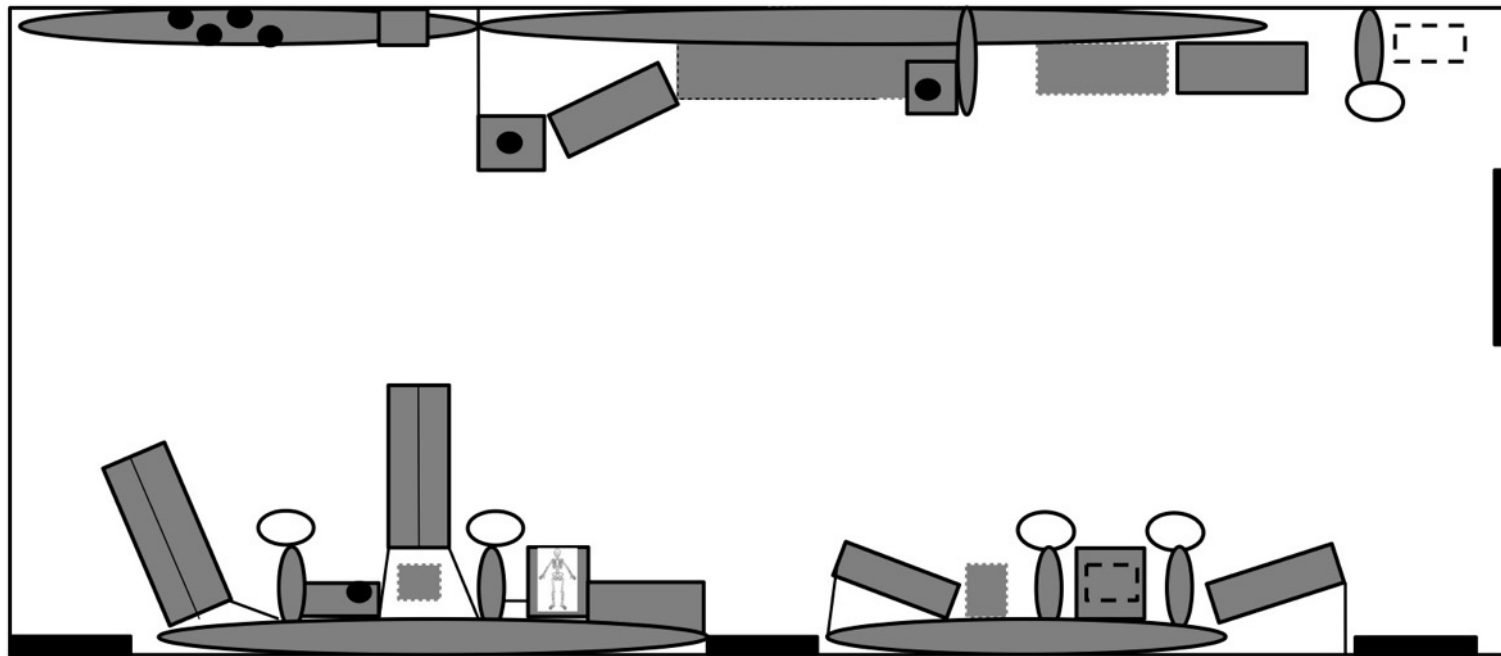
Key: Case ▭ ; Text Panel ◯ ; Image ⬭ ; Video ⌐⌐ ;Interactive Element ● ; Object without a case ▦ ; Tracker location at start of tracking **T**;

Visitor stop accompanied by stop time **X**; Non case stop ⊗ ; On mobile phone **M**; Calls others over **C**; Called away by others **CC**; Takes photograph **P**

Date:_____Time Tracking Started:_____Time tracking Finished:_____Total Time:_____

Male ☐ Female ☐   16-20 ☐ 21-30 ☐ 31-40 ☐ 41-50 ☐ 51-60 ☐ 60+ ☐   Individual ☐ Pair ☐ Group (3+) ☐

Appendix 5: Example of a completed tracking survey

Key: Case �; Text Panel ◯ ; Image ⬭ ; Video ⌐⌐⌐; Tracker location at start of tracking T; Visitor stop accompanied by stop time X; Non case stop Ⓧ;

On mobile phone M; Calls others over C; Called away by others CC; Takes photograph P; Sits down S

Date: 20/11/17 Time Tracking Started: 13.53 Time tracking Finished: 13.57 Total Time: 4 mins   Object Handler Present? Yes /NO

Male ☐ Female ☑   16-20 ☐ 21-30 ☐ 31-40 ☐ 41-50 ☐ 51-60 ☑ 60+ ☐   Individual ☐ Pair ☑ Group (3+) ☐   Using Audio guide? Yes / No

Appendix 6: Pilot questionnaire

Questionnaire

Thank you for attending the talk today. It would be greatly appreciated if you could take a few minutes to answer the following questions about museums and prehistory to help me with my doctoral research.
Please tick as appropriate.

1) Demographic Information

Age:	Sex: M...... F......	Nationality:
Town of Residence:		Profession:
Retired ..... Employed ..... Unemployed ..... Postgraduate ..... Undergraduate ..... School student		

2) How many times have you visited a museum in the last year?

Once ...... 2-5 times ...... 6-10 times ...... More than 10 times ......

3) Why do you visit museums?

Fun/ leisure ...... Education ...... Interest ...... Something to do ......

Other (*Please specify*) ....

4) Where have you got most of your information/ knowledge about prehistory from?

Museums ...... School ...... Documentaries ...... Books ...... Films/T.V ...... Internet ......

Other (*Please specify*)...

5) What do you find most and least interesting about prehistory?

....

....

6) Have you ever visited any prehistoric sites? If so, where?   Y....... N......

....

....

7) What does prehistory mean to you? (*Please write any associations you have with/ knowledge of prehistory overleaf, you can name sites, individuals, periods, ideas etc...*)

1

Appendix 7: Final questionnaire

Durham University

Site: Date: No:

I am a PhD student at Durham University and I would greatly appreciate it if you could take 5-10 minutes to answer the following questions about museums and prehistory to help me with my doctoral research.

Please answer or circle as appropriate.

Part 1

1) Demographic Information						
Sex:	**Age:**					
Male Female	16-20	21-30	31-40	41-50	51-60	60+
Nationality:			**Occupation:**			
Area of Residence:						
Local Resident UK Resident Overseas Resident						

2) How many times have you visited a museum in the last year?					
Don't know	Never	Once	2-5 times	6-10 times	10+ times

3) What does prehistory mean to you? *(Please write any associations/ knowledge you have about prehistory. You can name **dates, sites, individuals, periods, ideas, objects** etc..)*

1

Durham University

Site: Date: No:

4) Where does your knowledge about prehistory primarily come from?				
(Please only circle one)				
Museums	School	Documentaries	Academic Books	Fictional Films/ T.V
Internet	Radio	Don't know	Fictional Books	Other *(please specify)*

5) What do you find *most* interesting about prehistory?	What do you find *least* interesting about prehistory?

2

Durham University

Site: Date: No:

Part 2

6) Did you intend to see the prehistory on display in here?	
Yes	No

7) What did you like _most_ about the gallery?	What did you like _least_ about the gallery?

8) What would you like to see more of/ learn more about in the prehistory gallery?

9) Have you learnt anything new about prehistory today? If so, what?

Thank you for taking the time to fill in this form.

3

Appendix 8: Discussion of questionnaire refusals

A record of refusals was collected for each study to demonstrate the lack of sampling bias involved in the selection of questionnaire respondents. The record of refusals can be viewed in Appendix C which includes observable demographic details about those who refused, as well as the reasons they refused to participate.

Firstly, to demonstrate that I was not preferentially selecting certain age groups to participate the age of those selected who refused to participate were compared with the age of those selected who did choose to participate. These comparisons summarised below in figures A.2-A.7, highlight the diversity of age groups selected across the case studies and the tendency for certain age groups to participate over others.
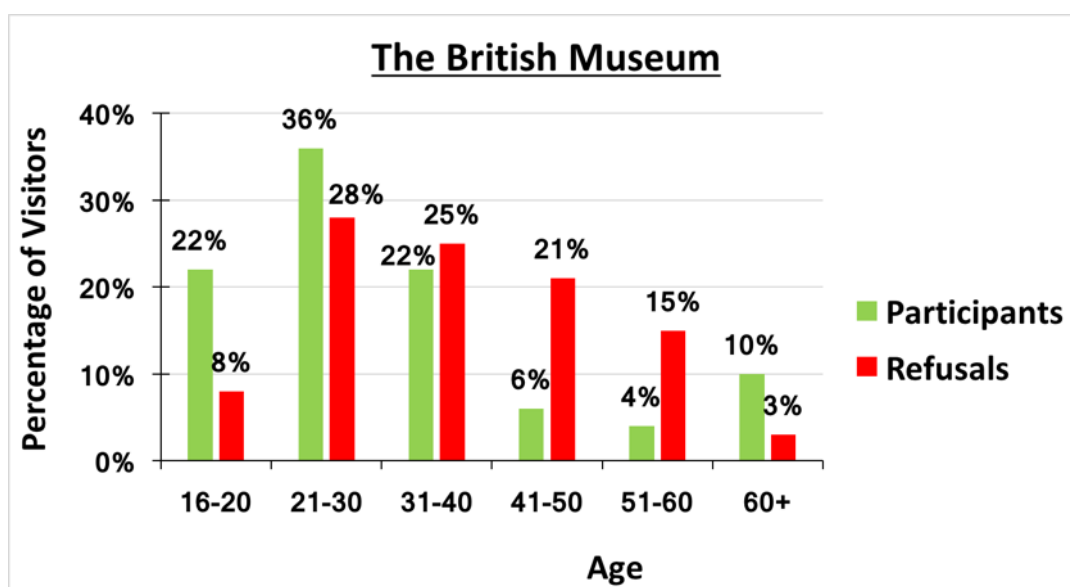
Figure A.2. Graph comparing the age of respondents with those who refused to participate at the British Museum.
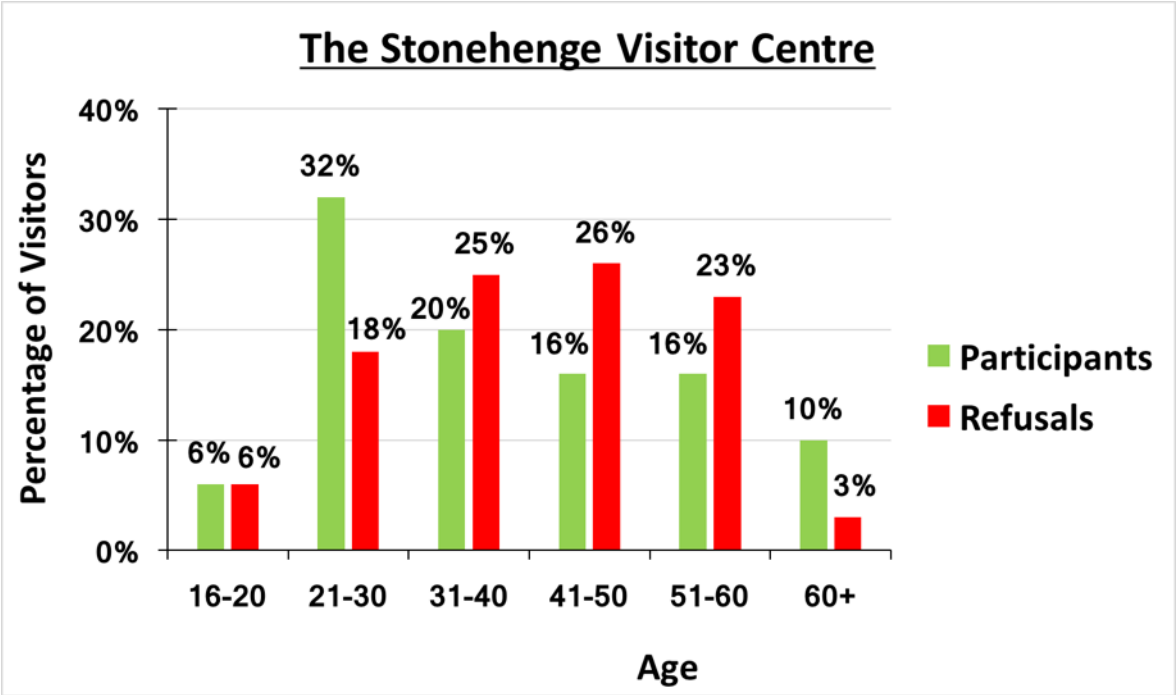
Figure A.3. Graph comparing the age of respondents with those who refused to participate at the Stonehenge Visitor Centre.
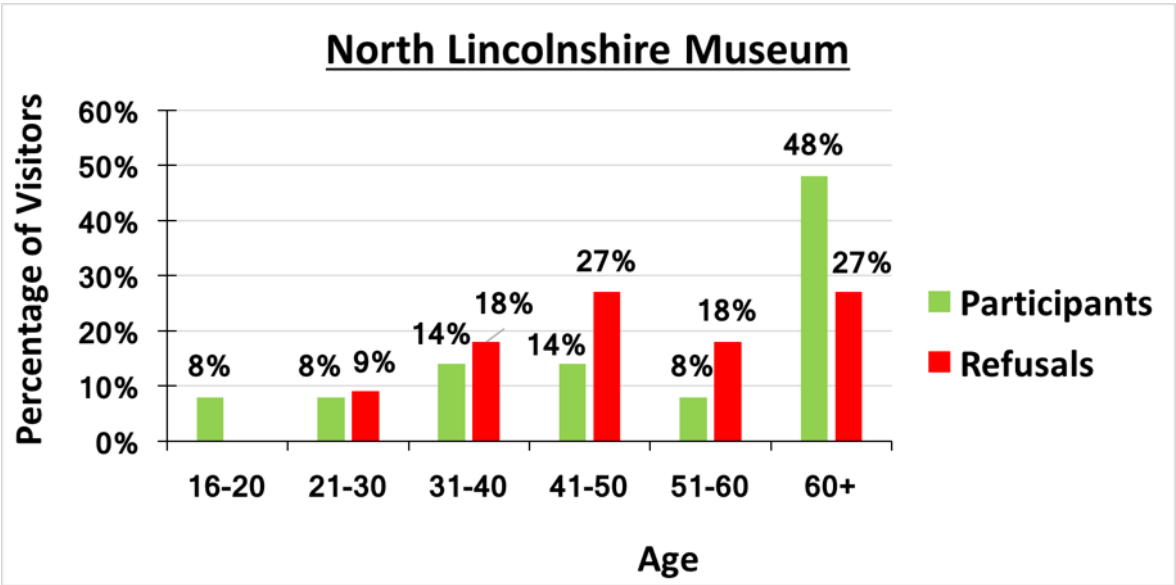
Figure A.4. Graph comparing the age of respondents with those who refused to participate at North Lincolnshire Museum.
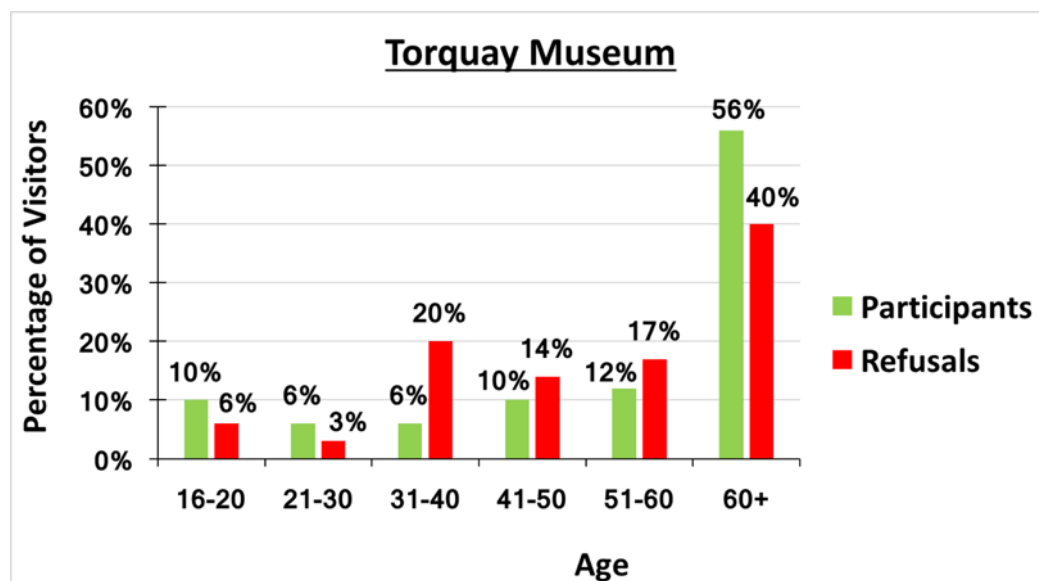
Figure A.5. Graph comparing the age of respondents with those who refused to participate at Torquay Museum.
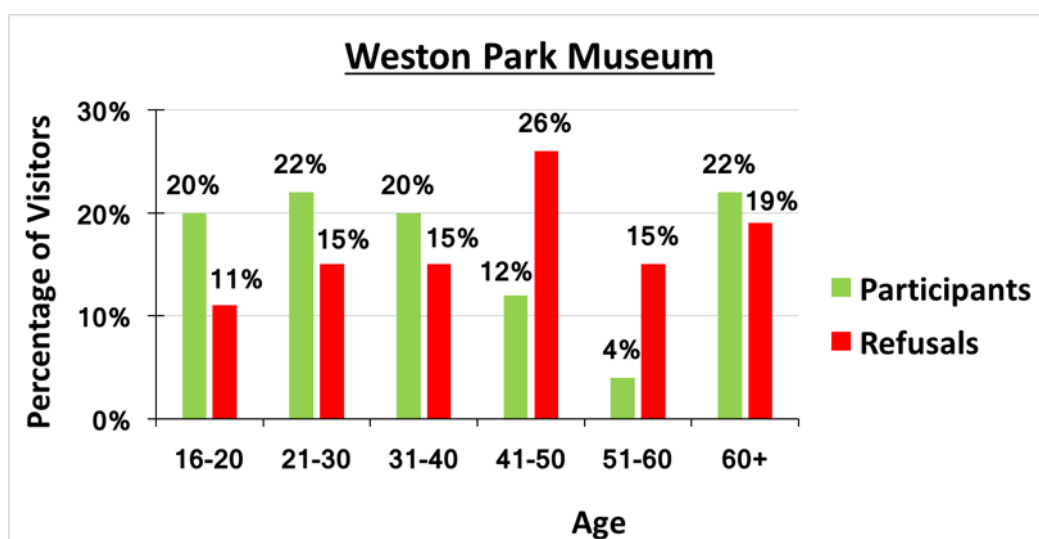
Figure A.6. Graph comparing the age of respondents with those who refused to participate at Weston Park Museum.
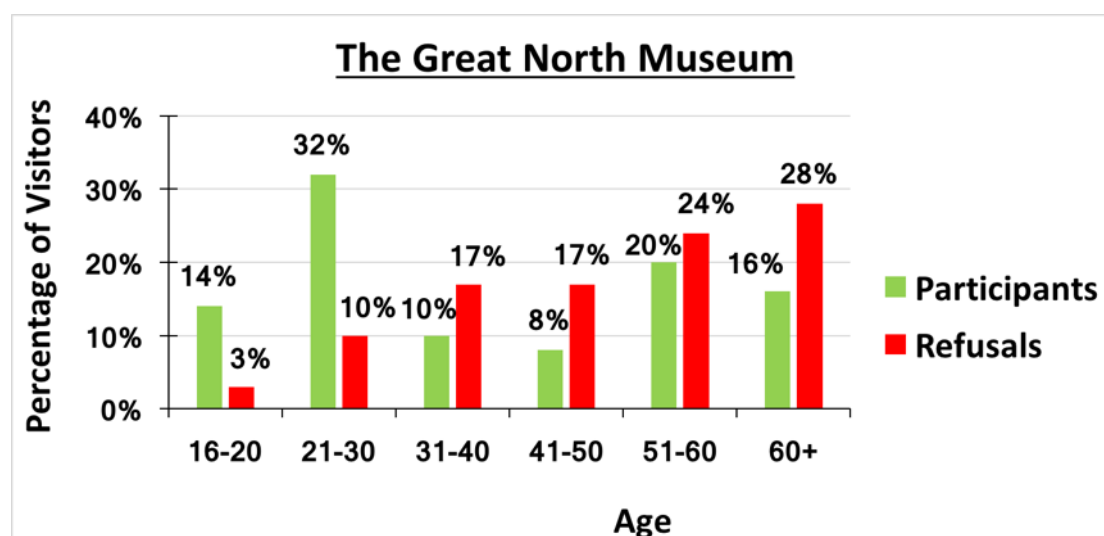
Figure A.7. Graph comparing the age of respondents with those who refused to participate at the Great North Museum.

The comparatives figures A.2-A.7 demonstrate that a diversity of visitors were selected across the case studies with older age groups more likely to refuse to participate at NLM, TQ, WP and the GNM and younger visitors more likely to refuse to participate at the BM and SVC. The different age profiles represented in these figures reflect the term-time visitor profiles for the museums, as exemplified by TQ, where most participants and refusals are in the over 60 age category as visitors in this age category constitute the majority of term-time visitors at the case study.

The record of refusals also demonstrates the main reasons that visitors did not want to participate in the data collection. These reasons are useful for understanding visitor interest in the research and reveals more about the visitor profile that might not be captured in the questionnaire responses. To understand these reasons, visitor responses were categorised into one of the 15 response categorises explained in table A.5 The frequency of these responses across all of the museums is also summarised in the same table and demonstrates that the majority of individuals refuse politely without providing a specific reason for their refusal or they cite a lack of time as a reason for their inability to participate. There are, however, differences

in the reasoning between museums so the number of responses that fall into each

refusal category at each museum are summarised in table A.6.

Response Category	Example	% across the museums (N=319)
No reason given	*"No, thank you"*	30.4
Language barrier	*"I don't speak much English"*	10.7
Not enough time	*"Sorry, I don't think we have time we have lunch at 12.15, appreciate it though"*	32
Leaving	*"Sorry, I'm just leaving"*	0.3
No response	*Ignored the question.*	2.2
Not viewing the prehistory	*"We are going to the Egyptian part"*	3.1
Maybe later	*"Maybe later, I don't know much, I'm a tourist here"*	3.1
Just want to look around	*"We have just arrived here and want to look around"*	2.5
Too much of a commitment	*"Sorry we're only away for a few days and that's too many questions. If it had been 3 that would have been fine. We really enjoy it"*	3.1
Non-verbal response	*Shakes head*	6
Volunteers another	*"The wife can"*	1.6
Unable to	*"Sorry we aren't that good at reading and writing"*	3.4
Don't want to	*"No, I don't want to, I'm on holiday"*	0.3
Lack of knowledge	*"I don't know too much about this stuff"*	0.3
Misunderstood	*Mouthed "Thank you"*	0.9

Table A.5. Explanations of response categories and the percentage of responses given across the six museums.

Reason for Refusal	BM (N=137)	SVC (N=80)	NLM (N=11)	TQ (N=35)	WP (N=27)	GNM (N=29)
No reason given	37%	24%	18%	26%	22%	34%
Language Barrier	18%	8%	0%	3%	0%	10%
Not enough time	31%	53%	36%	20%	22%	3%
Leaving	1%	0%	0%	0%	0%	0%
No response	1%	1%	0%	3%	4%	7%
Not viewing the prehistory	1%	4%	9%	3%	11%	0%
Maybe later	2%	3%	9%	3%	4%	7%
Just want to look around	1%	1!	0%	0%	19%	3%
Too much of a commitment	3%	3%	0%	6%	4%	3%
Non-verbal response	5%	3%	0%	11%	11%	3%
Volunteers another	0%	1%	0%	11%	0%	0%
Unable to	0%	0%	27%	6%	0%	21%
Don't want to	0%	0%	0%	3%	0%	0%
Lack of knowledge	0%	0%	0%	3%	0%	0%
Misunderstood	0%	0%	0%	0%	4%	7%

Table A.6. The percentage of respondents in each refusal category across the case studies.

At the BM and SVC '*Not enough time*' and a '*Language barrier*' were the most popular reasons visitors cited for refusing to participate, reflecting the high frequency of visitors from overseas on time-bound tours at the museums. In comparison a few respondents at the GNM said they were unable to participate as they didn't have their glasses or were trying to keep track of their child as exemplified by refusal Nos 2 and 14;

> "We've got the little one, sorry. We've got to keep moving on"

> "I don't have me glasses flower, I can't see a thing"

Due to the position of the children's club at the end of the prehistory gallery at the GNM there were quite a few individuals taking children around the museum and so this type of refusal was slightly more common than at the other case studies. Yet,

overall between the museums most visitors were polite and either gave no reason for refusing or used the excuse of time. The generally positive response from those approached to participate reflects a general trend in visitor-based data collection, in which visitors are more likely to participate or at least politely decline if they are asked in a face-to-face situation (Nichols, 1999). Only one refusal out of 319 was rude and there were a further 19 visitors who simply ignored me when I asked them to participate. Although it was possible that some of these visitors may not have understood me due to a language barrier.

Appendix 9

The influence of visitor frequency on data collection

Influence on tracking surveys

In total 356 tracking surveys were collected across the 6 case studies and took a total of 121 hours and 55 minutes to collect. This element of data collection was much more time intensive than the questionnaire data collection as the methodology only allows one individual at a time to be tracked. Consequently, if a group came in together or whilst I was tracking one person, other visitors passed through, I was unable to capture their data as it was not feasible to track multiple visitors. The time spent tracking visitors at each museum was thus highly dependent on a combination of both visitor frequency and total dwell time. If a museum had a low visitor frequency then the sample population that could be tracked was very low and it could take hours to track one person, if only one person visits. Whereas, if the museum had a higher visitor frequency but the visitors spent a long time looking around the displays then it would still take a long time to track one individual. However, unlike the questionnaire data collection this method was not restricted by the number of individuals who chose to participate. All individuals who entered the space had an equal probability of being tracked as this methodology utilises covert surveillance and as outlined in section 3.3.3, informing the visitor that they are being tracked will negatively impact the data collected. If a museum has a high visitor frequency and low dwell time then it was possible to collect numerous tracking surveys very quickly. A summary of the total amount of tracking surveys collected at each museum, how long it took to collect them and the average number collected per hour is summarised in table A.7.

The collection rate (the average number of surveys collected per hour) was calculated using this simple formula;

<u>Number of surveys collected</u>
Total number of hours spent collecting questionnaires

Museum	Tracking surveys collected	Total time spent collecting data	Average collection rate
BM	56	6hrs, 49m	8
SVC	72	21hrs, 32m	3.3
NLM	51	35hrs, 29m	1.4
TQ	54	28hrs, 21m	1.8
WP	65	17hrs, 10m	3.8
GNM	58	12hrs, 34m	4.6
All	356	121hrs, 55m	2.9

Table A.7. Summary of tracking data collected across the case studies.

From the table, it is clear that there were problems obtaining the minimum of 50 surveys at NLM and TQ. The number of visitors who were tracked at these museums is much lower due to the low visitor numbers at these museums (partially influenced by weekday data collection) which combined with the limitation of only being able to track one individual at a time meant that it could take hours to collect a small number of tracking surveys. In contrast, at the BM obtaining the minimum number of tracking surveys was very quick as visitor frequency was very high and visitor dwell time was very low resulting in an average collection rate of 8 tracking surveys per hour. Unusually the tracking collection rate for SVC is much lower at 3.3 compared to its questionnaire collection rate of 9.1 (the highest out of all the case studies). Despite the high frequency of visitors passing through SVC, the visitors spent an average of 12 minutes looking around the displays, giving the museum quite a high dwell time compared to the other case studies, this will be further discussed in Chapter 6. This higher dwell time at SVC subsequently reduced the number of visitors that could be tracked in the space of an hour.

The influence on questionnaire response rate

In total questionnaires from 361 visitors were collected across the 6 museums and took a total of 122 hours and 38 minutes to collect. The data collection was highly dependent on visitor frequency, as well as response rate (the number of visitors willing to participate). To understand the impact that response rate and visitor frequency had on the total time spent collecting questionnaires and the number of questionnaires collected across the sites, response rate and the average collection rate were calculated. It was possible to calculate the response rate at the respective museums using the following formula;

$$\frac{\text{Total number of respondents}}{\text{Total number of respondents} + \text{Total number of refusals}} \times 100$$

These calculations summarised in table A.8, highlight that a low response rate does not necessarily reduce collection rate, as a high visitor frequency can reduce the impact of a low response rate. A large sample population constantly moving through a gallery space will deliver more questionnaires in less time, even if half of the population refuses to participate. Whereas, in comparison a small sample population occasionally moving through a gallery will generate less surveys in more time, even if the majority of individuals participate. There is, therefore a large difference in collection rates between the two larger museums popular with tourists (BM and SVC) and the two smaller museums (TQ and NLM). Both the BM and SVC had the lowest response rates but due to the high visitor frequency at these sites they have the highest collection rates. Despite the large number of refusals at SVC it took just over 8 hours to collect 73 questionnaires due to the exceptionally high visitor frequency at the site. In contrast at NLM it took 71 hours and 26 minutes to get 53 surveys, with an average return rate of just under one an hour. On the quietest days there were about 50 visitors to the museum but very few that visited the prehistory displays and so on one occasion only 3 surveys were collected in 5 and a half hours. TQ similarly had a very low collection rate and it took three times longer than at WP to collect 50 surveys. The varying collection rates across the sites produced very significant differences in sample size. To account for such differences between the museums a sample of 50 questionnaires and 50 tracking surveys from each case study will be examined in the Chapters 4 and 6.

Museum	Questionnaires collected[28]	No. of refusals	Response rate (%)	Total time spent collecting data	Average[29] Collection Rate
BM	59	137	30%	7 hrs	8.4
SVC	73	80	48%	8 hrs, 1 min	9.1
NLM	53	11	83%	35 hrs, 37 mins	1.5
TQ	51	35	59%	41 hrs, 59 mins	1.2
WP	66	27	71%	11 hrs, 7 mins	6.0
GNM	59	29	67%	18 hrs, 54 mins	3.1
All	361	319	53%	122 hrs, 38 mins	3.0

Table A.8. Summary of the number of questionnaires collected at each case study, the time spent collecting the questionnaires, the response rate and the average number of surveys collected per hour.

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[28] The total number of questionnaires collected includes duplicate questionnaires where two people have filled out a questionnaire between them using demographic information for both of them.

[29] To calculate the collection rate, the hours and minutes spent collecting questionnaires were rounded up/ down to the nearest 25 minutes, for example Weston Park's time of 11 hours and 7 minutes was rounded down to 11 hours to facilitate an answer with a lower number of decimal places.

Appendix 10: Schematic tracking maps annotated with numbered tracked features

10.1 The British Museum
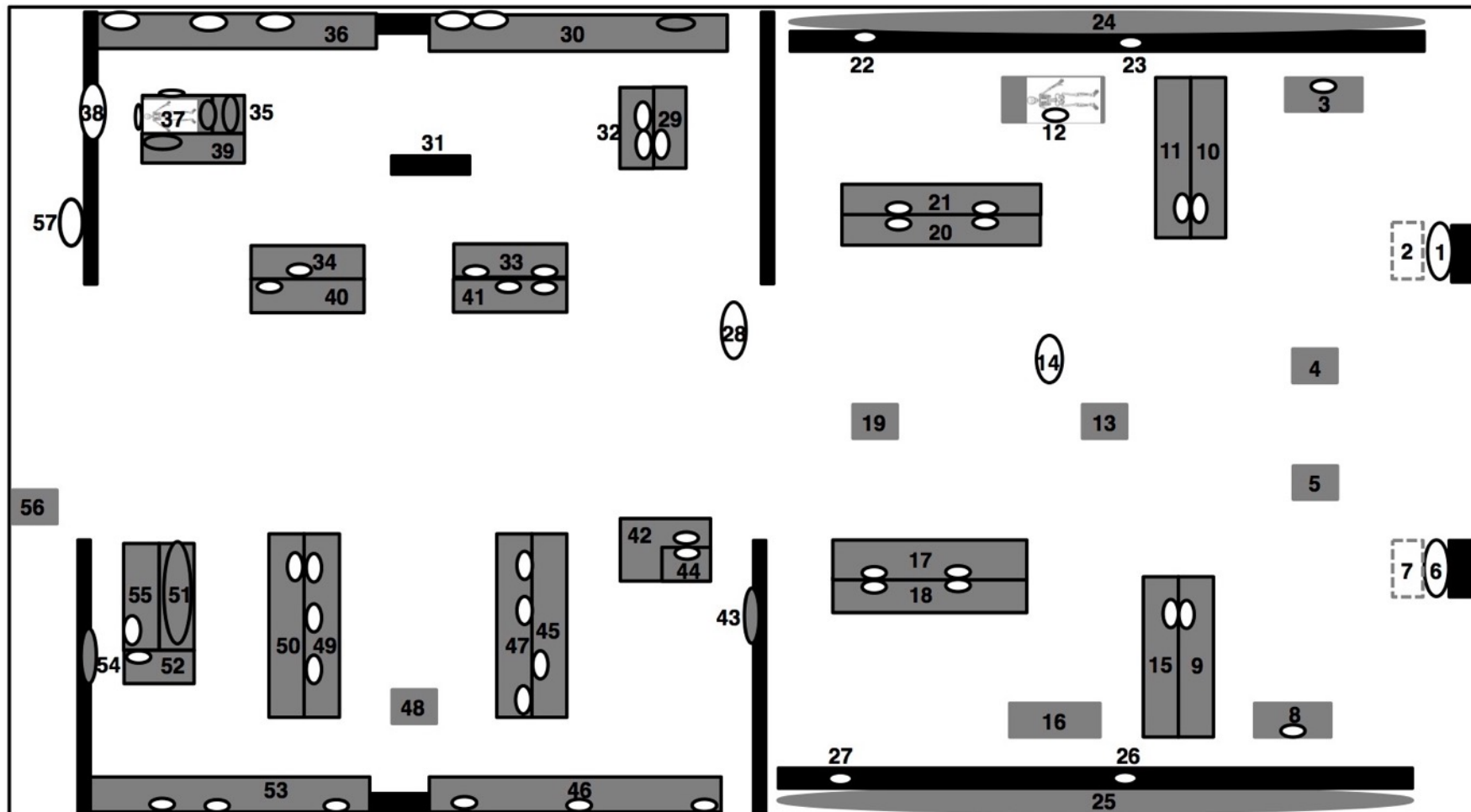
10.2 The Stonehenge Visitor Centre
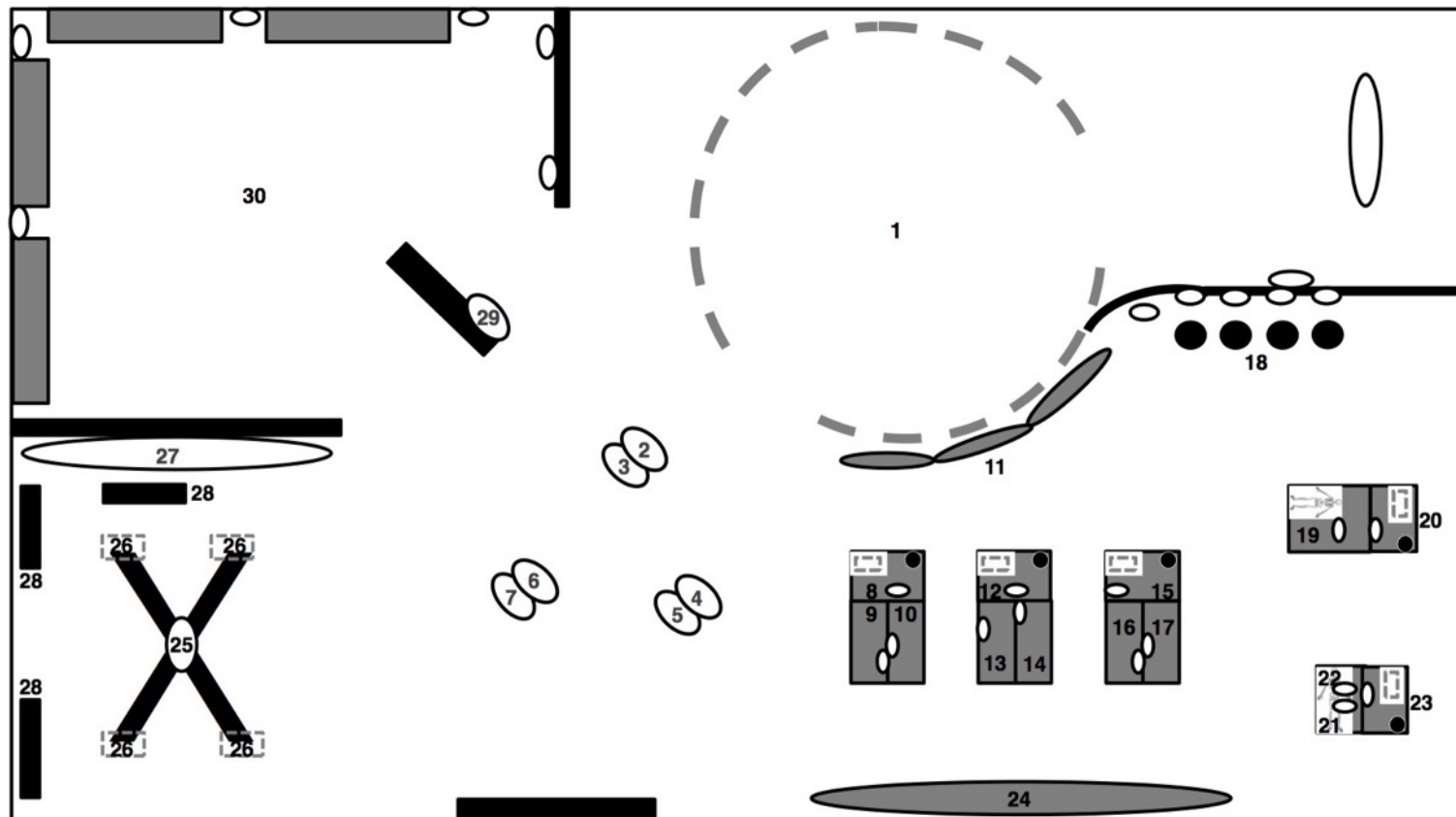
10.3 North Lincolnshire Museum
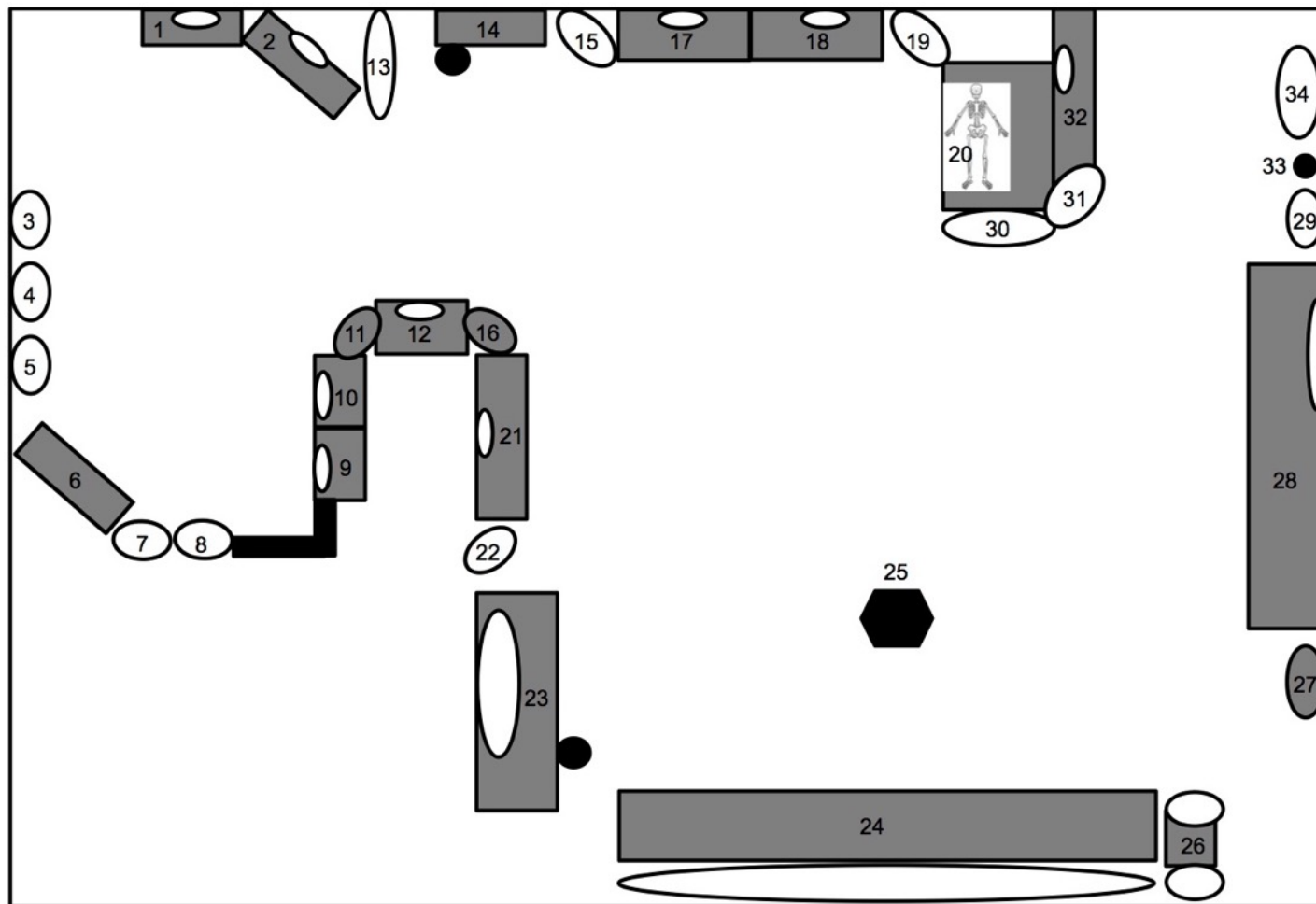
10.4 Torquay Museum

10.5 Weston Park Museum
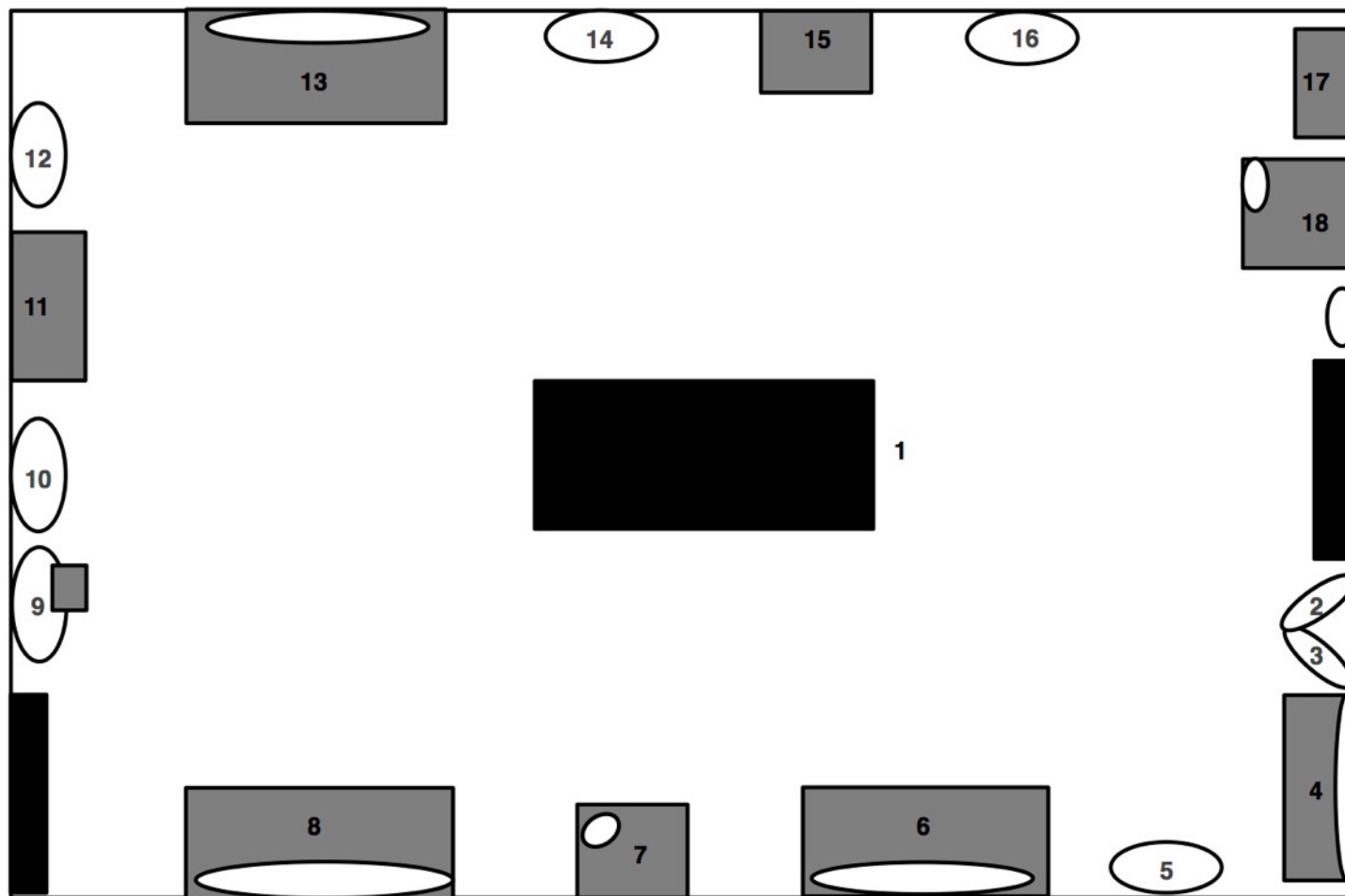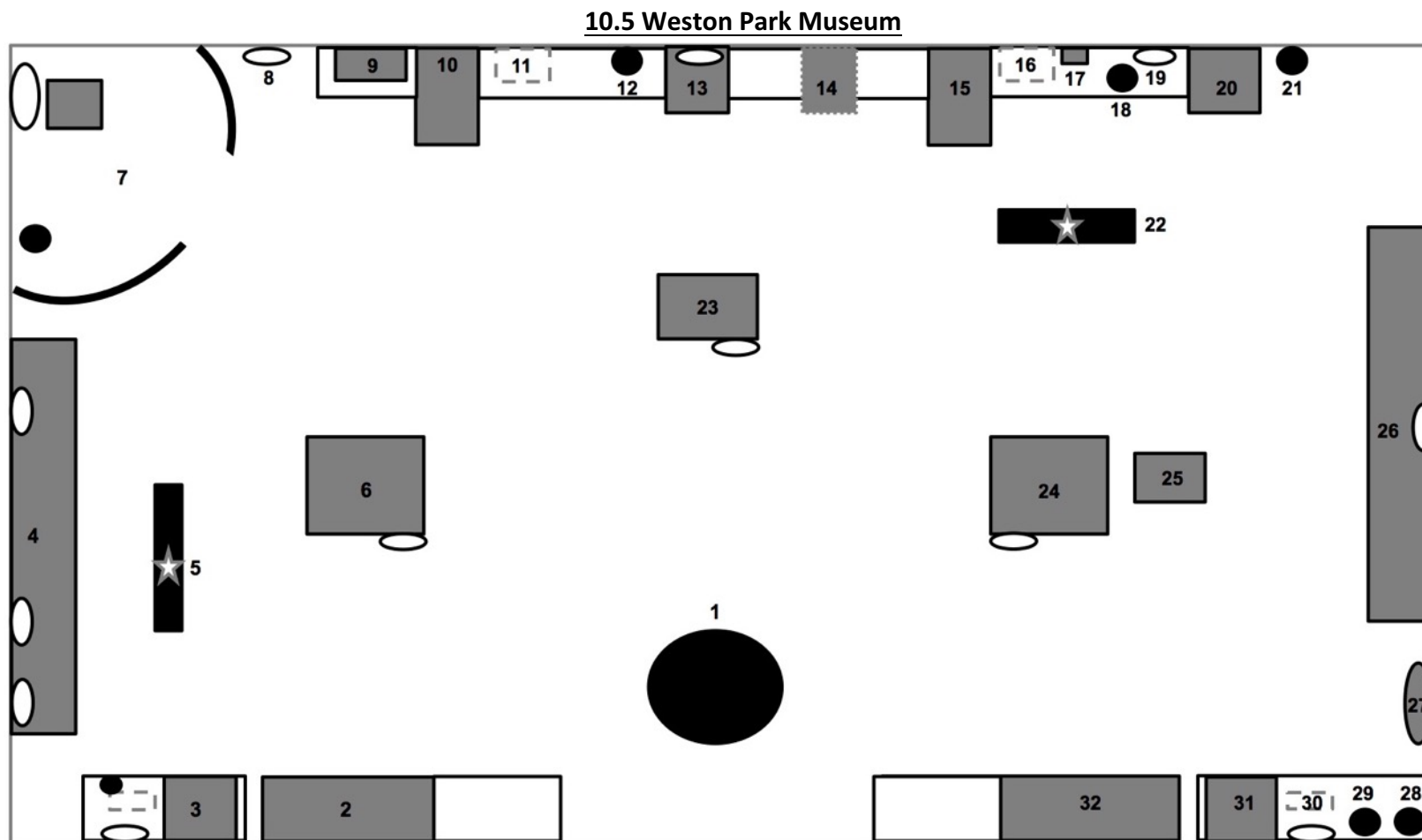
10.6 The Great North Museum
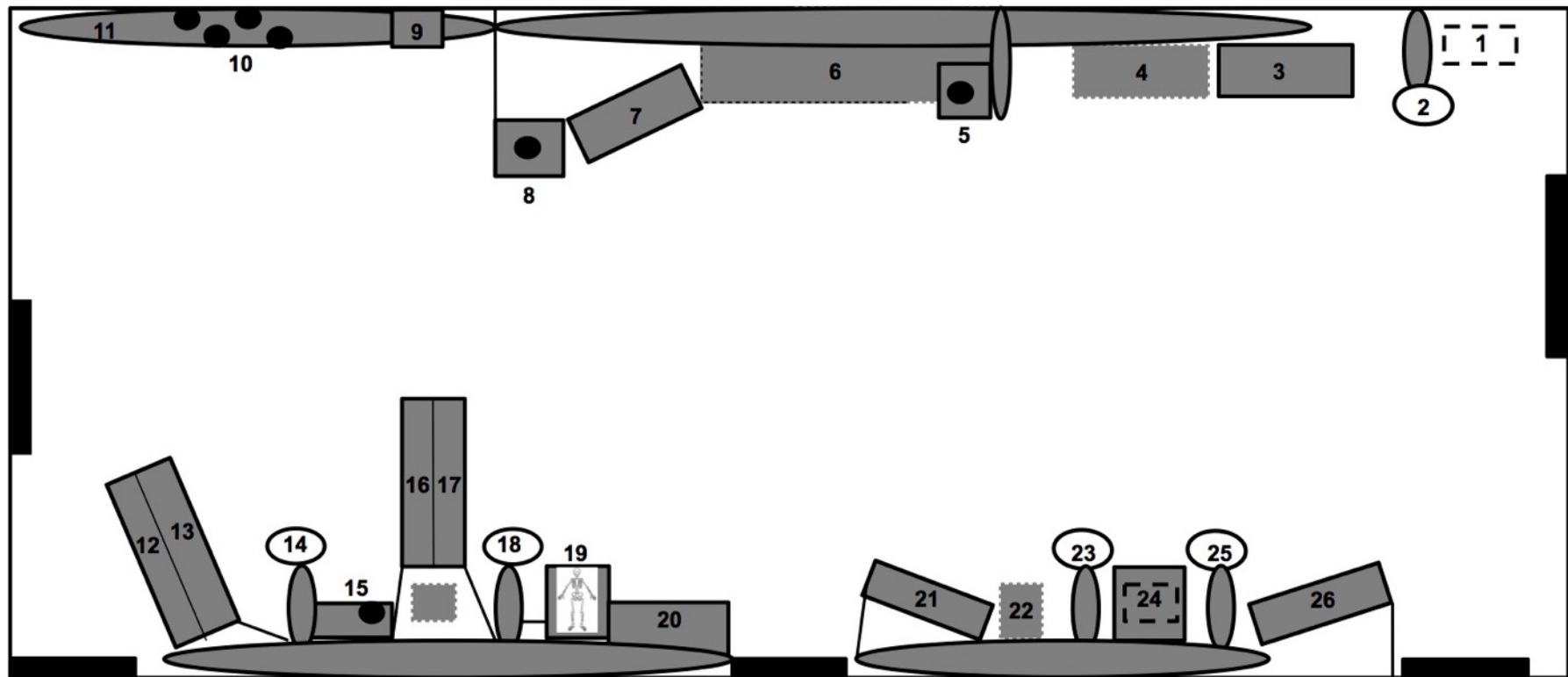
Appendix 11: Summary of tracked features at each case study

11.1 The British Museum

No.	Type of feature	Details	Average Dwell time (s)	No. of visits/ visit frequency (%)
1	Large text panel	'First farmers in the Middle East and Europe'	0	0 (0%)
2	Video	The Spread of farming	0	0 (0%)
3	Case with in case text panel	*'Settling and society in the Middle East'*, Ancient Middle East 10,000-4,000 BC; includes lots of pottery	9	1 (2%)
4	Single artefact in case	Grinding stone 9500-9000 BC, Abu Hureyra	19	4 (8%)
5	Single artefact in case	Lovers Natufian stone sculpture ~10,000 years old	21	1 (2%)
6	Large text panel	*'First farmers in the Middle East and Europe'*	32	2 (4%)
7	Video	The Spread of farming	37	1 (2%)
8	Case with in case text panel	*'Europe before farming'*, Ancient Europe 10,000-4,000 BC; includes antler frontlet, shell midden, flint axes and organic materials for making a fire.	29	5 (10%)
9	Case with in case text panel	*'Britain's first farmers',* Ancient Europe 4,000-3,000 BC; includes stone axe, saddle quern and small flint tools.	57	1 (2%)
10	Case with in case text panel	*Power possessions'*, Ancient Europe 3,300-2000 BC; includes the Folkston drums, carved stone balls, flint knives, mace-heads and axes. 'Power possessions'	63	4 (8%)
11	Case with in case text panel	*'New resources, new beliefs'*, Ancient Europe 2,600-1,500 BC; includes beaker grave goods of daggers, arrow-heads, jet buttons, rings and gold ornaments. '	9	3 (6%)
12	Human remains in case with small text panel	*'The Barnack Burial'*	27	20 (40%)
13	Single artefact in case	The Mold gold cape, 1,900-1,600 BC	28	24 (48%)

No.	Type of feature	Details	Average Dwell time (s)	No. of visits/ visit frequency (%)
14	Large introductory text panel	*'Ancient Europe 4000-800 BC'*	28	3 (6%)
15	Case with in case text panel	*'Making and shaping'*, Ancient Europe 4500-2500 BC; includes a clay figure, pottery and axes.	0	0 (0%)
16	Overall case	Case includes gold, faience, amber, bronze and jet jewellery.	12	7 (14%)
17	Overall case with two in case text panels	*'Working the land'*, *'Feasting'*, Ancient Europe 2,900-700 BC; includes a rock carving, wooden yoke, pottery, sickles, saddle quern, flesh hook and tableware.	17	3 (6%)
18	Overall case with 2 in case text panels	Same as 17 from behind.	0	0 (0%)
19	Overall case	Case includes; a carved stone slab, large flat bronze axe and decorated bronze dagger.	22	6 (12%)
20	Overall case with 2 in case text panels	*'Waging war 1,300-700 BC'*, *'Vessels, rites and ceremonies. Ancient Europe 2,500-1,500 BC'*, Ancient Europe 1,300-700 BC; includes a bronze shield, horse and cart fittings, weaponry, pottery and the gold Ringlemere cup.	9	9 (18%)
21	Overall case with 2 in case text panels	Same as 20 from behind.	0	0 (0%)
22	Text panel in-laid into border.	'Stonehenge. How the monument developed.'	0	0 (0%)
23	Text panel in-laid into border.	Same as 22.	0	0 (0%)
24	Large image covering most of the wall in room 51.	Image of Stonehenge during the winter solstice.	13	1 (2%)
25	Large image covering most of the wall in room 51.	Image of Stonehenge during the summer solstice.	10	3 (6%)

No.	Type of feature	Details	Average Dwell time (s)	No. of visits/ visit frequency (%)
26	Text panel in-laid into border.	Same as 22.	0	0 (0%)
27	Text panel in-laid into border.	Same as 22.	0	0 (0%)
28	Large introductory text panel.	*'Britain and Europe 800 BC - AD 43'*	6	1 (2%)
29	Case with in case text panel	*'Celtic Europe. Burial in Gaul: the Somme-Bionne cart-burial'*, Case includes; objects from a burial and horse and cart gear.	4	1 (2%)
30	Case with 2 in case images and an in case text panels	*'Celtic Europe. Burials in Gaul: The Morel Collection'*, Case includes; weaponry, tools and personal ornaments such as brooches from male burials and wheel-thrown pots from burials in France. Plan of cemetery at Samsois. Images of objects in case- plates 41 and 13 of Album de la Champagne Souterraine.	5	2 (4%)
31	Bench		0	0 (0%)
32	Case with 2 in case text panels	*'Celtic Europe. Reconstruction of a wheel', 'Celtic Europe. Burials in Britain: cart burials'*, Case includes; remains of a cart and cart and horse gear.	19	4 (8%)
33	Case with 2 in case text panels	*'Celtic Europe: The Kirkburn sword', 'Celtic Europe: Warrior, king or priest?',* Case includes; the Kirkburn sword and the Deal Grove.	0	0 (0%)
34	Case with in case text panel	*'Celtic Europe. Burials in southeast England'*, Case includes; material from the Aylesford bucket burial such as silver drinking cups, glass bowls and imported pottery.	0	0 (0%)
35	Series of photographs decorate the side of a case	Images of reconstructed roundhouses.	0	0 (0%)

No.	Type of feature	Details	Average Dwell time (s)	No. of visits/ visit frequency (%)
36	Case with 3 in case text panels	*'Celtic Europe. Making a living: producing the necessities', 'Celtic Europe. Making a living: casting bronze', 'Celtic Europe. Making a living: acquiring the luxuries',* Case includes; ornaments and manufacturing tools such as fungi, a reconstructed belt, bone pendant, sewing needles, loom weights, cloth, necklaces, ceramic vessels and different styles of horse fittings.	4	1 (2%)
37	Case with 2 text panels attached to case, Image as backdrop to case	*'What do we know about Lindow Man?', 'Why did Lindow Man last so long in the bog?' 'How has Lindow Man been conserved?',* Preserved human remains of Lindow man. Photograph of a bog landscape.	74	6 (12%)
38	Large text panel on wall	*'Celtic Europe. Lindow Man.'*	0	0 (0%)
39	Overall case, Image as backdrop to case	Case includes; iron frame with animal heads and iron firedog. Painting of how a roundhouse looked inside.	9	5 (10%)
40	Case with in case text panel	*'Celtic Europe. Art and decoration in Iron Age Europe',* Case includes; coins, mirrors and torcs.	15	6 (12%)
41	Case with 2 in case text panels	*'Iron Age shields', 'Celtic Europe. Everyday life in the Iron Age',* Case includes; Iron Age shields and pots containing sheep bones.	11	4 (8%)
42	Case with in case text panel	*'Celtic Europe. Feasting in Europe 750-400 BC',* Case includes; a large urn and flagons.	20	7 (14%)
43	Large map	Map of Europe depicting sites where objects on display are from.	4	1 (2%)
44	Case with in case text panel	*'Celtic Europe. The Salisbury hoard: an archaeological detective story',* Case includes; objects from the Salisbury hoard.	81	1 (2%)

No.	Type of feature	Details	Average Dwell time (s)	No. of visits/ visit frequency (%)
45	Case with in case text panel	*'Celtic Europe. How archaeologists establish the age of Iron Age objects',* Case includes; swords.	14	3 (6%)
46	Case with 3 in case text panels	*'Celtic Europe. Early Celtic art in Europe', Celtic Europe. Early Celtic art in Britain: early stages', 'Celtic Europe. Early Celtic art in Britain: later stages'*, Case includes; weaponry, mirrors, torcs and jars.	27	6 (12%)
47	Case with 3 in case text panels	*'Celtic Europe. The Cordoba treasure', 'Celtic Europe. Gold and silver in Iberia', 'Celtic Europe. Gold and silver in Iron Age Europe',* Case includes; silver and gold jewellery.	9	3 (6%)
48	Overall case	Case includes; torcs.	41	16 (32%)
49	Case with 3 in case text panels	*'Celtic Europe. Gold and silver in Britain', Celtic Europe. The Essendon hoard', The Winchester hoard 75-25 BC',* Case includes; torcs and how to wear them.	26	9 (18%)
50	Case with in case text panel	*'Celtic Europe. Making a living: the blacksmith',* Case includes; iron weaponry and tools.	20	3 (6%)
51	Photographs decorate the side of a case.	Photograph of Maiden castle hillfort and the Brook of Mousa.	6	1 (2%)
52	Case with in case text panel	*'Celtic Europe. Iron Age coinage in Europe and Britain',* Case includes; coins and weapons.	16	3 (6%)
53	Case with 3 in case text panels	*'Celtic Europe. Art in northern Britain after the Roman conquest', 'Celtic Europe. Eating and drinking in Iron Age Britain', 'Celtic Europe. Ireland',* Case includes; Jewellery, cooking vessels and a helmet.	20	5 (10%)
54	Large map	Same as 43	0	0 (0%)

No.	Type of feature	Details	Average Dwell time (s)	No. of visits/ visit frequency (%)
55	Case with in case text panel	*'Celtic Europe. Burials in Britain: cremation burial north of the Thames',* Reconstructed burial site. Case includes; amphorae, bone and glass game-pieces.	10	5 (10%)
56	Object handling desk	Object handler present for 56% of tracks.	90	7 (14%)
57	Text panel	N/A	12	1 (2%)

11.2 The Stonehenge Visitor Centre

No.	Type of feature	Details	Average Dwell time (s)	No. of visits/ visit frequency (%)
1	360° immersive video	Film of Stonehenge through the seasons.	101	41 (82%)
2	Large text panel	*'Stonehenge is a prehistoric temple. The stones are aligned with the movements of the sun.'*	9	5 (10%)
3	Large text panel	Reverse of 3 *'Stones'* Image of lithic.	2	1 (2%)
4	Large text panel	*'Stonehenge is a masterpiece of engineering, built by sophisticated people'*	7	1 (2%)
5	Large text panel	Reverse of 4 *'People'.* Image of grooved ware.	0	0 (0%)
6	Large text panel	*'Stonehenge is part of a complex landscape prehistoric landscape'*	0	0 (0%)
7	Large text panel	Reverse of 6 *'Landscape'.* Image of pottery.	2	1 (2%)
8	Case with in case text panel, tactile element and video	*'How was Stonehenge built?'*. Case includes, hammerstones with an in case text panel. Along the bottom there is an interactive element where visitors can touch some dolorite and sarsen stone. There is an accompanying video next to the interactive showing how Stonehenge was constructed.	29	24 (48%)
9	Case with in case text panel	*'How was Stonehenge built?'*. Case includes, animal bones and bone tools from the digging of Stonehenge.	17	11 (22%)
10	Case with in case text panel	*'How was Stonehenge used*?' Case includes, cremated bone and objects from cremation.	24	13 (26%)
11	Timeline with images	6000 BC – 200 AD	53	34 (68%)

No.	Type of feature	Details	Average Dwell time (s)	No. of visits/ visit frequency (%)
12	Case with in case text panel, tactile element and video	'*At the time Stonehenge was being built, people were travelling long distances to meet at Durrington. There they celebrated midwinter, and took part in ritual hunting and feasting.*' Case includes, arrowheads and an arrow in pig bone. Along the bottom of the case is a video showing how an arrowhead is created and is hafted to an arrow. This video sits alongside an interactive element, some arrowheads from Durrington walls that visitors can touch.	28	5 (10%)
13	Case with in case text panel	'*Who built Stonehenge?*' Case includes, objects from the floor of a house at Durrington such as grooved ware, animal bone, bone tools and flint.	22	17 (34%)
14	Case with in case text panel	'*Who built Stonehenge?*' Case includes, rubbish from Durrington such as animal bones and flints.	21	15 (30%)
15	Case with in case text panel, tactile element and video	'*What was Britain like at the time of Stonehenge?*' Case includes, grooved ware pottery. Along the bottom of the case is a video of how such pottery can be created and an interactive element of replica grooved ware that visitors can touch.	19	10 (20%)
16	Case with in case text panel	'*What was life like when Stonehenge was built?*' Case includes, a late Neolithic toolkit composed of animal bone and lithics.	14	11 (22%)
17	Case with in case text panel	'*What was happening near Stonehenge?*' Case includes, pottery, antler tools and flint tools.	21	18 (36%)

No.	Type of feature	Details	Average Dwell time (s)	No. of visits/ visit frequency (%)
18	Text panels and interactive elements.	Five large text panels: '*1000 years of change*' '*3000 BC A sacred enclosure*', '*2500 BC A spectacular stone circle*', '*2200 BC An evolving structure*', '*Today A ruined temple*' Accompanied by four corresponding reconstructions depicting how Stonehenge has changed through time.	120	36 (72%)
19	Case with in case text panel and facial reconstruction	'*What was this area like before Stonehenge?*' Case includes, skeletal remains from a long barrow and a reconstructed face.	39	27 (54%)
20	Case with in case text panel, tactile element and video	'*What was this area like before Stonehenge?*' Case includes, pottery, flints and an antler pick. Along the bottom of the case there is an interactive element of a replica axe for visitors to touch and a video of flint knapping and hafting to create an axe.	17	19 (38%)
21	Case with in case text panel	'What happened after Stonehenge was built?' Case includes, a beaker burial accompanied by gold objects from local long barrows.	18	17 (34%)
22	Case with in case text panel	'*What happened after Stonehenge was built?*' Case includes, a beaker burial with accompanying grave goods.	42	9 (18%)

No.	Type of feature	Details	Average Dwell time (s)	No. of visits/ visit frequency (%)
23	Case with in case text panel, tactile element and video	*'Early Bronze Age Toolkit'* Case includes, an early Bronze Age toolkit composed of flints and a bronze dagger. Along the bottom of the case is a video showing the creation and hafting of an axe and an interactive replica of the carved axe heads on a piece of sarsen stone to be touched by visitors.	22	15 (30%)
24	Video	Showing the Stonehenge landscape through time.	92	28 (56%)
25	Large text panel	*'The purpose of Stonehenge is lost to us. There will always be debate about its meaning.'*	1	1 (2%)
26	Video	Four narrated videos about the history of excavation and theories put forward to explain Stonehenge.	103	17 (34%)
27	Wall of quotes	Many quotes about Stonehenge.	23	4 (8%)
28	Bench		93	5 (10%)
29	Large introductory text panel	'Feast! Food at Stonehenge'	6	3 (6%)
30	Temporary exhibition room	Four cases and 5 text panels.	207	18 (36%)

11.3 North Lincolnshire Museum

No.	Type of feature	Details	Average Dwell time (s)	No. of visits/ visit frequency (%)
1	Overall case with in case text panel	*'Spotlight on Kirmington'*, Romano-British and Iron Age small copper-alloy votive offerings	43	15 (30%)
2	Overall case with in case text panel	*'Pottery and the archaeologist'*, pots from multiple periods	25	16 (32%)
3	Text panel	*'The beginnings of archaeology'*, 5 photographs	38	8 (16%)
4	Text panel	*'William Fowler of Winterton'*, 2 photos, 3 academic illustrations	36	6 (12%)
5	Text panel	*'Science in archaeology'*, 5 photos, 2 academic illustrations	23	6 (12%)
6	Overall case	*'New old things'*, Metal objects classes as treasure from different periods.	30	19 (38%)
7	Text panel	*'Archaeology from the air'*, 6 aerial photos	50	5 (10%)
8	Text panel	*'Conservation'*, 5 photos	41	3 (6%)
9	Overall case with in case text panel	*'The Palaeolithic'*, several hand axes, 2 photos, 1 map	22	11 (22%)
10	Overall case with in case text panel	*'The Mesolithic'*, lithics, replica harpoon, 1 map, 1 academic illustration	27	9 (18%)
11	Large image	Photograph of female Mesolithic gatherer (taken of Hull and East Riding diorama)	12	1 (2%)
12	Overall case with in case text panel	*'Flint working'*, flints from different periods, 5 black and white illustrations of how to knap flint and a flint knapper.	20	5 (10%)
13	Text panel	*'Neolithic farmers'*, 4 photos, 1 map, 1 illustration	66	4 (8%)
14	Overall case with interactive	Stone Age axe to touch, Neolithic jadeite axe, Bronze Age flint sickle and gold rod.	20	19 (38%)
15	Text panel	*'Neolithic stone axes'*, 1 map, 1 photo, 1 academic illustration	10	2 (4%)
16	Large image	Photograph of a women dressed in Bronze Age clothing	157	1 (2%)

No.	Type of feature	Details	Average Dwell time (s)	No. of visits/ visit frequency (%)
17	Overall case with in case text panel	*'The Neolithic'*, Neolithic axes and a saddle quern	18	13 (26%)
18	Overall case with in case text panel	*'The later Neolithic'*, Beaker pottery, bronze axes and stone battle axes	25	15 (30%)
19	Text panel	*'Early Bronze Age round barrow'*, 4 black and white illustrations of pots	27	5 (10%)
20	Overall case with a reconstructed Beaker burial	Skeleton presented as if in-situ with beaker pots	16	21 (42%)
21	Overall case with in case text panel	*'The Bronze Age',* bronze weaponry including spear heads, axes, rapiers and daggers with urns.	39	14 (28%)
22	Text panel	*'Prehistoric boats',* 2 photos, 1 archaeological plan	23	1 (2%)
23	Text panel with reconstruction and interactive	*'Logboat reconstructions'*, mini reconstruction of a logboat, Bronze Age axe to touch	40	12 (24%)
24	Overall case with in case text panel and replicas	*'The Appleby logboat'*, 3 photos, 2 Bronze Age axes in replica handles	24	25 (50%)
25	Interactive	Initially a table with two archaeology games – a quest board game and matching characters with time period type of puzzle and horrible history books, later on replaced by a table with prehistory figures to play with.	73	17 (34%)
26	Overall case with in case text panel	*'Bronze Age Brigg'*, Neolithic and Bronze axes, 3 photos, 1 map	29	11 (22%)
27	Large image	Photo of a girl dressed in Iron Age clothing	18	4 (8%)
28	Overall case with in case text panel	*'Iron Age Dragonby'*, lots of pottery, 3 images	28	23 (46%)
29	Text panel	*'The Dragonby excavation'*, 4 photos, 1 archaeological plan	82	1 (2%)
30	Text panel	*'Archaeology activity station'*, 1 photo, 1 image of ideas	10	6 (12%)
31	Text panel	*'The Corieltouvi'*, 1 image, 2 maps, 3 photos	37	3 (6%)

No.	Type of feature	Details	Average Dwell time (s)	No. of visits/ visit frequency (%)
32	Overall case with in case text panel	'*Iron and the Iron Age*', brooches, terret rings, votive objects and coins, 1 image	28	23 (46%)
33	Interactive	Iron age pot to touch	13	2 (4%)
34	Text panel	'*The Iron Age*', 1 image	19	5 (10%)

11.4 Torquay Museum

No.	Type of feature	Details	Average Dwell time (s)	No. of visits/ visit frequency (%)
1	Interactive	Activity station with videos, dioramas and cases inside.	42	29 (58%)
2	Text panel	*'Ancestors: South Devon in the Stone Age'*	20	9 (18%)
3	Text panel	*'Ancestors: Rough guide to Stone Age technology'*	0	0 (0%)
4	Case with in-case text panel	*'Bears, breccia and bifaces 524,000-400,000 years ago'*, Palaeolithic handaxes, cat of *Homo heidelbergensis* from Atapuerca, bear and lion skulls.	57	25 (50%)
5	Text panel	*'Time, climate and evolution'*	46	3 (6%)
6	Case with in-case text panel	*'Deserted Devon 400,000 – 60, 000 years ago'*, Pleistocene animal remains including hippo, hyena, wild cat and cave lion bones and Neanderthal flake and blade tools.	22	21 (42%)
7	Tactile element	Woolly rhino skull available to touch.	15	14 (28%)
8	Case with in-case text panel	*'Return of the Neanderthals 60,000-36,000 years ago'*, Cast of the La Chapelle-aux-Saints Neanderthal, Neanderthal tools, leaf points and a hand axe. Pleistocene animal remains including a scimitar cat skull, hyena jaw and mammoth tooth.	34	30 (60%)
9	Text panel with attached box	*'Scimitar cat (Homotherium latidens)'* with a small box presenting 3 scimitar cat teeth.	18	5 (10%)
10	Text panel	*'Ancestors: KC4 Britain's first modern human?'*	19	5 (10%)
11	Case	A selection of Upper Palaeolithic objects including the KC4 mandible fragment, mammoth ivory rod, bone needle, barbed spearheads, red ochre, shells and stone tools.	19	11 (22%)

No.	Type of feature	Details	Average Dwell time (s)	No. of visits/ visit frequency (%)
12	Text panel	*'Ancestors; the first modern humans 36,000-12,300 years ago'*	44	1 (2%)
13	Case with in-case text panel	*'The last hunter-gatherers 10,000-4,500 BC'*, Beads, auroch skull, butchered human bone, wold mandible, boar mandible, human maxilla, pick, microlithcs, hazelnuts and flint adze/axe.	22	20 (40%)
14	Text panel	*'Architects of a new world 4500-2300 BC'*	16	5 (10%)
15	Case	Case with in-situ slab of human bones from Broadsands Chamber tomb alongside a fragment of decorated pottery.	23	15 (30%)
16	Text panel	*'The cult of the ancestors 4,500-2,300 BC'*	20	13 (26%)
17	Case	Case includes a variety of Neolithic objects including a stone spindle whorl, small battle axe, polished stone axe, pebble hammer, pottery fragments, flint arrowheads, chert scarpers and knife.	16	13 (26%)
18	Case	Grass cape from ethnographic collections with information about Ötzi the iceman.	18	21 (42%)

11.5 Weston Park Museum

No.	Type of feature	Details	Average Dwell time (s)	No. of visits/ visit frequency (%)
1	Interactive	Map of the local area with archaeological sites	32	14 (28%)
2	Case	Temporary exhibition- Greco-Roman Cypriot pottery with drawings from the local YAC	26	9 (18%)
3	Case with accompanying text panel, video and tactile object	*'Our earliest ancestors: Palaeolithic and Mesolithic 750,000-4000 BC'*. Case includes Palaeolithic and Mesolithic material including hand axes from both periods, Woolly rhino teeth, replica carved bone, flint blades, microliths and a replica Mesolithic harpoon. Alongside a video about flint knapping from the so-called 'primitive technologist' Karl Lee and a tactile replica Palaeolithic hand axe.	30	18 (36%)
4	Case with three in-case text panels	*'Farming and settling: Neolithic 4000-2500 BC'*, *'Barrows and bronze: Earlier Bronze Age 2500-1500 BC'*, *'Times of unrest: Later Bronze Age and Iron Age 1500-500 BC'*. Case includes material from the Neolithic till the early Iron Age. Neolithic objects include axe heads, sickle, quernstone, arrowheads, pottery, cup and ring stone, antler macehead, boar tusks, pieces of haematite and a model of Arbor Low. Bronze Age material includes Beaker pottery, jet necklaces, a model of a barrow, arrowheads, faience beads, urns, flint tools, bronze axe heads, bronze shield, bronze sword and a dugout canoe. Iron Age material includes a container, bronze and iron awl, bone ring andiron currency bar.	50	23 (46%)

No.	Type of feature	Details	Average Dwell time (s)	No. of visits/ visit frequency (%)
5	Bench	Bench with large print object labels.	116	1 (2%)
6	Case	Temporary display- Bronze Age Cypriot ceramics	30	14 (28%)
7	Interactive with case and text panel	*'Village life'*. Interactive roundhouse where visitors can sit on benches or play dress up or look at the text panel and associated case of Iron Age objects including bone tools for making clothes, spindle whorls, replica spindle, weaving comb, pins and toggles, needles, bodkins and bear tooth pendant.	56	29 (58%)
8	Text panel	*'Becoming Roman: Iron Age and Romano British 500 BC - 400 AD'*	58	1 (2%)
9	Case	Mixture of Iron age and Romano-British material. Iron Age material includes torcs and gold and silver coins.	15	21 (42%)
10	Case	Romano-British stonework	32	14 (28%)
11	Video	Making bronze	36	6 (12%)
12	Interactive	*'Is it Roman?'* picture game where visitors have to identify which of the 12 photos are pf Roman objects. Game includes 2 prehistoric objects – a Neolithic axe head and Bronze Age jet necklace.	49	11 (22%)
13	Case with in-case text panel	*'Kingdoms and hamlets: Anglo-Saxons 400-1066 AD'.* Case includes Anglo-Saxon jewellery.	39	21 (42%)
14	Open display	Replica Anglo-Saxon cross	6	3 (6%)
15	Case	Anglo-Saxon weaponry	33	23 (46%)
16	Video	Excavations at Anglo-Saxon site of Wigbor Low.	22	8 (16%)
17	Case	Medieval religious objects	20	10 (20%)
18	Interactive	Replica Medieval tiles that visitors can arrange.	37	4 (8%)

No.	Type of feature	Details	Average Dwell time (s)	No. of visits/ visit frequency (%)
19	Text panel	*'Conquest and change: Medieval 1066-1540'*	7	1 (2%)
20	Case	Medieval tiles	18	15 (30%)
21	Interactive	Clothes to dress up in.	140	3 (6%)
22	Bench	Bench with large print object labels.	217	7 (14%)
23	Case	Anglo-Saxon helmet	24	15 (30%)
24	Case	Material from Thomas Bateman's collections and barrow excavations including Beaker grave goods, fossils, Egyptian material, Medieval tiles, Bronze Age arrowheads, flint knife and lead plaques left by Bateman at his excavated barrows.	175	11 (22%)
25	Case	Book *'Relics of Primeval life'*	15	7 (14%)
26	Case with in-case text panel	*'Civil war to industry: 1540 onwards'.* Case includes post-medieval material.	88	32 (64%)
27	Painting	Thomas Bateman and his son	5	3 (6%)
28	Interactive	Books	23	1 (2%)
29	Interactive	Microscope that slides over different objects including a Bronze Age bead and arrowhead	33	9 (18%)
30	Text panel and photo slideshow	'New discoveries: hidden treasure'. Photo slideshow includes photos of Arbor Low and other local sites.	19	5 (10%)
31	Case	Objects classified as treasure and obtained through PAS including a Bronze Age palstave axe.	49	18 (36%)
32	Case	Beaker pottery including collared urns and accessory vessels.	29	13 (26%)
33	Interactive	Object handling desk present for 28% of tracks.	142	4 (8%)

11.6 The Great North Museum

No.	Type of feature	Details	Average Dwell time (s)	No. of visits/ visit frequency (%)
1	Video	Video of how the landscape changed through time	97	5 (10%)
2	Text panel and photo	*'10,000 BC'* with a large image of ice sheets	0	0 (0%)
3	Case with in case text panel	*'10,000 BC: The last Ice Age'*. The case contains Palaeolithic/ Mesolithic material including Pleistocene faunal remains of mammoth, auroch and giant Irish deer remains as well as post-glacial faunal remains including wild boar and lithics including a hand axe and flint backed blade.	39	13 (26%)
4	Open display	Cast of a giant Irish deer	22	25 (50%)
5	Interactive	Screen where visitors can manipulate cup and ring designs to create their own rock art image and e-mail it to themselves.	18	10 (20%)
6	Open display	Several cup and ring marked stones	53	9 (18%)
7	Case	Including portable marked stones and a stone chisel used to mark stones	19	5 (10%)
8	Tactile element	A panel with different rock art designs presented that visitors are invited to touch and feel the markings.	8	3 (6%)
9	Case	This case contains the Bronze Age 'Collette hoard' which includes bronze weaponry such as axes, spearheads and gouges, alongside jewellery including bronze rings, bracelets, pins and gold lock rings.	24	9 (18%)
10	Interactive	A series of binoculars in the wall allow visitors to view different close up images of different types of pollen grain.	20	16 (32%)
11	Timeline	Timeline running across most of the wall with dates and images illustrating local, British and global developments through time from the Mesolithic till the Roman occupation of Britain.	28	10 (20%)

No.	Type of feature	Details	Average Dwell time (s)	No. of visits/ visit frequency (%)
12	Back of case	The back of case 13 where the quern and fragments of pottery are visible.	9	2 (4%)
13	Case with in case text panel	*'800 BC –AD 100: Farming and homesteads'.* The case presents Iron Age material including a saddle quern, fragments of pottery, wheel fragment, animal bones and weaponry such as a sword and spearhead.	55	14 (28%)
14	Image and text panel	*'800 BC – AD 100'* with a reconstruction photo of an Iron Age woman.	14	8 (16%)
15	Tactile element	A plaque called 'enigma' that visitors can touch and feel the rock art designs presented.	9	1 (2%)
16	Case with in case text panel	*'2,500 – 800 BC: Technology'.* This case presents Bronze Age material including weaponry such as bronze swords, spearheads and axes from the Whittingham hoard, as well as flint arrowheads and pottery.	27	14 (28%)
17	Case	This side of the case presents more Bronze Age technology including a bronze shield, stone axes and hammers, the Wallington hoard of bronze weaponry including axeheads, palstaves, spears and rings, as well as pottery including beakers and food vessels and stone mauls.	35	16 (32%)
18	Image and text panel	*'2,500-800 BC'* with a reconstruction photo of a Bronze Age man.	11	7 (14%)
19	Case	Presenting the in-situ 'Blaydon Burial'. This Bronze Age burial includes the partial skeleton of man surrounded by stone slabs in a cist with a beaker.	26	11 (22%)

No.	Type of feature	Details	Average Dwell time (s)	No. of visits/ visit frequency (%)
20	Case with in case text panel	*'2,500-800 BC: Death and burial'*. This case presents Bronze Age grave goods including bronze swords, a replica jet and shale necklace, beads of jet and amber, flint scrapers and arrowheads, a beaded gold necklace and lock rings, as well as pottery including food vessels, beakers and miniature vessels.	29	20 (40%)
21	Case with in case text panel	*'4000-2,500 BC: Trade and ritual'*. This case presents Neolithic material including polished stone axe heads, flint arrowhead, knifes and spearheads, antler hammer and pick and fragments of pottery.	27	18 (36%)
22	Open display	Cup and ring stone	16	3 (6%)
23	Image and text panel	*'4000-2,500 BC'* with a reconstruction photo of a Neolithic man.	20	10 (20%)
24	Video	Video of flint knapping- not working whilst tracking was undertaken.	10	9 (18%)
25	Image and text panel	*'10,000-4,000 BC'* with a reconstruction photo of a Mesolithic woman.	23	6 (12%)
26	Case with in case text panel	*'10,000-4,000 BC'*, *'Early visitors'*. Case presenting Mesolithic occupational evidence including microliths, antler harpoons, flints, bone tools and material from Howick including limpets, winkles, hazelnuts, stones used to prepare seal skins and a fragment of wild boar.	57	11 (22%)

Appendix 12: Transcripts of visitor responses

12.1 The British Museum

Q3: What does prehistory mean to you?

Respondent 1 material history, documentation of historical cultures with minimum amount of being tainted by a specific agenda by author or for receiver

Respondent 2 Prehistory to me is events that would have occurred long ago, for instance anything that pre-dates any civilisations that may have documented histories, such as the Egyptians or Babylonians

Respondent 3 It means to me a way to understand the humankind and our planet history as a whole

Respondent 4 It means considering the artefacts and events of times before we had reliable dates of the past. It required inference, seeking and making patterns. These connections between pasts and perspectives, often call us to be creative, interdisciplinary and fluid in our thinking

Respondent 5 dinosaurs, fire, fossils, Lucy, age of ice, the past

Respondent 6 pre-Mohenjodaro (high interest), undiscovered civilisations and cities under the oceans of the world including the Mediterranean Sea and Indian Ocean, utensils, seals, urns and vases, jewellery, ancient civilisations and cities, small cities that led to bigger super-cities

Respondent 7 history from before current date / recorded time / written history, ancient civilisations / lost civilisations, language and artefacts that we study to learn more about ancient life

Respondent 8 Neolithic period / history in the periods, dating B.C, artefacts

Respondent 9 It tells me something about my past. Sometimes it is not at all old but the way, people have solved their problems is almost modern, as indeed some of the techniques used i.e making jewellery are quite wonderful and …. gold

Respondent 10 development of modern world and how things resulted in their final form

Respondent 11 It's fascinating to see the development of civilisations from their origin to present civilisations (e.g ancient Egypt to modern Egypt now) and seeing the parts of history that remain in the modern civilisations

Respondent 12 Things that happened in past true or false?

Respondent 13 things that happened in the past

Respondent 14 prehistory to me means everything, everything that happened in prehistory is what has led us to the day that I am writing this, it thus paved a way of life for us to live and carry on prehistory's legacy

Respondent 15 A seminal time period describing perhaps events happening before classical Greek period mostly sites in different countries that don't have a very sophisticated social and economic system, mostly religious driven and superstitious beliefs. I will include Mayan and Aztec here at a certain degree

Respondent 16 prehistory means the history dated before 1 AD

Respondent 17 no date, before human history

Respondent 18 from dinosaurs onwards, BC, ancient history – Egyptians Greeks, archaeology

Respondent 19 I think the most important part, that is interesting for me, is what we still don't know, I love to read and watch documentaries about new things they find out, mostly about Egyptian history

Respondent 20 It's interesting for me, because it's the human history we all should know what's happened in the past, I love to learn new things about other cultures

Respondent 21 To me, since history refers to recorded events, prehistory would refer to anything that dates before that, In this sense the Palaeolithic and Neolithic eras Proto –humans (Neanderthals, Australopithecines, etc) or even earlier dinosaurs, and anything else that existed before written records, This is only a loose…because some cultures did not develop records until only a few hundred years ago, To be honest, prehistory has always been a bit of a puzzle, In another, more literal sense, however, one could argue that history (as a science) began with Herodotus (the 1st historian) and anything before him is pre-historic (or the era before science and history really existed)

Respondent 22 I think it's fascinating and interesting looking at the origin of everything

Respondent 23 I think it's very interesting, It's fun to know how everything started..

Respondent 24 interesting

Respondent 26 ancient civilisation that we have inadequate knowledge on? pre-written records

Respondent 27 terminology 'prehistory' does not mean anything to me

Respondent 28 to be honest, it is a term I was not familiar with prior to today

Respondent 29 Iron Age, Bronze Age, BC

Respondent 30 I am a history student from India the land of the Indus Valley civilisation so anything which is related to ancient history draws my interest, I had a chance to see the mummies from British museum when they were in Mumbai for an exhibition and since then I always wanted to see the gallery on ancient civilisations here

Respondent 31 information from the Bible because I'm a student of the Bible

Respondent 32 possibly before people made an effort to record what was happening in daily life but the phrase overall is weird to me because I think everything is considered history before right now

Respondent 33 prehistory is not a term I am familiar with but I assume its BC timeline
probably civilisations before Christianity or pagan like faiths around groups of gods versus singular

Respondent 34 before writing, have to use artefacts to try to understand and explain

Respondent 35 long long ago, may help us know all history of humans and the ancestors and help us to know about ourselves

Respondent 36 most history of humanity that unfolded pre-writing systems the periods of cultures that occurred before they developed writing or were introduced to peoples that did, although this is a very general rule, circa 2000 BC and before comes to mind as a rough time guideline, although subject to the above, also would include humanity's early beginnings, including our development as a distinct species, not limited to one particular period

Respondent 37 before AD, makes me think of Roman / Greek mythologies

Respondent 38 can't determine a difference between "history" and "prehistory" all seems the same to me

Respondent 39 time prior to recorded history, e.g before historical records, books etc
not exactly sure

Respondent 40 time period, people or artefacts we don't have written or documented record of

Respondent 41 pre 500 BC

Respondent 42 Bronze Age, Stone Age etc, Fire, Caves, Wall paintings

Respondent 43 the time period before any written accounts and records have been found of, however other items and remnants might have been found of various people and cultures, indicating some form of customs or traditions, providing historians a view into parts of daily life at that time in a certain area

Respondent 44 getting to know events that happened a long time ago and contributed to the future

Respondent 45 periods, ideas, individuals, art, mythology

Respondent 46 Grotte de Lascaux (murals in caves), discovery of writing, hunting (weaponry), grand knowledge about earth and animals, usually BC

Respondent 48 prehistory is defined as history before modern men, meaning people that had existed before 10000 years ago, people like the Neanderthal man and animals like sabre-tooth, mammoth roamed the grasslands

Respondent 49 I don't know much about pre but some things come to my mind, human versus huge animals, caves, men learning / make fire, written appearance, wheel

Respondent 50 the past before it was written down/ or documented as "history", known by objects rather than text

Q5 Part 1: What do you find most interesting about prehistory?

Respondent 1 It's purity of form

Respondent 2 The ingenuity that went into creating and inventing tools etc

Respondent 4 just the sense of connection to the people, craftsmen etc. This were here before. Also the similarities / differences between cultures

Respondent 5 human evolution, climate evolution

Respondent 6 How much about history and evolution of civilisations is still unknown, How there can be similarities seen between cultures across the world [museums could do better to emphasize similarities, although visitors can see the similarities for themselves]

Respondent 7 How people lived and the customs and traditions of their lives, How artefacts and cities have survived, How cultures have influenced each other throughout time, How we as a society have evolved

Respondent 8 culture

Respondent 9 A display should be set in its natural environment so that once can get a better idea what life was like

Respondent 10 linguistics

Respondent 11 How people survived and adapted in such different environments from today

Respondent 12 whether its true or not, if it is that life was really that different

Respondent 13 the artefacts

Respondent 14 everything / mainly Egyptian times, dinosaurs

Respondent 15 the unknowns

Respondent 16 wars and the little information that we know

Respondent 17 generally interested

Respondent 18 how much we know about life so long ago, how people lived, what they believed

Respondent 19 Egyptian history

Respondent 20 Egyptian history, Asian history

Respondent 21 I was a history major during my undergraduate, so I'd say almost all of prehistory is interesting

Respondent 22 mummies

Respondent 23 mummies, to see old things

Respondent 24 unknown

Respondent 25 the technical achievements advanced societies

Respondent 26 It's so different to modern life, the lack of concrete details makes it exciting

Respondent 28 seeing treasure dug up in places I am familiar with, coins and items people wore

Respondent 29 To know how we got to where we are

Respondent 30 everything especially their rituals

Respondent 31 fulfilment of Bible prophecies

Respondent 32 physical artefacts

Respondent 33 similarities in cultures, also how even with knowledge of past behaviours modern cultures continually repeat history I do not know if it is a problem of ignorance or just lack of awareness of self

Respondent 34 the ways of looking at the world, experiencing, use of materials to engage with the world

Respondent 35 the art, the prehistory things presented in a beautiful way even for today
more simple is more beautiful

Respondent 36 how it explains the divergent paths of different peoples and cultures which retains relevance to understanding how geography, environment, migration et al thousands of years ago are contributorily relevant to the relative advantages the descendants of these people have today

Respondent 37 mythology, how they existed and how it affected the future

Respondent 38 how varied it was across the world, many different religions / ideas / theories

Respondent 39 stories, myths, legends

Respondent 40 the unknown culture, distinctions from our living now, how preservation has lasted so long

Respondent 41 establishing roots that can be recognised "later"

Respondent 42 development of the daily life improvements that they made, innovations

Respondent 43 how life always found a way to evolve, adapt and survive in various ways

Respondent 44 objects you can see at museums

Respondent 45 ideas

Respondent 46 murals in caves

Respondent 47 vase

Respondent 48 what's does the early men looked like and how they lived, why do the animals like mammoth, sabre-tooth, disappear

Respondent 49 human inside caves with fire

Respondent 50 the research and new theories

Q5 Part 2: What do you find least interesting about prehistory?

Respondent 1 The lack of aforementioned contamination with agenda's

Respondent 2 relating to trading / economics

Respondent 4 pottery though I know it is critical

Respondent 5 It's a little boring

Respondent 6 nothing at all

Respondent 7 not much to be honest, occasionally lack of knowledge or inclusion of other perspectives

Respondent 9 too long and boring comments displaying the preferred self-interest

Respondent 10 not a fan of tools

Respondent 11 pots and such like, household implements

Respondent 12 somethings are the same / false and didn't actually happen

Respondent 13 scripture

Respondent 14 not sure

Respondent 15 few writings add to a lot of speculation

Respondent 16 small object that are regarded with great importance

Respondent 18 dates can't remember them

Respondent 19 the Middle Age in Europe (maybe because we had it too often in school)

Respondent 21 If I had to name one it would probably be old ceramics, In my opinion, once you have seen one, you have seen most of them

Respondent 22 I don't know

Respondent 23 names and years they are hard to remember

Respondent 24 colours

Respondent 28 pottery

Respondent 29 sometimes long winded

Respondent 32 too much reading, maybe some parts were left out depending on who was able to create the narrative

Respondent 33 I think it's all interesting – sometimes looking at artefacts is super boring, but when you read about background stories you can usually relate or find something of interest (but I am a "history buff")

Respondent 34 endless tools I know they are important!

Respondent 35 the age – a long time

Respondent 36 technical elements of archaeology

Respondent 37 too many names – the stories get confusing

Respondent 38 pottery

Respondent 39 pots, dry artefacts

Respondent 40 lack of symbolism / written text

Respondent 41 nothing

Respondent 42 battles

Respondent 43 can't think of something

Respondent 46 technicalities around the dates

Respondent 47 children

Respondent 48 the mundane life of early men, non progressive in technology and modern thoughts

Respondent 50 the frustration of not being sure

Q7 Part 1: What did you like most about the gallery?

Respondent 1 Anglo-Saxon art

Respondent 2 all of the old tools and weapons

Respondent 3 The burial objects, mosaic of Baccus, jewellery

Respondent 4 The Great Torc, Also the graduated Neolithic – Bronze – Iron Age displays

Respondent 8 information about the daily lives (agriculture etc)

Respondent 10 lots of info on everything

Respondent 11 it's impressive amounts of detail and display within each historic period

Respondent 12 haven't seen enough to really say yet, jewellery that used to be worn

Respondent 13 The artefacts and weapons

Respondent 14 artefacts

Respondent 15 materials used in construction and pottery displays

Respondent 16 the rich context

Respondent 17 broad collection from different parts and centuries

Respondent 18 beautiful shields, Stonehenge information

Respondent 19 That the pieces are real and not duplicates

Respondent 20 I like the most that everything is real and tells his own story

Respondent 21 The weapons / armour, the human remains and the engravings (i.e the Persepolis reconstruction)

Respondent 22 I like the "notes" about the things, so I can learn where and when they are from, and get more knowledge

Respondent 23 to see all the stuff, and think about how it was, how they lived and used these things

Respondent 24 diversity of different cultures and country

Respondent 26 the range of objects and the range of empires / peoples covered

Respondent 28 seeing the coin hoards

Respondent 29 the old jewellery

Respondent 30 all of them

Respondent 31 real life artefacts, information that goes with it

Respondent 32 loved the jewellery – very interesting how similar it is to today's jewellery, regional pottery, photos of Stonehenge – would be good to be larger, casts from ancient Iran

Respondent 33 seeing imagery of actual archaeological sites – large scale recreations if you do not have access to the original is always welcomed

Respondent 34 The craftsmanship in the torcs, comparing patterns to other cultures use of non-imagery and patterns

Respondent 35 the different kind of potteries

Respondent 36 vast collection from so many periods in one place allows fantastic, comparative viewing of cultures through history

Respondent 37 weapons and jewellery

Respondent 38 wide selection of things from all across the world

Respondent 39 swords, weapons

Respondent 40 the Lindow man

Respondent 41 the range of important subjects very well displayed giving a taste of enormous general subject headings

Respondent 42 jewellery

Respondent 43 utensils, weapons, information about housing / houses, fortifications

Respondent 44 everyday objects like jewellery or cooking tools

Respondent 46 the collection and amount of objects they have on showcase

Respondent 47 Japan

Respondent 49 Lindow man / swords

Respondent 50 variety of objects, and the back story of how / where they were found

Q7 Part2: What did you like least about the gallery?

Respondent 2 The pottery

Respondent 3 The low lights of the room, Lindow man

Respondent 4 farming displays – critical but dull

Respondent 10 layout wasn't very cohesive

Respondent 12 the clay bowl like sculptures

Respondent 13 daily life

Respondent 14 not being able to touch

Respondent 15 small iron objects like locksmiths are not very interesting

Respondent 16 somehow hard to be focused on all the displays

Respondent 18 nothing, there is a lot to take in – too much to remember, maybe need key facts to be emphasised

Respondent 19 everything is a bit too static and I would like to see visualisations of people in interaction with the things

Respondent 20 It's too loud, To be concentrated I need silence

Respondent 21 ceramics, for the previously stated reasons

Respondent 22 nothing in particular

Respondent 23 that I didn't had a guide who could explain and tell about these things

Respondent 24 display

Respondent 26 some eras are only covered in a sentence or two

Respondent 28 pottery

Respondent 29 that it is unsegmented

Respondent 31 mapping

Respondent 32 artefacts too small or poorly lit to see, too much going on – overwhelming amount of information, not a clear path to move through room to get information

Respondent 33 focus on human activity – not a reflection on environment/ animals of time, also there is not a space that shows how groups all of the world at the same time were functioning – too isolated – some comparisons would be better

Respondent 35 basically no

Respondent 36 sometimes less interactive layout but nothing major, probably require a degree of specific knowledge to get maximum benefit, but hard to remedy, same with all museums

Respondent 38 how all these things ended up here feels like we have taken and stolen from other cultures

Respondent 39 pots

Respondent 40 pottery and tools

Respondent 41 inevitably the impossible range – not a criticism

Respondent 42 armaments

Respondent 43 jewellery

Respondent 46 could be made more interesting with information or objects which stand out

Respondent 47 Egypt

Respondent 49 stone / bronze / pots / ornaments

Respondent 50 I wanted more detailed labels…, maybe I should buy the guide!

Q8: What would you like to see more of/ learn more about?

Respondent 1 common objects of daily life

Respondent 2 more in-depth information about the civilizations in the gallery

Respondent 3 I would like to know more about Stonehenge history and ritual

Respondent 4 perhaps more about the process that created the gold artefacts – the stages – the craft

Respondent 8 more of the structure of society / hierarchy

Respondent 10 I was happy with the exhibition, wouldn't change anything

Respondent 11 evolution from our primate ancestors to the modern Homo sapien

Respondent 12 the bones and remains of people left behind, the transport in prehistory

Respondent 13 transport

Respondent 14 weapons

Respondent 15 descriptions of a time period in greater detail, not a lot of context is given if I were Chinese I think it will be difficult to follow the dates and periods

Respondent 16 replicas of actual buildings

Respondent 17 co-existence of empires during history at different continents

Respondent 18 what daily life was like, more about Stonehenge

Respondent 19 more and a defined illustration, with the specific pieces, To show on illustrated pictures, what the people did with it, To help with the imagination…

Respondent 20 I would like to see more illustrations about the use of the objects
A little bit more decoration would also be nice, to get the feeling from the past

Respondent 21 A more concrete (if flexible) answer to what prehistory is

Respondent 22 I don't know

Respondent 23 Egyptian

Respondent 24 would be more interesting if these items are explained with drawings or paintings

Respondent 26 more about daily life maybe, to give a clearer picture of the time

Respondent 28 a summary that shows an overview of what prehistory encompasses i.e dates

Respondent 29 a typical day in certain periods vs other periods

Respondent 30 yes

Respondent 31 so far so good, and need to see factual information

Respondent 32 how bones of humans can be preserved for thousands of years, how the items were found and preserved

Respondent 33 social and political issues of the period – for example : women's rights
their role in society, etc

Respondent 34 how the artefacts were used and thought about to make life positive and ideas associated with objects, clash of ideas as change came, who used what, e.g gender roles, more about how ideas / materials travelled to Britain , what different people arrived - why?

Respondent 35 the armours about the ancient wars

Respondent 36 possibly more information about comparative development and maybe some indication of enduring relevance of the information i.e types of farming patterns and how they help explain how current states / cultures function

Respondent 37 more actual Viking things

Respondent 38 dinosaurs

Respondent 39 explanation / definition of what prehistory is / what period it covers

Respondent 40 culture from this period or what their lives were like

Respondent 41 everything in small doses

Respondent 42 more information about people's life, only objects

Respondent 43 I find the gallery quite extensive as it is covering most aspects of life, at least as far as they were able to find clues to them

Respondent 44 maybe learn the process of these objects, for example the weapons they used

Respondent 46 more about how they thought (anthropology)

Respondent 47 hand made

Respondent 49 about costumes / clothes / food

Respondent 50 as 7 above

Q9: Did you learn anything new today, if so, what?

Respondent 2 I got to see some of the types of items that people would have used during this periods

Respondent 4 not entirely new, the elaborate detail of the metal artefacts was impressive

Respondent 10 A lot, I didn't know much at all before (especially about Celtic Europe)

Respondent 11 I learnt about Celtic Europe and burials which I didn't know a lot about

Respondent 12 The Sahara Desert was turned to a rainforest, The facts of ancient life

Respondent 13 that the Sahara Desert used to be green

Respondent 14 not sure yet as haven't been long enough

Respondent 15 A lot of things about the unborn cemeteries in Britain during the Norman period was given considerable attention

Respondent 16 Romans ruled today's territory of England and Scotland introducing medicine, coins, writing, other religion, administration, art, architecture

Respondent 18 It's more prehistoric than I thought – I didn't realise there were civilisations 12,000 years ago

Respondent 19 not really, I'm not willing to read all of the texts, I read headlines and the year they came from, If it would be a bit more interactive (films, pictures, illustrations etc) it would be more helpful to learn something

Respondent 20 I think I would have learned more if there is more time but if you want to read all the texts you'll need years, Maybe this could be a bit more interactive

Respondent 21 It has made me re-evaluate what prehistory means, although I do not have a straight up answer on what it is, it has really made me think

Respondent 26 I liked the section on burial rites, feel I learned more about the ceremonies involved through the collection of pots etc

Respondent 28 everything was new to me

Respondent 30 more detailed knowledge on burial rituals in ancient civilisations

Respondent 31 visual aspect

Respondent 32 people started fighting in 1300 BC in Europe, I knew about the overall principles, but many of the small details in the exhibit were new to me, Europeans also buried items with the dead, not, just Egyptians

Respondent 33 I learned what prehistory is – no 'written' record by people of society

Respondent 34 too much to write down, eating and drinking, good to know what was in those stews ??

Respondent 35 yes, it is how the ancient people in Europe live

Respondent 36 mostly about putting visuals to things I've been reading about, but lots of small details like serration in weapons and bone as a material to construct hunting weapons

Respondent 37 everything

Respondent 38 only a flying visit, seen lots of things but would need to come back to learn more

Respondent 39 how to age artefacts i.e length of swords – chronological order – is this true??

Respondent 40 artistry, design, carving skill on goods / pottery

Respondent 41 how archaeologists establish age of Iron Age objects

Respondent 42 no

Respondent 43 yes, how many cultures influenced one-another and as such even traditions are relative

Respondent 44 I got a glimpse of what life was like at those times

Respondent 47 no I haven't

Respondent 49 yes, they were great "manufactured" people design bronze pieces and others

Respondent 50 nothing new, but reinforced my admiration for ancient skills

12.2 The Stonehenge Visitor Centre

Q3: What does prehistory mean to you?

Respondent 1 I have little detailed knowledge about prehistory. One reason I'm here today having driven past on many occasions.

Respondent 2 The period that no histories have been written or recorded by human.

Respondent 3 A period before Jesus, BC, before civilization

Respondent 4 pottery, cavemen, Stonehenge

Respondent 5 prehistory is important to me because it provides historical relevance to the way we live today. It gives further meaning to who we are and how we evolved

Respondent 6 Finding on earliest appearance of human activities

Respondent 7 history before it was recorded properly, so the period before writing was invented

Respondent 8 anything before 2000 years ago

Respondent 9 history before humans began recording it

Respondent 10 all of the history [?] to the time period [?] written from the Palaeolithic

Respondent 11 it was the "history" before we had writings (around 2000 BC), Hominids, Cro-magnon, Neanderthals, Palaeolithic, Neolithic, Iron Age, Bronze Age, etc

Respondent 12 I find it interesting, but have not experienced much in person

Respondent 13 prehistory is a period of existence that shows how humans fundamentally experienced the world, developed language, and technology.

Respondent 14 just spent weekend in Bath, Roman baths mean to me an example of prehistory

Respondent 15 learning about the past teaches us about our future and although things change how we handle them stays the same.

Respondent 16 not really, the time before man started recording their happenings – before reading and writing as we know it, before the Egyptians (hieroglyphs)??

Respondent 17 history of ancient times before anything was properly documented

Respondent 18 interested in Neolithic / Bronze Age, work in Bronze Age mine

Respondent 19 history before written records

Respondent 20 before any known records were written

Respondent 21 before written records, I only have knowledge from physical remains

Respondent 22 not an awful lot if I'm honest

Respondent 23 not a great knowledge pre AD

Respondent 24 not really sure just things that happened before Christ (BC)! Like Neolithic

Respondent 25 Iron Age, Bronze Age, Neolithic, barrows – long and burial sites, use of flint for tools

Respondent 26 Earth's history before any system of writing

Respondent 27 the story of my ancestors, interested in the transition from Mesolithic to Neolithic, survivalism

Respondent 28 aboriginal ancestors, dinosaurs, Stone Age, spears, ceremonies, Pagan beliefs, understanding / living with nature

Respondent 29 I feel prehistory is a bit unapproachable and often the exhibits in museum are 'fusty' we went to the Baltic states last summer and enjoyed engaging with the prehistory of the countries

Respondent 30 anything BC, Stone Age, Iron Age, Bronze Age

Respondent 31 pre written word

Respondent 32 before records and writing

Respondent 33 I have no idea about prehistory, first time to visit prehistory stuff

Respondent 34 periods and site, bucket list view

Respondent 35 dinosaurs, Stone Age, Pueblos, early ways of life

Respondent 36 Mesolithic age, Neolithic age

Respondent 38 I don't know much about that, just different phases like the Iron Age, Bronze Age and the Neanderthal human

Respondent 39 before recorded history

Respondent 40 not much, still learning

Respondent 41 events that took place prior to civilisation, e.g Stone Age

Respondent 42 I currently have little knowledge, before Christ, Stone Age man, Statues of Easter Island – I want to see – summer solstice at Stonehenge – worshipping – Aztecs and Incas (I did this as history growing up in Caribbean!)

Respondent 43 before writing, books

Respondent 44 missing sections in our collective knowledge Göbekli Tepe / pyramids / younger dryas

Respondent 45 history = his-story

Respondent 46 prior to documented (written) history, i.e ~ 4000 years

Respondent 47 before history was written down / documented, prehistoric
48 BC, really old, don't know the definition of prehistory

Respondent 49 not familiar with dates, lots of sites in India date to prehistoric times
sites like Varanasi, Ayodhya, Pukar

Respondent 50 means some period long before our idea of primitive dwellings

Q5 Part 1: What do you find most interesting about prehistory?

Respondent 1 Gives us insight into our past and how we lived and worshipped.

Respondent 2 People can make many assumptions on them, because they don't have a clue on what they were.

Respondent 3 how they created sites like Stonehenge

Respondent 4 different species of human

Respondent 5 archaeology and early civilisation

Respondent 6 human activity

Respondent 7 how people were developing tools they were using, first architecture, the fact there isn't much information about it

Respondent 8 how humanity has evolved

Respondent 9 It is where we all come from

Respondent 10 why life [?], it's culture, it's survival, and it's evolution

Respondent 11 to know how they lived, his regular day-life

Respondent 12 the storytelling aspect to understand those who came before me

Respondent 13 human adaptations (tools, culture, movement…)

Respondent 14 learning how we have evolved and where we have come from

Respondent 15 human interactions why we did this

Respondent 16 the sophistication and intelligence – very inventive – worked with their environment, they were farmers, potters, and hunters, social aspects of life

Respondent 17 how resourceful people were and how no feat or aspiration viewed too big

Respondent 18 more peaceful way of life, amazing engineers

Respondent 19 how they created tools and structures

Respondent 20 no definite idea of why or how something was done, still a mystery

Respondent 21 the mystery

Respondent 22 people and how they lived

Respondent 23 sophistication / intelligence

Respondent 24 how they lived and worked and moved things around

Respondent 25 where we live we can still see evidence of where people lived so, although it was a very long time ago you still feel the connection

Respondent 26 what life was like for early Homo sapiens

Respondent 27 astronomy, dynasties, megalithic engineering

Respondent 28 social organisation

Respondent 29 the social aspect of humans – what they believe and how they relate to each other, their effects on the landscape, whether we have anything we can learn from primitive man

Respondent 30 geology

Respondent 31 culture, beliefs and death

Respondent 32 how and why places like Stonehenge were created

Respondent 33 how the people at the time build this

Respondent 34 way of life and ancient tradition or cultures

Respondent 35 the way people lived in old days and the preservation of sites and artefacts

Respondent 36 knowledge and skills

Respondent 37 N/A

Respondent 38 how people lived and organised their life, what they ate, methods to determine how their lifestyle was, bones

Respondent 39 how a group of people without modern technology were able to build such a structure

Respondent 40 learning

Respondent 42 I'm not sure, but like to learn new things and will go home and follow this up

Respondent 44 varied theories

Respondent 45 theories and stories

Respondent 47 the mystery, e.g archaeologists finding objects and having to work out what they may have been used for

Respondent 48 the mystery – to this day people can only speculate what some discoveries mean

Respondent 49 theories

Respondent 50 discovery

Q5 Part 2: What do you find least interesting about prehistory?

Respondent 2 Too less information and most of the statements cannot be proved.

Respondent 3 It's harder to imagine/ relate back to a period before civilization

Respondent 5 nothing

Respondent 6 none

Respondent 8 the part were we killed each other for stupid reasons.

Respondent 9 The unknown/guessing

Respondent 11 study it

Respondent 12 not sure

Respondent 13 theories based on insufficient evidence

Respondent 15 technology – from a structural position i.e the mechanics.

Respondent 16 scientific analysis specifics – just show me.

Respondent 17 how things were dated or finding out about the methods used to date

Respondent 18 nothing

Respondent 19 it was all interesting

Respondent 21 can't think of anything

Respondent 22 artefacts

Respondent 23 artefacts – pots etc

Respondent 25 nothing

Respondent 26 not sure

Respondent 27 academic elitism

Respondent 28 nothing

Respondent 29 dates – exhibitions in old-fashioned museums, trying to relate the remains of it and understanding the remains, trying to imagine what it would have looked like, old bones and bits of rocks

Respondent 30 conjecture

Respondent 33 the heritage reserve so little it can't tell us more

Respondent 34 exact dates and vague theories

Respondent 35 nothing

Respondent 38 tools or pottery

Respondent 39 geology

Respondent 44 academic gatekeeping

Respondent 45 theories and stories

Respondent 48 it generally involves a lot of reading

Respondent 49 trying to associate a meaning to everything

Respondent 50 nothing

Q7 Part 1: What did you like most about the gallery?

Respondent 2 The animations with big screens

Respondent 3 It was very informative, lots to see and read and interact with

Respondent 4 contemporary

Respondent 5 displays of the tools used to build Stonehenge, reconstructed face of man found in nearby long barrow

Respondent 6 knowledge

Respondent 7 It explains a lot about people who used to live here back in the time, how the Stonehenge was built, etc

Respondent 8 modern, yet it takes you back in time love the timeline

Respondent 9 great interactives

Respondent 10 the tools [?] sites, and the compiled [?] from the excavation

Respondent 11 the video explanation, and human rests (bones)

Respondent 12 short film and timeline through history

Respondent 13 visualisations of the start/ work on Stonehenge

Respondent 14 good display's and information, guide giving the brief explanation was interesting

Respondent 15 video

Respondent 16 the informative timelines to give Stonehenge a context, models

Respondent 17 the level of detail of the exhibits

Respondent 18 clear text, Mike Parker-Pearson film

Respondent 19 how Stonehenge evolved

Respondent 20 visual representation of supposedly how it might have been back then, (videos)

Respondent 22 the old bones and the information about how old the man they belonged to was, also the projection of Stonehenge…amazing

Respondent 23 interactive, lots of information, projection room

Respondent 24 set out well clear easy to see and understand

Respondent 25 the timeline and explanation of how Stonehenge evolved over time the comparison with other famous sites around the world and when they were created, the facts

Respondent 26 all the artefacts

Respondent 27 exhibition was excellent

Respondent 28 displays

Respondent 29 the first room, entering the centre of the stones, the different exhibitions had different size fonts so as a dyslexic, I was able to get the gist from the largest font

Respondent 30 the information about the progressive building of Stonehenge the metal articles, the relationships of Stonehenge to the local geography

Respondent 31 "timeline" videos

Respondent 32 gives a glimpse into prehistoric life

Respondent 33 it introduce the history in detail

Respondent 34 math or ancient calculations

Respondent 35 artefacts, bones, time lapse display of Stonehenge

Respondent 36 comparisons between Stonehenge and other prehistorical ruins

Respondent 37 nice

Respondent 38 the multimedia use, use of projectors and how everything is explained (everything I saw so far on point, just relevant information, no overloading with unnecessary information)

Respondent 39 the wall projections, bones

Respondent 40 interactive displays, visual timelines

Respondent 42 the large changing wall scenes / displays, who built Stonehenge ? case

Respondent 46 how people lived, where the stones came from and how they were put in place

Respondent 47 modern, large screens mixed with more traditional glass cabinets with findings, engaging

Respondent 48 it is very visually appealing, screens are engaging

Respondent 49 1st exhibit one which has time lapse and seasons

Respondent 50 3D model of Stonehenge as it evolved and the video from 3000 BC to current, comparison of what Britain was like in different parts at the same time of Stonehenge

Q7 Part 2: What did you like least about the gallery?

Respondent 3 very quiet place

Respondent 4 not very exciting or interactive

Respondent 5 I wish there were more interactive areas or a video playing

Respondent 6 none

Respondent 7 it's a bit disorganised in terms of the order. difficult to follow/ decide what to look at first…next…etc

Respondent 8 there is no order in seeing things

Respondent 9 incomplete

Respondent 16 nothing

Respondent 18 not very dynamic

Respondent 19 video

Respondent 20 wish it was bigger

Respondent 22 it would be nice if it was more interactive

Respondent 25 nothing

Respondent 26 nothing

Respondent 27 not enough on display!

Respondent 28 needs more exhibits

Respondent 29 the timeline on the wall was informative but too fast – I had to watch it twice to read everything

Respondent 30 the method of labelling using numbers only, with a remote text panel describing all the contents of the case, it is tedious to have to keep moving the eyes from an object to the panel and then to the next object and so on

Respondent 31 pottery

Respondent 32 I liked it all

Respondent 33 quite small

Respondent 34 too many people haha

Respondent 35 nothing

Respondent 38 the sounds / music were sometimes not fitting

Respondent 39 some of the writing was hard to read

Respondent 40 overload of information, 20 pound entrance fee, audio guides

Respondent 46 quotes on the wall

Respondent 47 the speaker with the lady speaking

Q8: What would you like to see more of/ learn more about in the prehistory gallery?

Respondent 2 details about why Stonehenge was built?

Respondent 3 daily life at this time

Respondent 4 what daily life would have been life

Respondent 5 exactly how the stones were built. Maybe a display on how they moved them etc

Respondent 9 dig up the remaining 50 % !

Respondent 11 dioramas about life of prehistoric people

Respondent 12 how constructed the Stonehenge- video, re-enactment would be interesting, how they were able to actually lift the stones

Respondent 15 how Neolithic people lived there everyday life.

Respondent 16 audio tours- click and listen to the experts – that way you observe and listen, absorb more using more senses
maybe some tactile displays

Respondent 17 meaning and purpose of Stonehenge in more digestible format

Respondent 18 more animated display

Respondent 19 ?

Respondent 20 life around Stonehenge

Respondent 22 the people and the lives – how they lived, what they ate etc.

Respondent 25 possibly how people lived, in more detail, their struggle to survive and how they managed

Respondent 26 what was the driving force for the construction of Stonehenge ? – in a time when just existing would have been extremely arduous

Respondent 27 role of women, flint knapping

Respondent 28 social history

Respondent 29 it would have been good to include more than the 5 exhibitions on the left "1000 years of change" to "today", it doesn't quite flow

Respondent 30 some maps showing the area from 1700 to 2018, showing how it has changed

Respondent 31 why the stones came from Wales, was the area around Stonehenge wealthy, what was special about the land here

Respondent 32 the gallery gives a good view into prehistoric life in the area

Respondent 33 I think it needs more Chinese context for Chinese people , audio guide is not enough

Respondent 34 more items found here

Respondent 35 more items found at Stonehenge

Respondent 37 computer simulated day of their life, builders

Respondent 39 guided tours

Respondent 40 guided tours, personal touch

Respondent 42 first room needs a low, long stone seat in middle of room

Respondent 46 more lifestyle information

Respondent 48 nothing

Respondent 49 yes

Respondent 50 would be interesting to see a comparison in the same period (from 3000BC to current) the burial and worship evolution in other great civilisation e.g Egypt, China, India

Q9: Have you learnt anything new about prehistory? If so, what?

Respondent 2 All we can now about prehistory is their buildings or fossil since there were, no written work.

Respondent 3 The tools they used, The methods they used

Respondent 4 That it was not the only site like this

Respondent 5 The time period that these were built lined up with the time the pyramids were built

Respondent 7 timeline, about tools used people who lived then their activities how Stonehenge was built what was before it

Respondent 8 2400 BC people had tools pots

Respondent 9 very interesting

Respondent 10 no

Respondent 11 yeah

Respondent 12 how Stonehenge was constructed

Respondent 13 even pre-civilisation humans were smart!

Respondent 15 not really

Respondent 16 that prehistory societies were not primitive/ unskilled nomads they were ordered and the craftsmen were highly skilled

Respondent 17 comparing prehistoric usages for waste and modern day wastefulness

Respondent 18 no

Respondent 19 yes, how Stonehenge evolved and the tools this used

Respondent 20 life before Stonehenge

Respondent 21 the length of time Stonehenge took to build and the different phases of construction

Respondent 22 the three possible reasons Stonehenge was built, temple, burial ground, astronomical purposes

Respondent 23 people had no fixed abodes – people moved with their cattle

Respondent 24 the history of this area as I didn't know much before

Respondent 25 how Stonehenge changed over time and its connection to sites in the area
I had not heard of Durrington before today

Respondent 26 the place of Stonehenge in the world's timeline

Respondent 27 yes, some of the bones removed from the Aubrey Holes by Hawley came from Prescelis

Respondent 28 that druids were irrelevant to the building of the henge

Respondent 29 I thought the druids built it!, I did not know the stone came from Wales, How did they get them here ???

Respondent 30 the people, the different stages of Stonehenge construction, the two different rocks it was made of

Respondent 32 how the stones were moved and what life was like

Respondent 34 the items in this gallery are not from Stonehenge hmm

Respondent 35 all about Stonehenge, dates, artefacts, historical facts

Respondent 36 they were moving big stones from place to place

Respondent 38 lifestyle of people, how Stonehenge was built and the importance

Respondent 39 that Stonehenge is actually a lot bigger than I realised

Respondent 42 Professor Gerald Hawkins

Respondent 46 the dietary information was new to me

Respondent 47 history of Stonehenge, how many different theories there were surrounding Stonehenge, how in 17th century they didn't understand how old Stonehenge was / how far prehistory went back

Respondent 48 yes – the definition of prehistory, the alignment of Stonehenge with the sun

Respondent 49 yes, from timeline which places moments to years

12.3 North Lincolnshire Museum

Q3: What does prehistory mean to you?

Respondent 1 a time before written history

Respondent 2 finding fossils and old pieces of crockery when I was younger

Respondent 5 prehistory means to me all aspects of history, mainly focusing on the Neolithic era and the previous eras before, key objects used for dating are mainly pottery artefacts and metalworks such as weapons and tools

Respondent 6 I am very interested in history having time just in the last 10 years since I have become a metal detectorist having found artefacts and coins I have never seen or knew existed, I have to say I now instruct my siblings to look more into our history covering all ages

Respondent 7 as I am a metal detectorist I do like to know how things have evolved over the years, Bronze Age seems to me to be the most interesting as I have found several artefacts from that time

Respondent 8 areas of history that are usually known through archaeological discoveries – these materials are important to know what went on in history at that time

Respondent 9 nothing really!, very old

Respondent 10 anything from Mesolithic, Stone Age, Bronze age, Iron Age etc

Respondent 11 before the Romans, Iron Age, Bronze Age, Everything before that, Before written history

Respondent 12 pre-Romano-British, e.g Iron Age, Bronze Age

Respondent 13 a long time ago, before things were written down, learning history at school

Respondent 15 Stonehenge Bronze Age, Neolithic era Iron Age, Sorry not sure I know anything else

Respondent 16 Neolithic, Palaeolithic, Holocene, 'Devils pits', Bronze Age, geologists: James Hutton – father of geology and Hugh Miller, nutcracker man, evolution, dinosaurs, Cambrian Ordovician, Silurian – Permian, bog bodies, (Stone Age flint mines) "knapping", migrations, fossils

Respondent 17 new technologies, ideas in religion – developing gods, changing humans – Neanderthals – modern humans

Respondent 18 dinosaurs – early man – Piltdown, Neanderthal etc, use of tools – roundhouse Iron / Bronze Ages, theory that man had more than 1 possible ancestor – not direct line from Neanderthal, new reconstruction of Cheddar Man's face

Respondent 19 most of my knowledge of prehistory has come from TV documentaries, e.g wars, political history and general history, however local history knowledge has come from the museum, local authors and the internet, when I was school age we didn't have internet or specialised TV channels like the history channel, so the 1990's was a game changer, school was good for historical knowledge but was specific to only a few subjects as we approached exam time, such as the Battle of Bosworth and Tsar Nicholas II, as I've got older I've become more interested in prehistory, probably because the information has become more readily available, Scunthorpe has an interesting history and interests me very much

Respondent 20 not really but I think it is the age of which we don't have documentation of events like Stone Age, Iron Age which we discovered now recently

Respondent 21 history of time before formal recording of things, Iron Age, Bronze Age, Romans, Vikings, Saxons, findings of ancient sites such as Herculaneum and Pompeii and mosaics on farmland etc such as Hewarterton Villa

Respondent 22 ancient artefacts, looking at pre AD from all over the world, predominantly clay and metal work, some archaeological digs / sites again all over the world, also looking at the development of man from the beginning of time

Respondent 23 beginnings of civilisation as we recognise it small communities of hunter-gatherers and the beginning of agriculture

Respondent 24 I don't know much about it but I'd like to learn

Respondent 25 Stonehenge, Orkneys druids, gods goddesses and their influence on us today, Lilith, Dinanna, Venus, amazing finds from Cyprus, Middle East, pottery 5000 years old, beer - Mesopotamia

Respondent 26 it puts 'today' into perspective, its engaging to figure out how and why certain structures were erected, it's interesting to find out about what folks ate and how they came 'across' their food source

Respondent 27 Stonehenge, standing stones, barrows, prehistory for UK for me is pre-Roman occupation

Respondent 28 period before written history, basically pre Roman conquest

Respondent 29 apart from the 'flintstones' :- tend to think of Stonehenge, Carnac, etc, Stone Age, Bronze Age, Iron Age etc, old testament history / myths

Respondent 30 the flintstones, dinosaurs

Respondent 31 before documented history, Orkney, Stonehenge, Stone Age, Flag Fen

Respondent 32 ancient people – long before Christ

Respondent 33 anything / place not featuring in recorded history – essentially prior to any written or symbolic record

Respondent 34 good question not really thought about it, what is prehistory does history have to be human?, I am interested in geology amongst other things , Are rocks history?

Respondent 35 Star Carr – display at the Rotunda Scarborough, also went to an evening talk
visited Stonehenge many years ago, watched TV documentaries, Jorvik York

Respondent 36 Stonehenge!, Stone Age, Bronze Age, Iron Age, old bits of pottery, beads, strange burials

Respondent 38 a term to describe a large chunk of human history before the advent of large scale documentation or sources

Respondent 39 we enjoy the displays and how kids can interact

Respondent 40 being able to understand the past of how people used to live

Respondent 41 prehistory is very much a black hole coming as it does between dinosaurs and Romans in the old school curriculum, I love in Northumberland and therefore have access to hill forts cup and ring carvings etc

Respondent 42 to me it means how my ancestors used to live in this area

Respondent 43 I don't have any knowledge of prehistory but after looking at the exhibits I will have gained more knowledge and understanding of prehistory

Respondent 44 ancient civilisations, fossils, various ages e.g Bronze / Iron Stone

Respondent 45 prehistoric means history, pre 21st century, things such as Iron Age etc, it means older things that have happened in the past that have effected our future

Respondent 46 show how did live before our time and places and people changed

and it show how technology and laws have changed the way people are

Respondent 48 I have visited Stonehenge and stone circles in, the Lake District and Arran
it is a fascinating subject, I also visited Mycenae and Newgrange

Respondent 49 pre Roman occupation, Creswell Crags, Ecton Mine, Burbage

Respondent 50 prehistory means a period before historic records if we are talking pre-human history, i.e Bronze Age, Stone Age, Iron Age etc

Q3 Part 1: What do you find most interesting about prehistory?

Respondent 1 time when everyone

Respondent 2 learning how people use to live, work and play – our ancestors – and how we evolved

Respondent 3 so different too the times we live in

Respondent 4 culture (pre-historic), people's lives

Respondent 5 how items and artefacts can be dated to a specific era focusing on how the object has decayed through time

Respondent 6 Iron Age and celtic and all of it

Respondent 7 the most interesting thing is the way tools etc were made

Respondent 8 wasn't interested in history at all when I was younger, as I'm getting older I want to learn more, so only just starting to visit museums etc

Respondent 9 ?, maybe where people come from, movement of people

Respondent 10 the preserved burial sites – long barrows, stone circles etc

Respondent 11 local sites, flint, stone tools

Respondent 12 finds locally + landscape features

Respondent 13 how things were made, and how people lived

Respondent 14 the way of life people used to live compared to now

Respondent 15 how advanced it is – we think we invented everything – we did not

flint tools etc.

Respondent 16 geology

Respondent 17 how they adapted during Ice Ages and developed new technologies religion

Respondent 18 how man evolved – became Homo sapiens

Respondent 19 I would say the most interesting things are local history and history that changed our lives such as technological advances and advances that have lengthened our life span, such as improvements in living conditions and medicinal advances

Respondent 20 how people lived, differently in different ages, different animals and species of even humans

Respondent 21 understanding where we all come from and how civilisations began

Respondent 22 how ingenious they were with very little / if any machines, the use of natural materials for everything

Respondent 23 links between the past and present civilisations, moments where knowledge is more advanced than we might expect, putting local prehistory into a worldwide context, links with natural history / climate change etc, trade links

Respondent 24 I don't know much about it but I would like to learn

Respondent 25 the stories, myths, ring cycle – Wagner, just completed novel on goddesses, feeling the vibes, weaving, dying , whows – how?, extracting metals, so difficult in, meaningful quantities, then smelting and forming

Respondent 26 how it 'fits' with the development of the Homo sapiens

Respondent 27 amount that's been found to give an accurate picture

Respondent 28 how little we know

Respondent 29 the surprising level of knowledge

Respondent 30 art (beakers), crafts (craftsmanship), evidence of society and way of life

Respondent 31 buildings, technology

Respondent 32 progression over the centuries

Respondent 33 linkages to later history – social, scientific, geographical etc

Respondent 35 fascination at how people lived

Respondent 36 fascinating artefacts, henges!

Respondent 37 particularly interested in relationship between environment and development of peoples and settlement

Respondent 38 the belief systems of the people and how their beliefs related to their environments

Respondent 39 tells you what the local area used to be like

Respondent 40 how people lived and worked with things

Respondent 41 culture- clothing, weapons, pottery etc

Respondent 42 how people used to live and what the area looked like

Respondent 43 looking at what real people have held and touched and being able to see them in real life

Respondent 45 understanding how people had to live with specific items and objects

Respondent 46 how they had to live and what they ate

Respondent 48 stone circles, the instruments made for hunting

Respondent 49 personal articles brings history alive

Respondent 50 prehistoric life such as the early settlers etc

Q5 Part 2: What do you find least interesting about prehistory?

Respondent 2 nothing

Respondent 9 ?

Respondent 10 nothing really

Respondent 11 nothing

Respondent 15 nothing

Respondent 16 displays of scores of very similar small artefacts

Respondent 18 bones

Respondent 19 although I still find it interesting, the subject that holds my focus the least is maybe some political history

Respondent 20 links sometime does not make sense as we have to put one and one together as we don't have any record of that age

Respondent 21 nothing

Respondent 22 the number of clay pots, sadly also how it is displayed in some museums

Respondent 23 dates (although they're obviously necessary!)

Respondent 25 academics making no effort for lay people, qowses [?] in presentational skills needed

Respondent 26 an edifice without context

Respondent 27 all quite fascinating

Respondent 28 lots of similar pottery vessels

Respondent 29 some of the encyclopaedic displays – 'not another hand axe'

Respondent 30 rocks

Respondent 31 collection of metalwork

Respondent 32 lots of pots

Respondent 33 it is naturally not very diverse / rich in context because of erosion / damage / destruction

Respondent 35 often guessing what something is etc and then changing mind later

Respondent 36 it can often seem like there are a lot of crazy theories and wild guesswork, when watching a TV documentary it seems like they can come up with a whole theory about why people in the past did something based on very little

Respondent 37 nothing

Respondent 43 nothing

Respondent 45 weaponry

Respondent 46 what the laws were and how some are still used today

Respondent 49 nothing

Respondent 50 objects, tools, materials

Q8: What did you like most about the gallery?

Respondent 3 well presented

Respondent 4 everything was very interesting

Respondent 5 the most enjoyable thing about the gallery is how rich in local culture the displays are

Respondent 6 the artefacts and human remains on show

Respondent 8 being able to see artefacts and put things in perspective rather than just looking at pictures, warrior artefacts

Respondent 9 log boat (Appleby), amazing

Respondent 10 the amazing mass of objects and burial finds

Respondent 11 variety, flint, stone tools

Respondent 12 pottery

Respondent 13 the artefacts on display and being able to touch and interact

Respondent 14 the way the information is displayed

Respondent 15 the way it is laid out, the stories, the interactive aspects

Respondent 16 Anglo Saxon

Respondent 17 nicely displayed artefacts

Respondent 18 artefacts of daily life

Respondent 20 the display and organisation of different things which are kept together

Respondent 21 the displays show the progression through time very well

Respondent 22 bright colours for the displays and the fact that interactives are now included

Respondent 23 displays are attractive

Respondent 24 the war shelter

Respondent 25 log boat, amazingly preserved metal objects, links to local events and places

Respondent 26 not too much to look at!, enough to be interested and go away with a positive image, specifically the Appleby log boat

Respondent 27 the layout

Respondent 29 everyday items

Respondent 30 everyday items and jewellery

Respondent 33 clearly set out and clear

Respondent 36 interesting stuff on display

Respondent 37 useful introduction to prehistory using both local and national / international, concise – well done given space available

Respondent 39 kids can touch and interact

Respondent 40 everything

Respondent 41 the local context

Respondent 42 all of it

Respondent 43 looking at the jewellery and pendants on display

Respondent 45 the information, pottery, set out

Respondent 46 the body parts and Bronze Age

Respondent 48 the layout and displays are excellent and the local links

Respondent 49 mixture of history from the area

Respondent 50 the layout and in depth descriptions

Q7 Part 2: What did you like least about the gallery?

Respondent 6 they all were displayed and explained of their identity

Respondent 9 nothing

Respondent 10 nothing really

Respondent 11 bones!

Respondent 12 metal work

Respondent 16 see 5

Respondent 17 not particularly interactive for little ones

Respondent 18 log boat

Respondent 20 I did not visit it before

Respondent 22 the layout, it is higgled de piggled

Respondent 23 lots of duplication of exhibits that don't vary much

Respondent 24 the bit at the beginning when you first walk in

Respondent 25 not enough about the people - only the artefacts

Respondent 26 could be a little bigger? A timeline introduction maybe – or did I miss it ??

Respondent 27 stairs! (my back's gone)

Respondent 29 rather liked it all

Respondent 33 inevitably, perhaps a lot of similar looking objects, their differences are maybe more interesting than their similarities

Respondent 36 can't think of anything

Respondent 37 I found the lettering of the Neolithic section very hard to read – white on green is not clever!

Respondent 39 it is a bit aged (the displays haven't changed for awhile)

Respondent 42 I like it all

Respondent 43 I didn't

Respondent 45 nothing

Respondent 45 nothing

Respondent 49 nothing

Q8: What would you like to see more of/ learn more about?

Respondent 3 Iron Age

Respondent 4 culture

Respondent 6 to see explanations of what objects really are because I wouldn't know some of them

Respondent 8 more interaction e.g headphones to listen to more information regarding the artefacts

Respondent 9 ?

Respondent 10 there was enough to absorb initially and the displays were well balanced and informative

Respondent 11 map of local sites

Respondent 12 I think it is all encompassing of local prehistory

Respondent 13 more about our area, events

Respondent 15 the Appleby log boat more about it's likely 'life'

Respondent 16 geology

Respondent 17 emerging technologies and how they affected the local populations

Respondent 18 not sure

Respondent 20 if prehistory is organised with ages to understand in timely manner, if it is these probably I missed it

Respondent 21 Roman culture

Respondent 22 hands on artefacts if possible and a few more digital interactives

Respondent 23 how societies in prehistory solved particular problems they encountered

Respondent 24 more about the people who used to live in that time

Respondent 25 how did prehistoric Lincolnshire people live, see Celtic display in hull

Respondent 26 see the least comments and perhaps try to arrange more of the exhibits in 'situ' i.e in a 'landscape' that folks can identify readily with "boaty things" – am a maritime fan

Respondent 27 perhaps a little more to attract children (pre 11 years)

Respondent 29 how society worked or was organised

Respondent 30 dinosaurs

Respondent 33 varying compositions/ techniques that illustrate progression/ regression of the individuals involved in the creation process

Respondent 36 even more interesting stuff on display!

Respondent 37 I would like to see use of BP as well as BC!

Respondent 39 more displays aimed at kids education

Respondent 41 more about the challenges facing the people – climate, tribal threats etc and general adversity

Respondent 42 I would like to see information about the Anglo Saxon village of North Crosby which was excavated a few years ago from under the sand quarry and slag heap at the end of akkmons [?] women,

Respondent 43 I would like to see more objects that you are able to touch and feel

Respondent 45 skeletons,

Respondent 46 found more about what they did in their time

Respondent 49 great gallery and flows

Respondent 50 not sure

Q9: Have you learnt anything new about prehistory today? If so, what?

Respondent 6 yes and I could spend all day learning here

Respondent 9 was not aware of so many local sites that are archaeologically important

Respondent 10 that human beings were extremely resilient and still are

Respondent 11 plan of Iron Age settlement at Dragonby more extensive than I thought

Respondent 15 many things because I knew little before

Respondent 16 Kingdom of Lindsey

Respondent 18 lots of facts – but difficult to retain as not very relevant to today

Respondent 20 didn't spend much time actually, yes, I could see few things practically which I had read before

Respondent 21 no – but didn't realise how much evidence had been gathered from the Scunthorpe area

Respondent 22 not really sorry but I am not a novice

Respondent 23 didn't really have time to look in great detail

Respondent 25 burials, sites in Lincolnshire I didn't know of

Respondent 26 Scunthorpe / North Lincolnshire has interesting histories which are worth developing, Bronze Age – boat / transport etc

Respondent 27 only what we knew before but had forgotten

Respondent 29 finger nail cleaner

Respondent 30 skill of craftspeople

Respondent 33 the log boat exhibition and commentary was remarkable

Respondent 36 I didn't know potters wheels had been used for so long

Respondent 37 more on the local area

Respondent 39 came with toddler so we just looked at things

Respondent 40 you see something different when you come that you didn't see before

Respondent 41 the depth of local prehistory

Respondent 43 I have learnt that the Ice Age ended in Britain in 8,300 BC

Respondent 45 yes! more about Bronze Age

Respondent 46 how they made things and what they were used for

Respondent 48 the precision of these workmen is amazing

Respondent 50 objects used by early man such as tools / weapons

12.4 Torquay Museum

Q3: What does prehistory mean to you?

Respondent 1 lives of people who left no records

Respondent 2 prehistory is events that have happened before in time. For example in 1917 shields were added for snipers so they don't get killed the problem was they were too heavy to carry and they couldn't stop high calibre rounds

Respondent 3 heritage, World War I and II, Kings and Queens, local history, world history – Tsar – Russian revolution, prehistoric man / life / dinosaurs, etc

Respondent 4 heritage, local history, pre-existence, the differences to our way of life, education, knowledge

Respondent 5 the past is of interest because it makes you realise how important we are in the shape of things

Respondent 6 we need to understand where we have come from to appreciate why things are the way they are now, places Kents Cavern, Bronze Age remains on moor, Stonehenge

Respondent 7 interested in Greek mythology

Respondent 8 life back in the ages and how the world has progressed

Respondent 9 the period of time we cannot be certain of

Respondent 12 prehistory? not understanding the terminology

Respondent 13 events and objects before records began

Respondent 14 we should all learn what we can of history – especially our own. History in a museum is very important – I [?] this prehistory

Respondent 15 prehistory? not sure, possibly meaning before Christ? before my life ? interesting discussion, before man arrived ?

Respondent 17 the past and what we learn from it

Respondent 18 Geopark status and how Torbay is famous for its amazing history / environment, tigers in Torbay

Respondent 19 A confusing way of dating, that really needs concentration (the pre and post date of Jesus's birth) would much rather it was all "3,000 years of age" (etc) from the time of writing, prehistory I think means "pre-written history", which is nonsense, as it rubbishes all 'word of mouth' and pictorial attempts at history, also when did literacy start? For my poverty-category (I have never sought wealth with any effort) when only monks were literate is meaningless to my ancestors, it is far more important to put over the bigger picture i.e dinosaurs died out now, humans developed over the period, from this time humans were as intelligent as we are now, etc

Respondent 20 anything ancient, especially Greek history for me

Respondent 21 not really thought about it

Respondent 22 knowledge of the past, interesting facts, many facts that I didn't know, found very interesting

Respondent 23 nothing, not very interested

Respondent 24 from the start of time to about 2300 hours with a lot of guesswork and the rare piece of accurate scientific evidence, I love the bit that follows i.e 5000 BC

Respondent 25 I don't know

Respondent 26 A lot of contention

Respondent 27 Stonehenge, stone circles – Dartmoor, Iron Age / Bronze Age etc, different subtypes of human, hillforts

Respondent 28 I am teaching all kinds of natural history in University, prehistory is the key to show the history of all lives including mankind

Respondent 29 dinosaurs, various periods e.g Neolithic, Silurian, Stonehenge – dolmens, Ice Ages

Respondent 30 have never really thought about it to any great degree

Respondent 31 I do not have much knowledge on prehistory

Respondent 32 back to when people lived in caves and most of the creatures that were around then, don't exist now

Respondent 33 I am interested in human origins and study archaeology as an amateur, I recently visited Kents Cavern and have visited Avebury, Stonehenge and more recently White Horse Hill, Dartmoor

Respondent 34 archaeology, first evidence of man in Africa, dinosaurs

Respondent 35 I think prehistory is very important it gives us a sense of who we are and where we come from

Respondent 36 where we come from

Respondent 37 not much knowledge, would like to learn more, have visited some bone caves near home

Respondent 38 huge subject, always learning

Respondent 39 information about past

Respondent 40 Neanderthals, tools, before written language, caves, hunter-gatherers, hunebedden, Stonehenge

Respondent 41 hunters, gatherers, mammoths, cave drawings, ancestors

Respondent 42 things that happened when there was no records made so it is hard to piece together what was happening at this time.

Respondent 43 I like Egyptian history – loved seeing the mummy [ ] etc

Respondent 44 I find everything history based very interesting, however it is not something I am overly interested in to overtake other interests, I wish I knew more but my interest is so broad I do not prefer one aspect

Respondent 45 pre-Egyptian / Greek

Respondent 46 it's very fascinating I don't have much knowledge to be honest, first time here

Respondent 47 to travel a lot and see the culture of the countries you visit

Respondent 48 means how things were and are remembered, perception of evolution

Respondent 49 means heaps, Roman site in Dorset, Egyptian history, Australia has not the history of Europe

Respondent 50 Romans, Celts

Q5 Part 2: What do you find most interesting about prehistory?

Respondent 1 artefacts from people's every day lives

Respondent 3 lessons learnt, how things were made and used

Respondent 4 preservation

Respondent 5 the past help to show you the future, helps to find who you are

Respondent 6 early habitation

Respondent 7 mythology

Respondent 8 how people survived before modern day, amenities etc

Respondent 9 animals, fossils, art

Respondent 10 fossils, the understanding of structures and cultures

Respondent 11 seeing these exhibits is a rare treat, far too few of them, all of it is so important and amazing

Respondent 13 The most interesting thing about prehistory is that it keeps going further further back in time.

Respondent 14 most interesting moved we the history of people and customs

Respondent 15 well I am fascinated by ancient history and [mugnation]

Respondent 16 where we originate from, mostly kings and queens, how people lived at different times

Respondent 17 just the knowledge about different things we learn about

Respondent 18 the amounts of different animals that were in the UK – changing conditions all the time

Respondent 19 to try to see through the eyes of humans that were around at the time – before that date is just trying to think how scared I would be if I was around

Respondent 20 evolution and it's associated parts

Respondent 21 most interesting to know where we come from and how we have evolved through time

Respondent 22 I find it all fascinating, especially the central table

Respondent 23 what happened before we know, the time scale of the very beginning

Respondent 24 the preparation of recorded history

Respondent 25 I'm not sure what it is

Respondent 26 ancient civilisations

Respondent 27 the mysteries remaining, the stone circles, the hill forts, Stonehenge

Respondent 29 The unknown

Respondent 30 origin of species

Respondent 31 not enough knowledge to comment

Respondent 32 the way people used to live in those days

Respondent 33 human rituals, such as burial

Respondent 34 cave paintings (Lascaux, Altamira)

Respondent 35 I find it all quite fascinating

Respondent 36 things we should know but don't

Respondent 37 excitement of knowing what came before us, bones and fossils and tools used, prehistory and animals

Respondent 38 all new developments

Respondent 39 evolution and time

Respondent 40 the birth of civilisation

Respondent 41 way of living

Respondent 42 interested in understanding how ancient civilisations lives, interested in theories about how ancient monuments (such as Stonehenge) were built and what they were used for

Respondent 43 Egyptian period

Respondent 44 learning new facts

Respondent 45 it's unwritten by contemporary sources therefore largely a mystery

Respondent 46 dinosaurs

Respondent 47 culture

Respondent 48 an understanding of old times, how things were, how things worked and how things have evolved

Respondent 49 the fact that we can see evidence to this day

Respondent 50 how people lived

Q5 Part 2: What do you find least interesting about prehistory?

Respondent 1 bones – not entirely sure of the ethics of moving bones from their burial site

Respondent 4 rocks

Respondent 6 rocks

Respondent 7 nothing really

Respondent 8 N/A

Respondent 9 videos

Respondent 11 often it is hard to believe the real facts especially for the climate having changed radically

Respondent 13 filling up forms like this – sorry

Respondent 14 least interesting rocks, quarrys

Respondent 15 ?

Respondent 17 long names that I don't understand

Respondent 19 I have been interested in prehistory from 12 years old (1957) so my interest has waned in fossils and reading and over the last half century my intended has moved to history, inanimate objects in sterile cases not interesting anymore

Respondent 20 Nil

Respondent 21 /

Respondent 24 The bioscience

Respondent 25 /

Respondent 26 mammals

Respondent 27 archaeological digs

Respondent 29 nothing

Respondent 30 nothing

Respondent 31 not enough knowledge to comment

Respondent 32 there was none of the modern hi-tech as we have today

Respondent 33 acted reconstructions

Respondent 34 carbon dating

Respondent 35 nothing

Respondent 37 all interesting

Respondent 38 repetition

Respondent 39 N/A

Respondent 40 tribal wars

Respondent 41 jewels

Respondent 43 cavemen

Respondent 44 nothing in particular

Respondent 46 cultures

Respondent 48 N/A

Respondent 49 N/A

Respondent 50 nothing

Q7 Part 1: What did you like most about the gallery?

Respondent 1 fossils

Respondent 3 Percy Fawcett, Agatha Christie displays

Respondent 4 evidence of life before life as we know it

Respondent 5 map showing how we broke from the continent

Respondent 6 space, plenty of exhibits, not just pictures

Respondent 7 lots of different exhibits

Respondent 8 the return of the Neanderthals

Respondent 9 the explanations alongside the table

Respondent 10 the explanations alongside the displays

Respondent 12 the story of the explorers on the first floor

Respondent 14 how well done it is and quite extensive for a small museum

Respondent 15 well connected

Respondent 16 the Agatha Christie display (I'm a fan), I like most history subjects

Respondent 18 modern cabinets to display items in good lighting

Respondent 19 height and presentation is of use to children

Respondent 20 well informed, well lit, the ease of moving around

Respondent 22 clan of the cave bear

Respondent 23 variety of objects, information

Respondent 25 I find the way museums are curated interesting

Respondent 26 Fawcett

Respondent 27 many specimens / artefacts, local finds – Kent's Cavern

Respondent 29 The Fawcett exhibition

Respondent 30 The Fawcett exhibition (found it fascinating)

Respondent 33 authentic remains

Respondent 35 everything

Respondent 36 information given with items displayed

Respondent 37 the last hunter gatherers and the fact of central table that might get children more interested

Respondent 38 well displayed with good information

Respondent 39 presentation, information

Respondent 40 ancient jewellery

Respondent 41 the bone

Respondent 43 well laid out and informative

Respondent 45 the animal skulls

Respondent 46 bear jaw

Respondent 47 good overview

Respondent 48 the mixture of items without concentrating towards study on one topic / subject

Respondent 49 Stonehenge, hunters and gatherers

Respondent 50 the displays

Q7 Part 2: What did you like least about the gallery?

Respondent 1 bones

Respondent 3 Paying

Respondent 4 Background audio

Respondent 7 Stairs

Respondent 8 N/A

Respondent 9 Nothing it's brill

Respondent 12 –

Respondent 14 nothing

Respondent 15 very cool- temperature

Respondent 18 constant sea noises

Respondent 19 It's not bad, but something lying to discover in disturbed earth, just the corner sticking out, is far more exciting than a clean and 'sterile' museum case

Respondent 20 nothing

Respondent 22 /

Respondent 23 the stairs

Respondent 26 bones

Respondent 29 nothing – it's quite interesting all round

Respondent 30 nothing

Respondent 33 reconstruction [photos]

Respondent 35 nothing

Respondent 36 not much interactive stuff

Respondent 38 nothing

Respondent 40 the grass cape doesn't seem authentic

Respondent 41 rocks

Respondent 46 caveman

Respondent 50 nothing

Q8: What would you like to see more of / learn more about?

Respondent 3 Prehistoric man (more of), dinosaurs

Respondent 4 Our ancestors, local wildlife

Respondent 5 /

Respondent 7 mythology

Respondent 8 Neanderthals

Respondent 9 mammoths

Respondent 10 The arctic [?] and large structures

Respondent 12 Yes

Respondent 14 ?

Respondent 15 maybe a sit down video

Respondent 18 maps of the rest of the world and sea levels, how the lions got to the UK

Respondent 19 a way of making the timeline and dates more accessible to the younger people

Respondent 20 ?

Respondent 22 The animals that were used / kept, Stonehenge why / how

Respondent 25 I'm not sure

Respondent 26 anthropology

Respondent 27 not sure

Respondent 29 more local prehistory

Respondent 30 local prehistory

Respondent 33 Better labelling – e.g of items found in Kents Cavern before the Stone Age layers were revealed

Respondent 36 don't know

Respondent 38 jewellery from natural sources

Respondent 40 cooking

Respondent 41 more bones

Respondent 43 creative smells would be a good idea

Respondent 45 a map of known local sites of discoveries

Respondent 46 not really

Respondent 49 N/A

Q9: Have you learnt anything new today? If so, what?

Respondent 3 various weaponry used

Respondent 4 A lot more large predators in local area than first imagined

Respondent 5 /

Respondent 6 no

Respondent 7 yes, Neanderthals, historical facts

Respondent 8 loads, thank you

Respondent 12 yes

Respondent 14 ?

Respondent 15 this question has made me think about prehistory

Respondent 18 man was around in some extreme conditions and moved / travelled from far off places

Respondent 19 yes, that splitting flint for tools was more complex than I knew, (as an ex-manufacturing engineer, that caught my interest)

Respondent 20 local information

Respondent 23 definitely, time scales

Respondent 25 It is mostly a revelation

Respondent 26 no

Respondent 27 humans where in Britain earlier than I expected

Respondent 29 more about Fawcett's background and history

Respondent 30 Fawcett and his search for lost civilisation

Respondent 33 KC4 jawbone

Respondent 36 more about local history

Respondent 38 many things, beautiful rock formations, producing intricate patterns

Respondent 39 yes, size of primitive animals etc, rock formations

Respondent 40 domestic pig bones have been found associated with burials

Respondent 41 always you realise from bones how big certain animals were

Respondent 45 no

Respondent 46 not really, sorry, pre-occupied looking after kids

Respondent 47 animals in Torquay / UK

Respondent 48 yes, can always learn new things

Respondent 49 a large amount of interest

12.5 Weston Park Museum

Q3: What does prehistory mean to you?

Respondent 1 pre 1500s AD, Bronze Age, stone work, natural resources, pottery

Respondent 2 history from a time period before most records, (i.e early mankind etc?)

Respondent 3 history that predates most records – early mankind, Bronze Age, Neolithic

Respondent 4 history before conventional records, Bronze Age, Iron Age, Stone Age etc, works from BC, pottery, clay, artefacts, early mankind, gives insight into early society, farming techniques, ancient anthropology

Respondent 5 anything before BC

Respondent 6 general interest, have attended rural history courses and the odd conference and done some research on field patterns / hedges etc, no formal qualifications in history

Respondent 7 I think Iron Age, Bronze Age, before 1000 BC

Respondent 8 the earliest evidence of man and best

Respondent 9 very old as in prehistoric

Respondent 10 prehistory is the past, it's the story of our ancestors, it explains why things started and evolved in certain ways in one area, and in different ways in other areas, things retain the stories that were not written and out in context can speak of past events

Respondent 11 early humans, tools, civilisations, how different societies thrive or fall, Stone Age, Bronze Age Iron Age, Indus river valley civilisation

Respondent 12 to me, prehistory means that a period of time which history was not recorded in written papers

Respondent 13 just the basics, otherwise next to nothing

Respondent 14 Romans, Saxons, Vikings?

Respondent 15 Roman times, any time BC

Respondent 16 Stone Age, Iron Age, tools, jewellery, weapons

Respondent 17 not sure, dinosaurs, Jurassic, early man maybe ? flint weapons ?

Respondent 18 early civilisation, before detailed records kept

Respondent 19 I would have said the period preceding civilised society, though this probably varies between countries, a period preceding times where societies had legal frameworks / police forces/ welfare systems, having said that there are features of our society that aren't particularly civilised

Respondent 20 how life was before records were kept or before history became 'history', Stone Age perhaps, not really sure, my grandson likes the hay from the fields that was used to make the roof of the homes

Respondent 21 myths and lack of knowledge, Homo sapiens, dinosaurs – 66 million years ago

Respondent 22 history of the planet before 'civilised' human occupation, I suppose pre-dating the Romans and times of great upheaval items of geographical change, Bronze, Iron Age etc

Respondent 24 not sure what term means, history before things were recorded e.g Stone Age

Respondent 25 before a definite timeline was logged, cavemen / prior to civilisation, Bronze Age

Respondent 26 our history has shaped our lives in the present, you can learn from the past

Respondent 27 you cannot build your future if you don't know your past

Respondent 29 human history before the Roman period, i.e Stone, Bronze and Iron Ages

Respondent 30 I like the Roman influence and long lasting remains everywhere, sorry, prehistory, like dinosaurs, the history before modern history, attracts me for the influence it has / had on how we live today, in every aspect

Respondent 31 learning from our past through objects and relics found in excavations, knowing how people used to live and the struggles they went through and progress they made, seeing how culture and science has changed over the centuries

Respondent 32 learning from our past through objects and relics found in excavations, knowing how people used to live and the struggles they went through

and progress they made, seeing how culture and science has changed over the centuries

Respondent 33 extremely interesting, studied geology at University of Sheffield now trying to get my 8 year old grandson interested, I buy him fossils, at one time I was [petrographic] classifying residues in polished [ctac] samples, typical sporinite spores from conifers 200 million years ago

Respondent 34 pre-Bronze Age onwards, how development of societies varied in different countries during the same period, the differences in religious beliefs, Ness of Brodgar

Respondent 35 dinosaur era, Stone Age, biblical times, Bronze Age

Respondent 36 short answer : everything, slightly longer answer : prehistory is basically all the events leading up to the big bang to the Greco-Roman period when people were writing stuff down, but this is not limited to the progress of humanity but also every other species, extinct or not

Respondent 37 our early ancestors, prehistoric times, it's a reminder of how things used to be, what brought us to where we are today

Respondent 38 an epoch that predates the written record of those who experience it 'first hand'

Respondent 39 prehistory means how Sheffield was a long time ago

Respondent 40 prehistory means a lot to me I love learning about what was going on before our time

Respondent 41 Iron Age, Stone Age, before BC, basic tools, Stonehenge

Respondent 42 before human civilisation, dinosaurs, continental drift, Ice Age

Respondent 43 instinct, wilderness, primary emotions and behaviour, connection with environment and nature, art, origins, as I am a Doula, I love prehistory because, pregnancy, labour, birth and breastfeeding were natural, respected and supported by matriarchal women community in most cases

Respondent 44 prehistory – before civilisation (Middle Ages), before history was recorded into books

Respondent 45 what has happened in the past and how has affected us now

Respondent 46 Bronze Age, Iron Age, roundhouses, predominantly farming

Respondent 47 an exciting study of the unknown

Respondent 48 we have to look back so that we can get better going forward

Respondent 49 Bronze, Stone, Iron, before the Romans, huts, start of agriculture, languages beginning, cave art, mammoths

Respondent 50 ceramics and pottery evolving from simple bowls etc to many elaborate and coloured / glazed pieces, Medieval period, Romans and Roman infrastructure / engineering, anything that has helped shape our lifestyles today that has evolved through time

Q5 Part 1: What do you find most interesting about prehistory?

Respondent 1 different ways of living, how things were done anthropology societies

Respondent 2 ideas regarding beliefs and behaviour

Respondent 3 the belief systems that existed and the everyday activities of those existing in those times

Respondent 4 how people used to live their daily lives, the politics and societal structure of, BC, beliefs and thoughts

Respondent 5 cultural differences

Respondent 6 plenty still to research

Respondent 7 the amazing jewellery and pottery that they could make

Respondent 8 evidence in excavations

Respondent 9 how clever people were

Respondent 10 the reconstruction of past life, environments and events that archaeology can draw by putting the object into a context , I love stratigraphies

Respondent 11 different types of prehistoric civilisations around the world

Respondent 12 I like to see models or documentary movies which describe the life of people who lived a long time ago, it's interesting to see how different life they had

Respondent 13 metal working, primitive mechanical devices

Respondent 14 way of life

Respondent 15 how people lived and how they advanced through time with new technology

Respondent 16 stonework, carving, burials

Respondent 18 The shaping of societies and cultures, the development of techniques and technologies

Respondent 20 jewellery, tools, how they made use of things available to them

Respondent 21 evolution of animals, plants

Respondent 22 the formation of the world and how human beings began to harness resources

Respondent 23 finding out stuff in the past and sharing it with my child

Respondent 24 evidence of humans e.g skeletons, how humans have changed over the years, as above but with animals

Respondent 25 how far we have come – what we could do and now can do

Respondent 26 how we evolved with buildings, technology and lifestyle

Respondent 27 although the ancient communities lacked of technology, their inventions / technological advances are still used

Respondent 28 how clever people were without todays equipment

Respondent 29 how people survived without modern tools and technology

Respondent 30 how we are a reflection and repetition of the past, and how we can imagine their lives and stories by some remains

Respondent 31 learning where we come from seeing the way people pulled together even in times of struggle, not like today

Respondent 32 learning where we come from seeing the way people pulled together even in times of struggle, not like today

Respondent 33 hard to answer, I am fascinated especially [samples of lava, cut and so shed], dinosaurs – wow

Respondent 34 where we all began – when did 'history' begin, the ingenuity of us as a species, also the mystery of prehistory is fascinating

Respondent 35 finding out about how past civilisations lived and conducted themselves and the medical side of it

Respondent 36 academic debates on what an identified artefacts / species could be and all the changes in arguments as time progresses (technology and knowledge advance)

Respondent 37 I don't have one thing that interests me about prehistory, I find it all extremely fascinating

Respondent 39 how houses were back in the days

Respondent 40 how people lived before how we lived

Respondent 41 the evolution of man, the social and developmental advances

Respondent 42 different creatures that were around then

Respondent 43 art and women's position in society

Respondent 44 finding out about things that have not been recorded yet in history books

Respondent 45 what happened in the past and what it has done for us, how we live now

Respondent 46 learning about the past to see how it impacted us now, important events

Respondent 47 macabre elements

Respondent 48 /

Respondent 49 the development of society and knowledge through time, I like to see how society worked, not lots of similar items

Respondent 50 learning about Medieval period and being able to see artefacts which are hundreds of years old, Battle of Hastings, the Romans

Q5 Part 2: What do you find least interesting about prehistory?

Respondent 2 the limit of cultures

Respondent 3 just learning about England's history, I prefer learning about the prehistory of other countries

Respondent 4 study of artefacts, dating and figures

Respondent 5 life of these people seems really boring

Respondent 6 not sure, it's all interesting, perhaps details re clothes, jewellery etc

Respondent 8 museums can be boring

Respondent 10 boring presentations of some museum collections (no reference to yours)

Respondent 11 lack of focus on non-European prehistory

Respondent 12 I think the data is least interesting, for instance some calculation of population, time, etc

Respondent 13 rags and stuff

Respondent 16 pottery, clothing

Respondent 17 I always preferred more modern history with clearer stories about people and events

Respondent 18 large amounts of detail without recourse to broader context

Respondent 20 rocks

Respondent 21 stones being used for metal work

Respondent 23 /

Respondent 24 pottery fragments

Respondent 25 details, I don't mean for that to sound weird, I just find lots of information overwhelming

Respondent 27 everything is interesting about prehistory

Respondent 29 pottery

Respondent 30 that they left all this mess behind them

Respondent 31 knowing that we will never truly learn from our past and knowing that soon it will all be gone

Respondent 32 knowing that we will never truly learn from our past and knowing that soon it will all be gone

Respondent 34 ?

Respondent 35 nothing

Respondent 36 when people say "aliens did it", just because they don't know the truth or because they erase other ethnic groups (non-EU)

Respondent 37 nothing really

Respondent 39 nothing

Respondent 40 nothing

Respondent 42 eventually I need to see human mutual enpealonil [?]

Respondent 43 weapons

Respondent 44 I find history interesting in general

Respondent 46 village life / agriculture

Respondent 47 non-macabre elements

Respondent 48 /

Respondent 49 seeing old bowls in displays

Respondent 50 probably the more recent parts where society didn't tend to change as much, it's interesting to see how we regressed after the Romans however

Q7 Part 1: What did you like most about the gallery?

Respondent 1 descriptions of how objects were used for rituals etc

Respondent 2 free and easy to access, wide range of displays spaced out in sections

Respondent 3 it's free, easy to access and has a good range of displays

Respondent 4 well curated displays, interesting collection of items and well explained, free, easy to access

Respondent 5 the pots and other artefacts on display

Respondent 6 quick visit, easy to see and identify objects

Respondent 7 garnet and gold jewellery

Respondent 8 central displays e.g helmet, roundhouse, tabs, tiles, jewellery and coins, video from Sheffield University

Respondent 9 variety and clarity

Respondent 10 the dugout canoe, the neckloops from Arbor Low, Benty Grange helmet, the Arbor Low excavation (the story of the crystal ball etc) I loved the two films

Respondent 11 lots of tools and objects, model hut

Respondent 12 the house which has lots of tools people used

Respondent 13 the hut

Respondent 14 lots to see and information on each item

Respondent 15 that you have displays from Sheffield and also across the world

Respondent 16 local items, signs telling where items found

Respondent 17 very child friendly and interactive

Respondent 18 local findings and information

Respondent 20 came to see the animals with my grandson

Respondent 21 ceramic creations timeline

Respondent 22 interactive

Respondent 23 it's good for children and to find stuff out about the past

Respondent 24 displays are quite well organised so it is easy to see what things are

Respondent 25 well laid out, open, well labelled

Respondent 26 everything is interesting

Respondent 27 the tools

Respondent 28 it's a wonderful place, well fitted out, interesting, worth the train and bus journey

Respondent 29 many interactive displays

Respondent 30 the warriors and knives, everyday utensils, I like to imagine how they were left to be found this way

Respondent 31 how it is all so well preserved, set out and detailed greatly

Respondent 32 how it is all so well preserved, set out and detailed greatly

Respondent 34 the snapshot of Derbyshire from Neolithic times to in particular, to see a quernstone from about 3000 BC is extraordinary and in Derbyshire (the Iron Age hut is cosy to sit in)

Respondent 35 old artefacts

Respondent 36 the weaponry

Respondent 37 all of it

Respondent 38 interaction with knowledgeable 'staff' (?) member, to be able to take 'a closer look'

Respondent 39 everything

Respondent 40 everything

Respondent 41 axe heads

Respondent 42 the fantastic protest exhibition

Respondent 43 the village life roundhouse, so children can get interested

Respondent 44 everything, was labelled nicely, easy to follow

Respondent 45 the objects on display and information

Respondent 46 visual displays, short summaries of the displays

Respondent 48 just enjoyed the gallery

Respondent 49 lots of information given about objects

Respondent 50 the number of artefacts and displays which were very well put together

Q7 Part 2: What did you like least about the gallery?

Respondent 1 nothing

Respondent 2 a little small

Respondent 3 it's a little small

Respondent 4 small size and difficult to locate specific items

Respondent 5 nothing

Respondent 6 perhaps aimed more at schools etc, a bit dumbed down

Respondent 7 /

Respondent 9 a few more interactive as I always come with my 3 year old granddaughter

Respondent 10 poor explanation of geography of Anglo-Saxon kingdoms and hamlets

Respondent 11 too many tiny things that were very similar

Respondent 12 too much description of tiny things

Respondent 13 x

Respondent 16 items not changed over period of time

Respondent 18 could be more interactive, I do not feel it is that accessible for children (in context to many of the other areas of the museum

Respondent 20 nothing, it was very interesting

Respondent 21 silver works

Respondent 23 N/A

Respondent 24 less suitable for children than other areas

Respondent 25 nothing stood out

Respondent 27 floor tiles

Respondent 29 it's quite small

Respondent 30 I don't like vases much

Respondent 31 nothing

Respondent 32 nothing

Respondent 34 I can't think of anything that I liked the least

Respondent 35 my wife (just kidding)

Respondent 36 the map

Respondent 37 nothing

Respondent 39 nothing

Respondent 40 nothing

Respondent 41 nothing

Respondent 42 all good

Respondent 43 I miss the windows with hidden objects and I don't like the fact things have been replaced

Respondent 44 N/A

Respondent 45 not enough of interactive things for children to do

Respondent 46 lots of writing, may be hard for some individuals to understand e.g people with limited knowledge / education

Respondent 49 would be nice to have more interaction and descriptions of life then

Q8: What would you like to see more of / learn more about?

Respondent 1 I don't know enough to know what more I could learn

Respondent 2 more personal information, daily life / society

Respondent 3 models of how humans looked / dressed in these eras / areas

Respondent 4 how society functioned in prehistory and more personal aspects of life

Respondent 5 the lifestyle of people back then

Respondent 6 farming practice, early industry, mining etc

Respondent 7 how they made gold jewellery

Respondent 9 re communities, prehistoric times

Respondent 10 more space to local history, less to Cypriot collections

Respondent 11 more interactive areas

Respondent 12 movie or play, actors play a drama about history life, that would be interesting

Respondent 13 the processes used for smelting etc (but not boring videos)

Respondent 15 more exciting for young children

Respondent 16 talks about archaeology

Respondent 17 I'm afraid I don't really know enough about prehistory to suggest anything

Respondent 18 more interactive learning, more detail of larger trends in eg development and placing local findings within those trends

Respondent 20 how people lived, what they wore, life span, cooking utensils

Respondent 21 cavemen, how they evolved

Respondent 22 even more interactive contents for kids

Respondent 23 activities for children

Respondent 24 more interactive

Respondent 27 animal bones / skeletons

Respondent 29 how tools and buildings were made

Respondent 30 maybe those animations showing how they might have looked like, doing their things

Respondent 31 the classes upper / lower how they were treated and how it differed through the ages

Respondent 32 the classes upper / lower how they were treated and how it differed through the ages

Respondent 34 A bit more detail in transitioning periods, Bronze Age – Iron Age – Roman invasion etc

Respondent 35 more medical stuff

Respondent 36 I don't know

Respondent 38 an overview of dating techniques

Respondent 39 war stuff, life of people in the older times

Respondent 40 world war, Tudor, Elizabethan times

Respondent 41 interactive displays, more interesting for children

Respondent 42 not sure

Respondent 43 a timeline map to understand where in time were the objects placed

Respondent 44 perhaps things that children could learn and read about prehistory, visual displays etc

Respondent 45 more interactive things

Respondent 46 particular sections of periods and important individuals of the time

Respondent 48 /

Respondent 49 life's hardships through changing scenery

Respondent 50 more about the Romans

Q9: Have you learnt anything new today? If so, what?

Respondent 1 all information has been new to me

Respondent 2 that adaptation and changes in behaviour in response to climate change were common

Respondent 3 about the Bronze and Iron Age, which time periods this was in and how life was like

Respondent 4 learnt more about prehistory farming techniques, the structure and importance of the warrior in prehistoric society

Respondent 5 yes, decoration e.g jewellery has a long history

Respondent 6 not really, too brief a visit

Respondent 8 how 'near' it is to us

Respondent 9 how old some of the artefacts were 54,000 years

Respondent 10 a lot about prehistory of the Peak District

Respondent 11 /

Respondent 12 yeah, history of Sheffield

Respondent 13 what daub is made of

Respondent 14 the way the rich were burned

Respondent 15 what was Roman and what wasn't from the display

Respondent 16 /

Respondent 17 mostly just followed toddler around so didn't get to read anything

Respondent 18 not much time to look around as chasing after toddler

Respondent 20 how for bog we can date items

Respondent 21 burials and boneriding [?]

Respondent 24 significance of stone circles

Respondent 25 I didn't know Sheffield was part of one of the most powerful prehistoric tribes

Respondent 26 how to make things using simple tools

Respondent 27 no, but the exhibition was quite fascinating

Respondent 28 not really learning just interested and looking (I am 91) so quite an old relic

Respondent 29 cabbage is Roman

Respondent 30 little details of their lives, like how they are buried

Respondent 31 not really, seen this exhibit before, love the museum

Respondent 32 not really, seen this exhibit before, love the museum

Respondent 35 that they smoked pipes

Respondent 36 no (but only because I'm always here)

Respondent 38 that the Romans did not invent toilet paper

Respondent 39 everything, lifestyle of people in olden times

Respondent 40 everything, just recap from before

Respondent 41 nothing

Respondent 42 the tribal history of Sheffield

Respondent 43 the bronze Age barrows, first time I learn about it

Respondent 44 N/A

Respondent 45 more on how it has brought us forward to how we live now

Respondent 46 yes, roundhouses were found in clusters suggesting villages, dates of different periods

Respondent 48 /

R**espondent 49** I come here a fair bit, so seen the displays before

12.6 The Great North Museum

Q3: What does prehistory mean to you?

Respondent 1 learning where we came from, my little boy loves dinosaurs

Respondent 2 life over two thousand years ago, dinosaurs, primitive life

Respondent 3 fascination with how we discovered how to make tools, clothes and feed ourselves, building of henges and our relationship with the land, domestication of animals, early use of herbs and plants as cures for ailments

Respondent 4 standing stones and other earthworks, Stonehenge, chalk symbols

Respondent 5 World Wars, Roman, Egypt, Victorian, English Civil War

Respondent 6 this is the first time I have seen a display like this so not much is coming to mind, prehistory means we get to see what it was like for us to live back then

Respondent 7 it reminds me of the Neanderthals, hunting for food, making spears out of rocks, discovering fire, it also makes me think of mammoths

Respondent 8 when I think of the prehistory, I think about all the other kind of animal species that lived back then, like the mammoth etc

Respondent 9 great to look at the models, interesting facts about long ago, very well set up for children to be looking and learning about prehistory

Respondent 10 the era before recorded history, pre-Roman in UK

Respondent 11 been to lots of museums with exhibits on it, brother studies classical archaeology and he talks about it a lot

Respondent 12 been to Orkney lots, Skara Brae

Respondent 13 dinosaurs / anything that was on the planet before man / modern civilisation was established, fossils

Respondent 14 cavemen, dinosaurs, Jurassic, Ice Age

Respondent 15 depends on the topic of history

Respondent 16 before written records

Respondent 17 prehistory to me means that part of history where an incomplete records exists but from which we can infer how people lived and how different societies co-existed

Respondent 19 prehistory is before things were document / recorded e.g cavemen, dinosaurs (I think), before Christ

Respondent 20 it can mean a variety of things, personally it is pre-human civilisation, including records of information i.e counting and information gathering, development of speech and written communication

Respondent 21 anything before written records began, so Celtic, Iron Age in Britain, pre-Roman stuff in Italy, Minoan (Linear A) in Greece and Hellenic period in the mainland etc

Respondent 22 Stone Age [almost a yes] spans [eco]

Respondent 23 periods before known documented records began

Respondent 24 visit stone circles etc, wonder what for, what it was like in that time, how they used technology to move large objects

Respondent 25 only from school initially, over the years various periods from books, TV series on history etc

Respondent 26 need to know about history, how life was and compare with life now, photography is my hobby and being able to take pictures of the past is fascinating

Respondent 27 all history, prehistoric, to Roman / Egyptian ways of life

Respondent 28 I'm an archaeology MA student with a background in Greek prehistory, I have some biases against British prehistory, I am particularly interested in material networks and social interaction, I have visited a lot of British prehistory sites

Respondent 29 before written past

Respondent 30 it's fascinating to see what life was like before the modern era

Respondent 31 not very much, I've not heard the term before

Respondent 32 Bronze Age, stone tools, subsistence living, early settlement

Respondent 33 just enjoy learning from early man and the way that we lived through to modern man, seeing the way that some traditions have continued and developed i.e burials, currency, precious metals, tools and food

Respondent 34 very long time ago, Iron Age, Ice Age, Stonehenge

Respondent 35 before history, before Christ

Respondent 36 Neolithic, Neanderthals, Stonehenge, Easter Islands

Respondent 37 prehistory to me means our ancestors and their lives, culture and traditions, it means evolution, we can measure ourselves against our predecessors, prehistory is the foundations of humanity, religion, art, craft and politics stem from the lives of our early ancestors, hunters, amphorae, coins / treasure, gods, theology, cave paintings, farming, nomadic, Romans, spears, Iron Age, Bronze Age, Stone Age, caveman, ancient civilisation, empires, tribes, Greece / Rome / Egypt, precolonial Africa, Nubia, Aksumite

Respondent 38 pre-Iron Age history, involves human and natural history

Respondent 39 prehistory is the study of before AD (I think?), spanning from the Iron, Bronze, Ice etc Ages

Respondent 40 gives you good knowledge and good perspectives like the 10,000 BC stuff and dinosaurs

Respondent 41 back in the day

Respondent 43 I support Chelsea

Respondent 44 a chance to travel back in time

Respondent 45 before 4000 BC, cavemen, Stone age, nomads, unsettled

Respondent 46 life during Stone Age, Ice Age etc

Respondent 47 earlier than 2000 BC, without clear literal documented, major Stone Age combined with Bronze Age and Iron Age

Respondent 48 it means quite a bit, I have extensive knowledge in Pagan to Ancient Mayan, Greek, Egyptian mythology and cultures, the past excites me to learn how beliefs and technology have advanced from storylines written on pottery as well as walls to the countless weapons used in the wars of the time

Respondent 49 prehistory for me is a misnomer, it is history before the written word was used to record history, it is the study of and interpretation of what we think might of happened before there were written primary sources of evidence, at times the evidence that can be studied in landscapes, the built environment and artefacts can help us try to understand how people lived and interacted with their world in the past, this tangible material cultural evidence is one historical source,

the tangible can sometimes be better understood through intangible cultural heritage like oral traditions, myths, spoken language, music, songs, dance, etc

Respondent 50 looking at the past, Victorian, colonial, Roman, Greek, Egyptian

Q5 Part 1: What do you find most interesting about prehistory?

Respondent 2 development of life on earth

Respondent 3 the way we formed society – helping each other to survive and learn

Respondent 4 people's stories

Respondent 5 how things have changed

Respondent 6 all the different things and how our land has changed over the times

Respondent 7 the different kind of animal species that are now extinct

Respondent 8 animals

Respondent 9 models, reading, picture

Respondent 10 how people survived with minimal resources in a hostile environment and developed skills to improve their life

Respondent 11 it's really cool to see all of the old artefacts

Respondent 12 the scale of time

Respondent 13 Egyptians, dinosaurs

Respondent 14 dinosaurs

Respondent 16 finding out about people's way of life

Respondent 17 how people who come from primarily warm climates were able to survive and develop in what were inhospitable environments

Respondent 19 how people lived

Respondent 20 the journey of the human race

Respondent 21 artwork- where there is early Pictish carvings or big standing stones – Cairnholy, Eallromy [?], tombs on Ronsay

Respondent 22 carving and use of stone and [?] as tools, local periods

Respondent 23 evolution of species and I have a two year old who is dinosaur mad

Respondent 24 how advanced they were

Respondent 25 fascinated by early construction compared with how much easier it is today

Respondent 27 how the planet changes and re-forms itself naturally and by way of animal and plant life

Respondent 28 networks, materiality, economy, social organisation

Respondent 29 society developed structures

Respondent 30 everything

Respondent 31 the biblical period, the rise and fall of the Roman Empire

Respondent 32 the tools that people used, the food and shelter people had

Respondent 33 learning about our ancestry and the way we have developed

Respondent 34 animals, way of life

Respondent 36 just how much there is to know

Respondent 37 how people lived their lives and created culture, religion, art and how their existence has stood the test of time

Respondent 38 the wildlife that has gone extinct over time

Respondent 39 comparing the development from then to now (also the animals)

Respondent 40 dinosaurs

Respondent 41 dinosaurs

Respondent 42 /

Respondent 43 /

Respondent 44 it's all amazing a chance to see and learn

Respondent 45 living structures, houses, warfare, art, society, beliefs / myths, thought, evolution

Respondent 46 evolution of technology

Respondent 47 pottery

Respondent 49 the age of the sources and the symbolism that is often incorporated to aid meaning and communication

Respondent 50 peoples, places

Q5 Part 2: What do you find least interesting about prehistory?

Respondent 2 nothing

Respondent 3 /

Respondent 4 lots of artefacts with little context – need to bring to life – make exciting

Respondent 6 /

Respondent 7 there isn't anything I don't find interesting about it

Respondent 8 how the human race started or evolved

Respondent 9 nothing

Respondent 11 when you don't know the story behind the artefacts

Respondent 12 sometimes it's just bones

Respondent 13 rocks / landscapes

Respondent 14 rocks

Respondent 16 sifting through large collections of difficult to identify objects

Respondent 17 probably early people's religious beliefs

Respondent 19 don't know

Respondent 20 nothing

Respondent 21 boring flint arrowheads

Respondent 24 /

Respondent 25 nothing – always interested

Respondent 27 nothing

Respondent 28 cosmology

Respondent 30 nothing

Respondent 31 the animal world, I'm more interested in people

Respondent 32 how much objects are worth

Respondent 33 nothing

Respondent 34 fossils and cooking pots

Respondent 36 lack of timescales to understand

Respondent 37 N/A – possibly…prehistoric plants

Respondent 38 it's all interesting

Respondent 39 nothing

Respondent 40 mountains

Respondent 41 earth's history

Respondent 42 /

Respondent 43 /

Respondent 44 /

Respondent 45 geology, food (eating)

Respondent 46 rock carvings

Respondent 47 stone axes

Respondent 49 the artificial division between prehistory and history, this may not be the least interesting but can be the most disturbing as the division is an artificial dominant western epistemological construct

Q7 Part 1: What did you like most about the gallery?

Respondent 2 clear, well numbered displays, well lit

Respondent 3 the display cases and the timeline

Respondent 4 people's viewpoint, timeline, binoculars at different levels but maybe more interesting subject

Respondent 5 seeing the amount of work that goes into making the items at the time they were made and how it has changed

Respondent 6 the rock art, the weapons / swords, the death burial

Respondent 7 T-Rex, fossils

Respondent 8 living planet and ancient Egyptians and the T-Rex

Respondent 9 picture

Respondent 10 display of artefacts with clear explanatory notes

Respondent 11 swords and coins etc

Respondent 12 swords and living information, timeline

Respondent 13 big deer skeleton and timeline

Respondent 14 big deer skeleton

Respondent 15 dinosaurs, sharks, Romans

Respondent 16 timeline is helpful to get context

Respondent 17 the fact that prehistoric artefacts are laid out on a timeline

Respondent 19 the variety

Respondent 20 the timeline of events through history

Respondent 21 Tribley shield, it is rather spectacle and fun to think it date to the time of Homer

Respondent 22 good variation of items, [old stock display rain than too incorrect me]

Respondent 23 dinosaurs

Respondent 24 timeline, technology

Respondent 25 loved the models, very interesting displays, well listed, excellent information on each display, loved the viewing sections

Respondent 26 loved the layout, the descriptions

Respondent 27 man's development during the ages

Respondent 28 a good range of items for wider public

Respondent 29 been able to get up close and see the kids enjoy

Respondent 30 different swords and rocks

Respondent 31 the timeline graphic

Respondent 32 tools people used

Respondent 33 the displays – the timeline through the years, lots of information

Respondent 34 large animals, quotes from people

Respondent 35 Aztec and Samurai warriors

Respondent 36 the spaces, the displays, child friendly

Respondent 37 artwork, bronze and metals, clay art pottery, jewellery

Respondent 38 animal remains

Respondent 39 the openness of it to people of all knowledge levels

Respondent 40 finding out about tools

Respondent 41 technology

Respondent 42 layout

Respondent 43 /

Respondent 44 T-Rex

Respondent 45 wide range of artefacts, interesting jewellery

Respondent 46 artefacts were nicely arranged

Respondent 47 animals

Respondent 48 the variety in stone weapons to old animal bones to show the prehistoric history of how both humans and humans lived

Respondent 49 the rock carvings

Respondent 50 simple to understand

Q7 Part 2: What did you like least about the gallery?

Respondent 2 nothing

Respondent 3 /

Respondent 4 needs to be more colourful – make things stand out and to be more organised, lots of things to see – colour code ? especially for kids if not adults

Respondent 6 nothing

Respondent 7 I love minerals and gems but the section in this museum did not peak my interest

Respondent 8 world cultures

Respondent 9 nothing

Respondent 10 a lack of light (e.g spotlights) on individual artefacts – enhances aesthetics but I appreciate may not always be appropriate for presentation purposes

Respondent 11 would be nice to have a larger display

Respondent 12 would be nice to see some larger artefacts and more interactives

Respondent 13 confusing layout, not enough animals

Respondent 14 rocks

Respondent 15 computers

Respondent 19 too much information to take it all in

Respondent 20 the 'reconstruction' of Howick House

Respondent 21 boring flint arrowheads and the labelling is a bit unclear

Respondent 22 some display were for children would like to have seen myself.

Respondent 23 N/A

Respondent 24 could probably be larger

Respondent 25 nothing – thought it was an excellent display

Respondent 26 not as big as I thought, was expecting more

Respondent 27 nothing

Respondent 28 there is no structure to it and grouping of objects is unfounded

Respondent 30 could have been more to look at

Respondent 32 /

Respondent 33 nothing

Respondent 34 broken pots

Respondent 35 birds

Respondent 36 can be dark, in light

Respondent 37 could be brighter

Respondent 38 pollen

Respondent 39 nothing so far

Respondent 40 the pots

Respondent 41 farming

Respondent 43 /

Respondent 44 stones and crystals

Respondent 45 floors, colour scheme, pictures of actors, lighting

Respondent 47 prehistory

Respondent 48 the small variety, it would be awesome to have a larger exhibit

Respondent 49 the gender stereotyping

Q8: What would you like to see more of / learn more about?

Respondent 2 nothing in particular, all areas well covered

Respondent 3 use of herbs by our ancestors – early medicine

Respondent 4 personal stories that people can relate to – incorporating artefacts as relevant, what is significance of landscape, more interactive technology

Respondent 5 more exhibits

Respondent 7 more dinosaurs set up like the T-Rex, more interactive stuff like videos with info

Respondent 8 how the animals evolved

Respondent 9 yes

Respondent 10 I think the gallery summarises very well the time scales of prehistory in different cultures, using displays to maximum effect, and large scale graphics, plus photographic landscape in ages

Respondent 11 more about the homes of the people who lived at the time

Respondent 12 settlements

Respondent 13 more interactive areas

Respondent 14 more animals, interactive displays

Respondent 15 dinosaurs

Respondent 17 maybe what the climate was like at each period of prehistory

Respondent 19 what a typical home would have been like

Respondent 20 more artefacts

Respondent 21 it's prehistory! take what you get and be grateful ! maybe a map shows where the various finds come from

Respondent 22 [?]

Respondent 23 fantastic displays, well presented

Respondent 24 maybe how they acquired food, more on dueclings [?]

Respondent 25 thought the section was well documented and description very thorough – nothing wrong

Respondent 27 more of everyday living during the evolving periods

Respondent 28 more detailed information

Respondent 30 expand more information (leaflets), also more booklets with more information where you could also buy

Respondent 31 more detail to the timeline graphic with a wider range of dates and events shown from a wider range of societies / cultures

Respondent 32 did people trade objects, how far did people travel

Respondent 33 happy to see what we can and the importance of museums

Respondent 34 people's lives

Respondent 35 war stuff

Respondent 36 how it applies to the local scene

Respondent 37 ancient crafting, animal domestication

Respondent 38 geology / fossils

Respondent 39 nothing in particular

Respondent 40 animals

Respondent 41 Egyptians

Respondent 42 /

Respondent 43 /

Respondent 44 more dinosaur skeletons, visual displays

Respondent 45 jewellery, interaction with animals

Respondent 46 religion / ritual

Respondent 47 how people discover the prehistory items

Respondent 48 of course

Respondent 49 a more transdisciplinary approach

Respondent 50 interactive displays

Q9: Have you learnt anything new today? If so, what?

Respondent 2 different traditions through periods, rising sea levels – not changed in last 2000 years, the skill and craftsmanship of the time

Respondent 3 no – but have visited many times

Respondent 4 carved stones facing downwards for dead

Respondent 5 yes, I didn't realise about the rituals with death and the weaponry

Respondent 6 how the flints were made and the death and burial

Respondent 7 not really, but to be fair I didn't read everything that was on the boards

Respondent 8 I have learned nothing new, but I did enjoy it

Respondent 9 lots of interesting facts

Respondent 10 putting the timeline in context with the wall display showing invasion of Britain and going back to 4,000 BC – gives a sense of different cultures, e.g Egypt/ Northumberland e.g pyramids / Stonehenge

Respondent 11 yes, how much the sea level has actually risen in the past millennia

Respondent 12 sea levels are far higher now than they were

Respondent 13 burials

Respondent 14 learned about technology development

Respondent 15 no

Respondent 16 seeing an auroch's horn as I have only just learned what one is (courtesy of 'wild ox' in Job chapter 40 / 39),

Respondent 17 yes – exactly how a serrated flint arrowhead is made

Respondent 19 yes, sea level 14 metres lower

Respondent 20 yes, dates of historic events via the timeline

Respondent 21 I hadn't seen the Tribley shield before, so that was new, but that is an example of things I've seen elsewhere, probably not…but there is not a lot to know about prehistory

Respondent 22 Bronze Age items

Respondent 23 never try to fill out a questionnaire whilst taking a toddler to a museum

Respondent 24 craftsmanship is always surprising

Respondent 25 yes – amazed at technology from so long ago, easy to learn and realise how we developed up to present day

Respondent 27 no

Respondent 28 no

Respondent 30 learnt more about history and how far it goes back

Respondent 31 the sea level changes

Respondent 32 how an axe head was fixed on to a modern shaft

Respondent 33 not really – just nice to see different artefacts

Respondent 35 yes

Respondent 36 it's such a vast subject

Respondent 37 our local area has an amazing link with ancient civilisations

Respondent 38 put into perspective the wildlife near my home 12,000 years ago

Respondent 39 rocks and uses of them in the landscape

Respondent 40 T-Rex

Respondent 41 Ranger reindeer thing

Respondent 42 /

Respondent 43 /

Respondent 44 that T-Rex skeleton was found in America 961 in tact

Respondent 45 no

Respondent 47 the prehistory dates back to 8000 BC

Respondent 48 the prehistoric man used different type of rock from granite to andesite to forge weapons to hunt and gather

Respondent 49 Howick house is the oldest house found in England…so far

Respondent 50 no

Appendix 13: Demographic data collected at the case study museums

The demographic questions included as part of question 1 elicited responses that revealed an individual's age, nationality, area of residence, employment status and career sector. Although sex[30] was recorded on the questionnaires and both men and women were represented almost equally at most museums this demographic variable was not used to interpret the data as this variable is rather arbitrary and was not deemed to have an influence over the results. A summary of the residence of respondents in figure A.40, the representation of nationalities can be viewed in figure A.41, the age of the questionnaire respondents in figure A.42, the age of the tracked visitors in figure A.43, the occupational status of respondents in figure A.44 and the more specific job sectors respondents were categorised into in figures A.45 and A.46.
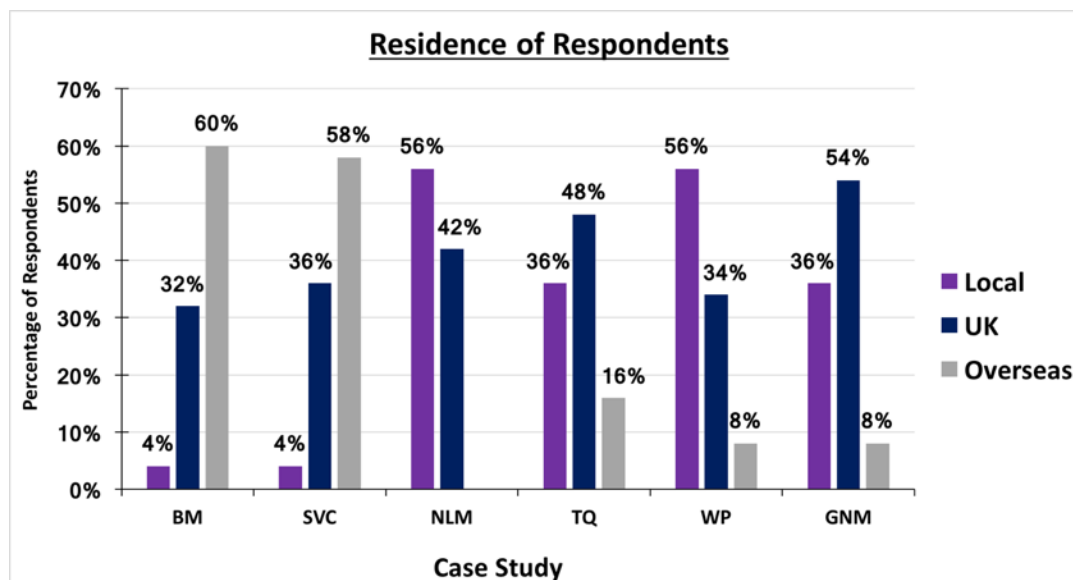

Figure A.40.Graph illustrating the percentage of respondents in each residence category from the 274 respondents.

Both the BM and SVC have the highest number of overseas visitors, followed by UK visitors and have very few local visitors. These museums are popular with both British and overseas tourists but not with local residents. In contrast the majority of visitors at NLM and WP are local residents who are interested in learning about their local history and often utilise these museums as an inexpensive day out with their

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[30] I used the question sex with the options male or female to avoid debates over gender, however, two separate male respondents wrote 'yes please' alongside the question.

children. While, visitors from further afield in the UK are more common at TQ and GNM. Torquay is a popular destination for British tourists and the museum is often visited on rainy days by UK tourists as it is one of the few indoor attractions in the area. Whilst, GNM as a university museum in a city widens its audience to those from neighbouring towns and counties as well as those who are visiting the city whilst on holiday.

To further understand the geographical background of respondents the nationalities of respondents are provided in figure A.41 which reveals a very similar composition of international tourists at the BM and SVC and the prevalence of British and European respondents at TQ, WP and the GNM. NLM has the most British respondents and the least European respondents across the sample, despite it's 'regional' status it appears to primarily attract a local audience.
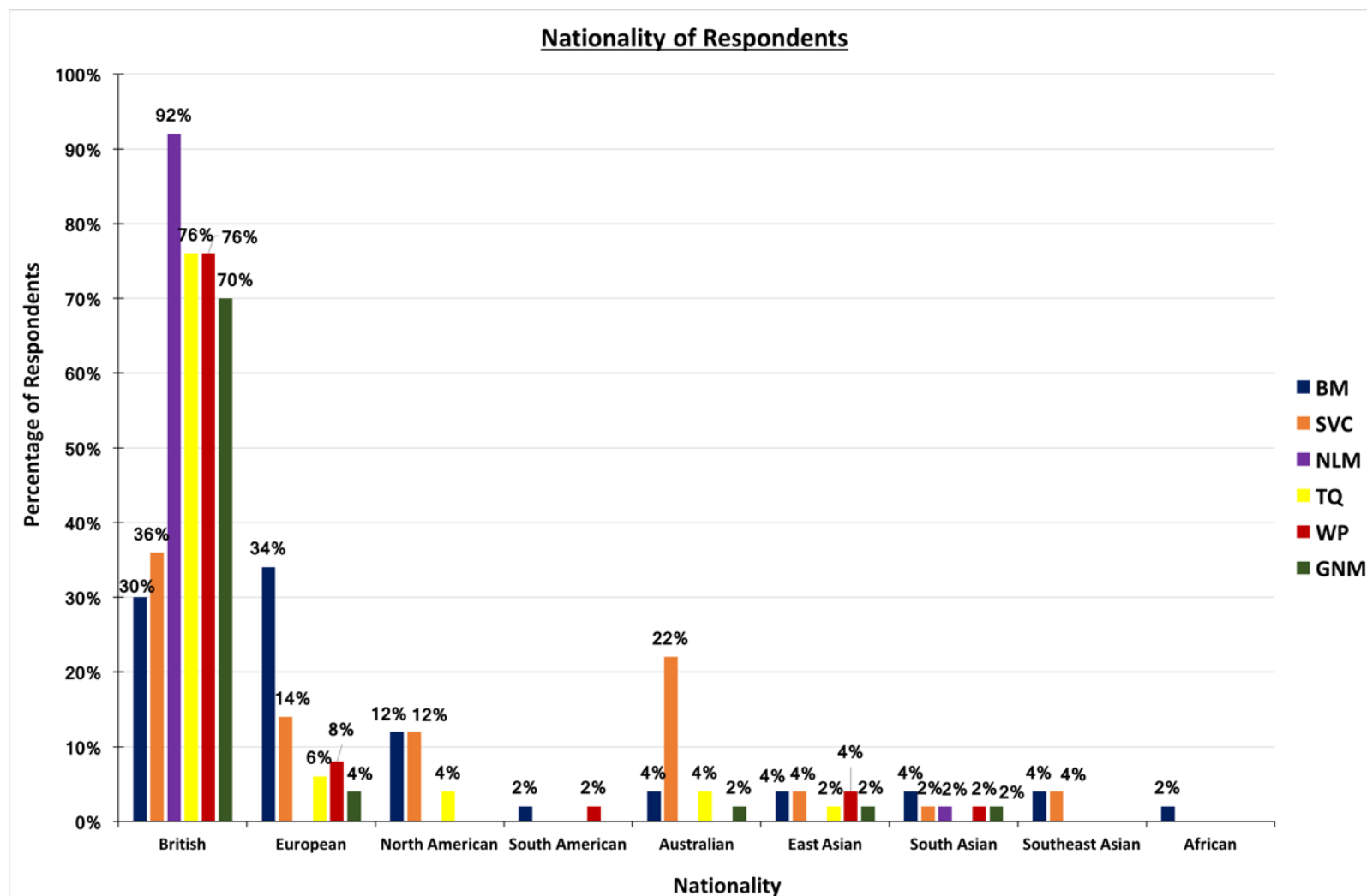
Figure A.41. Graph illustrating the nationality of respondents across the case studies from the 274 respondents.

To understand the age profiles represented across the case studies the age of the questionnaire respondents were collated and are presented in figure A.42 and the age of the tracked visitors were also collated and are presented in figure A.43.
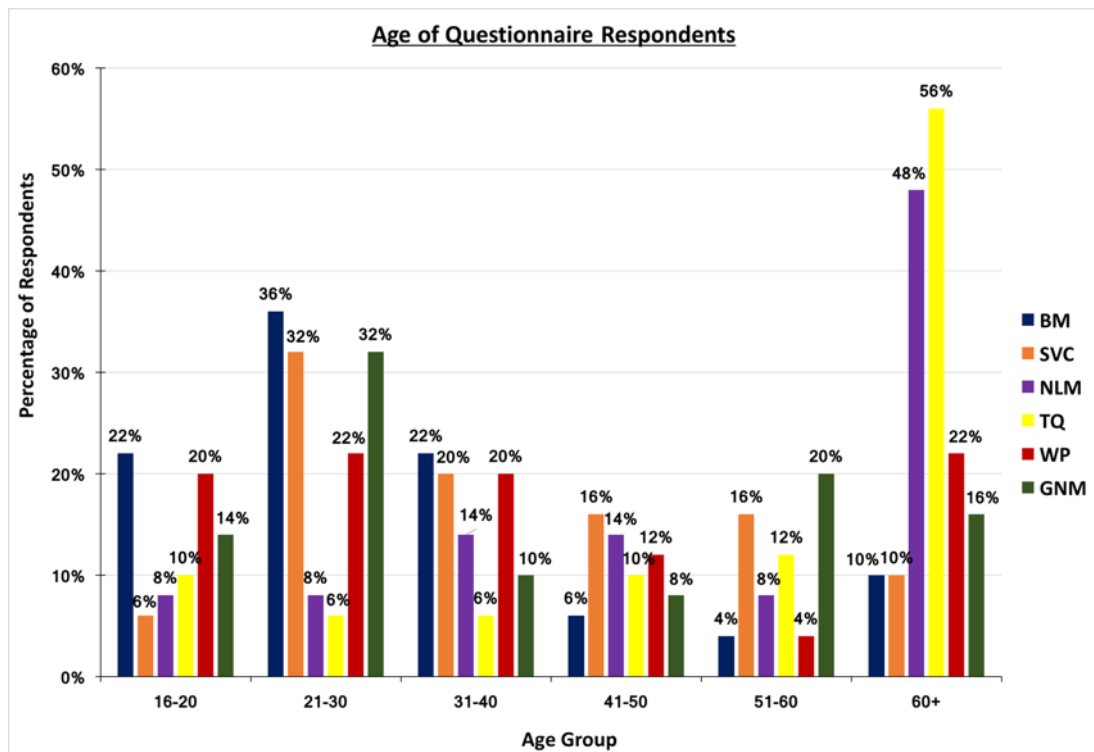
Figure A.42. Graph illustrating the age of the questionnaire respondents across the

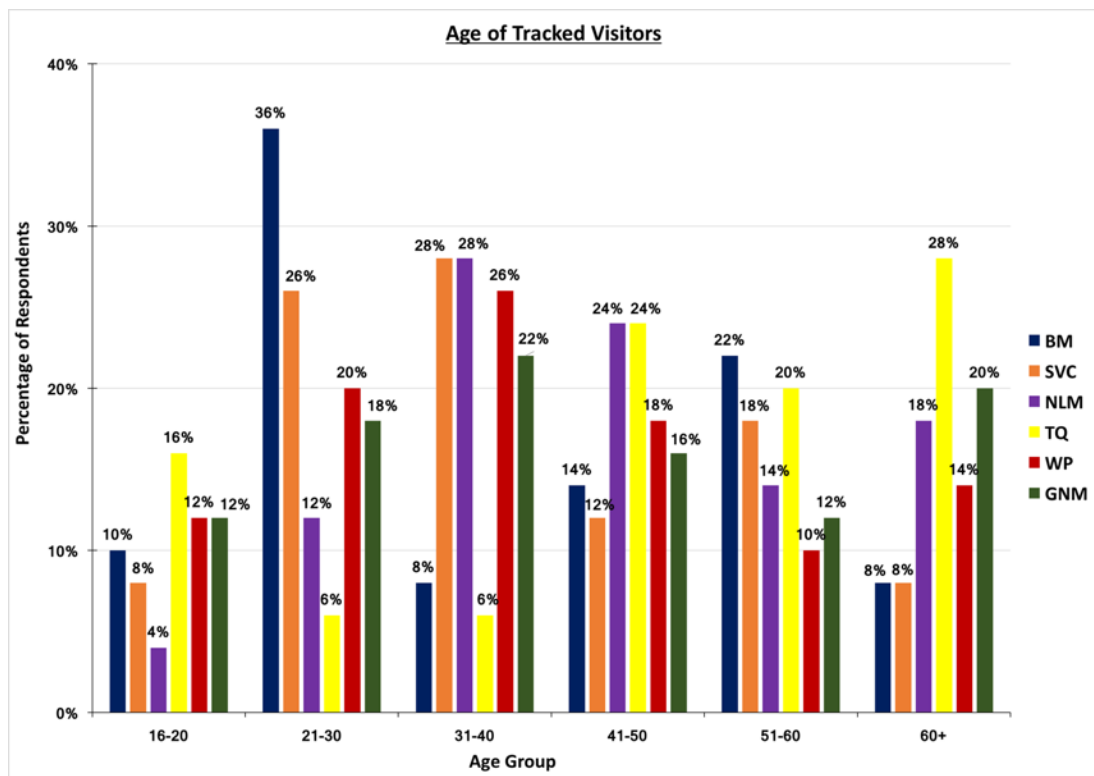*case studies from the 300 respondents.*

Figure A.43. Graph illustrating the age of the tracked visitors across the case studies

from the 299 tracked visitors with their age recorded.

Figures A.42 and A.43 demonstrate that all age groups were represented at all museums but certain age groups were more common at particular museums. A younger audience is represented at the BM, SVC, WP and GNM as most respondents at these museums are within the 21-30 age group. Whilst an older demographic, primarily composed of retirement-age respondents is present at NLM and TQ as most of the visitors are aged 60 or older. This demographic is also supported by the representation of age groups in the tracking surveys. The assignment of age groups on the tracking surveys was based on observable features and was not self-reported by the individuals being tracked so these figures are not as representative as the age group data taken from the questionnaires. It was not expected that the age group would be exactly the same in both surveys since the sample population was selected randomly and as previously discussed, certain individuals are more willing than others to participate in the questionnaire data collection. Whilst in the tracking surveys visitors are not given the option to participate so declining to participate was not a discriminating factor. The type of older demographic observed at both NLM and TQ is also explicitly demonstrated in responses to the occupation question, 44% of respondents at TQ and 32% at NLM self-reported as 'retired'. To further understand the visitor profile at the different museums visitors were asked to self-report their occupation to reveal more about their background and the collated responses are presented in figure A.44.
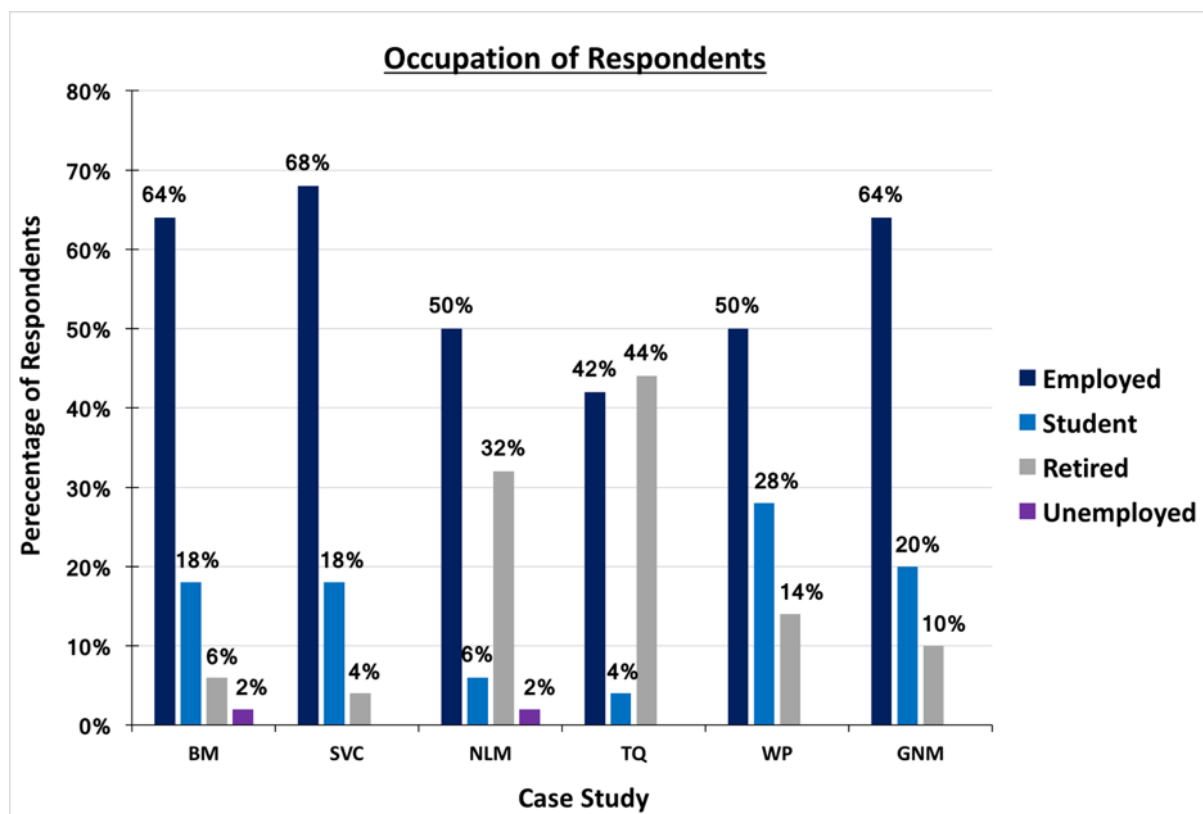
Figure A.44. Graph illustrating the occupational status of respondents across the case studies from the 273 respondents.

Across the museums a variety of occupations are represented, although there is a predominance of retired individuals and students, representing 18% and 16% of all respondents respectively. These occupational groups represent the majority of respondents as they have greater access to museums during a working week. Students represent 28% of respondents at WP due to the proximity of the museum to Sheffield University whilst, in contrast TQ and NLM have the lowest representation of students as both of these museums are situated some distance away from local universities. TQ museum in particular is not even located centrally within the town and charges an entry fee making it less likely that a local sixth form or college student can spontaneously visit during a quick lunch break unlike WP.

To further understand respondents' employment the job sectors/ industries that respondents are working in were also classified and are presented in figures A.45 and A.46.
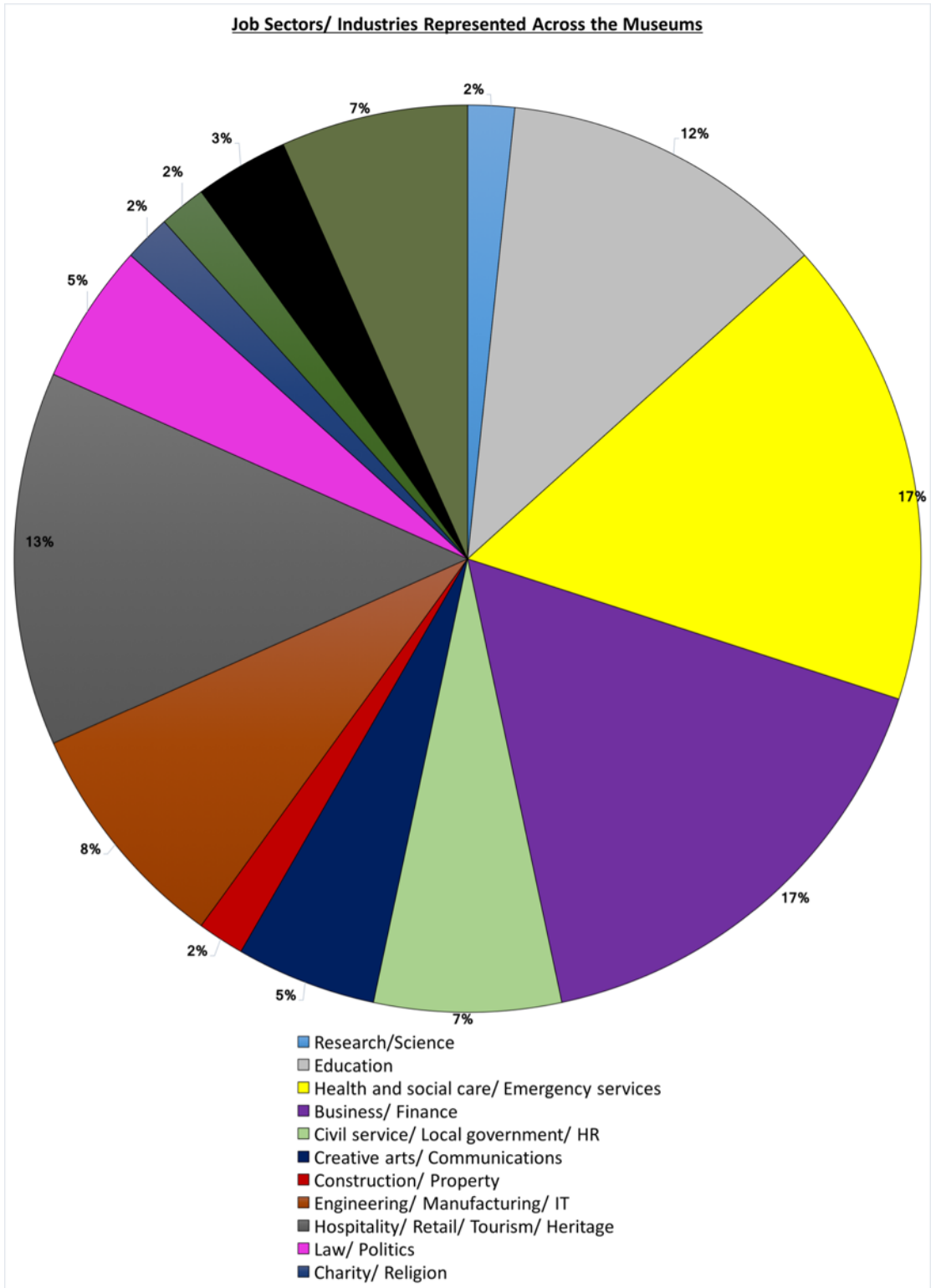

Figure A.45. Pie chart illustrating the overall representation of respondent's job sectors across all museums from the 273 respondents.
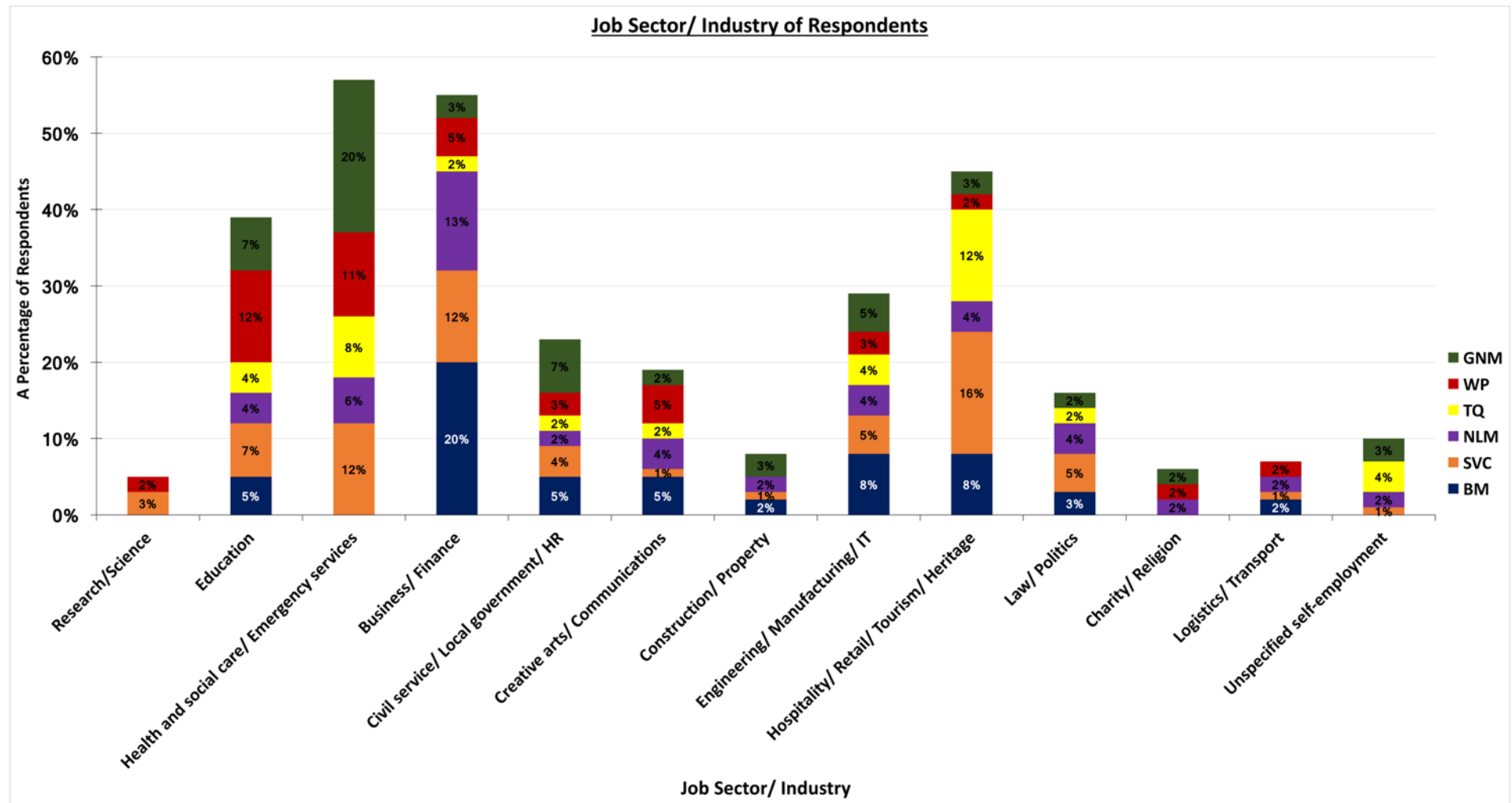
Figure A.46. Percentage of respondents from different job sectors/ industries compared between the museums from the 273 respondents.

In addition to 'Students' and 'Retired' individuals, other popular groups represented across all of the museums include; those working in 'Health and Social care/ Emergency services', 'Business/ Finance', 'Hospitality/ Retail/ Tourism/ Heritage' and 'Education'. However, the job sectors prevalent across the different museums vary considerably and these differences are highlighted in figure A.46. At the BM in addition to 'Students' representing almost a fifth of all respondents, individuals working in the 'Business/ Finance' sector also represent a fifth of respondents, most of whom work in marketing or perform managerial roles. The predominance of this sector reflects the BM's position in our capital City. SVC similarly has many respondents working in 'Business/ Finance', as well as 'Health and Social care/ Emergency services' and 'Hospitality/ Retail/ Tourism/ Heritage', particularly 'Tourism' due to the museum's location at one of the country's biggest cultural landmarks. Respondents working in the 'Health and Social care/ Emergency services' industry are common at GNM, where a fifth of respondents work in this industry, particularly the 'Social care' sector, as witnessed during the collection of tracking data when several support groups were observed regularly using the museum to engage as a group.

Appendix 14: Specific markers of time referenced by respondents to question 3

- After hunter-gatherers
- Dinosaurs onwards
- Until settlements
- Pre-Herodotus
- Pre-Mohenjodoro (Indus site)
- Starts with stone tools
- History before modern men
- Before hieroglyphs
- Before primitive dwellings
- Precedes iconic moment in time
- From old Stone Age
- To Iron Age
- Beginnings/ start of agriculture
- Before symbolic record
- Post dinosaurs
- Pre 21st century
- Pre / Before human history
- Before Egyptians
- Before Babylonians
- Pre Classical Greek
- Pre / Before Romans
- Before 2000 years ago
- Pre 500 BC
- Pre 10,000 BC
- Pre OBC
- Before humans
- Before civilisations
- No date
- Pre 2000 BC
- Beginnings of humanity
- Before historic research
- History before current date
- Civilisations before Christianity
- Earliest human activities
- Pre Greek
- Beginnings of history
- Events before
- Pre-existence
- Before my life
- Before man arrived
- Post Christ
- From start of time to now

- First evidence of man found in Africa
- Pre Egyptian/ Greek
- Pre 1500 AD
- Before BC
- Before 1000 BC
- Pre-civilised society
- Period prior to legal frameworks, police forces and welfare systems
- Before civilised human occupation
- Before timeline
- Before modern history
- Pre-Bronze Age
- All the events up to the big bang to the Greco-Roman period
- Before civilisation (Middle Ages)
- Beginnings of language
- Before Stone Age
- History before our history
- From 1066
- Happened before
- Life over 2000 years ago
- Before man/ Before modern civilisation
- Pre-human civilisation
- Prehistoric to Roman/ Egyptian ways of life
- Precolonial Africa
- Pre-Iron Age
- Before 4000 BC
- Earlier than 2000 BC
- Before permanent settlements
- When dinosaurs and Neanderthals lived up until the invention of machinery
- Foundations of humanity
- Before the modern era
- First tools made by humans
- Earliest civilisations
- Beginnings of civilisation

Appendix 15: Types of display furniture identified across the museums

1. Mounts
   - Metal
   - Acrylic
2. Plastic string
3. Scientific equipment
4. Perspex bubbles
5. Supporting rods
   - Metal
   - Acrylic
6. Platforms
   - Acrylic
   - Plastic
   - Block
   - Stepped
   - Cardboard
   - Slanted
   - Shallow
7. Containers
   - Acrylic
   - Plastic
8. Backing
   - Hessian
   - Material
   - Acrylic
9. Supporting structure
   - Acrylic
   - Wooden
10. Model busts
11. Horizontally/ Vertically projecting pedestals
    - Metal
    - Acrylic
12. Case lining
    - Wooden
    - Polystyrene
13. Acrylic blocks
14. Storage boxes
15. Acrylic stand
16. Dishes
    - Acrylic
    - Petri
17. Base of
    - Earth
    - Wood chippings
    - Lithics

- Rocks
- Sand
- Peagravel
- Pebbles
- Gravel
- Arrowheads
- Leaves
- Cork

18. Shelves
- Acrylic
- Glass
- Suspended
- Wooden
- Shallow
- Brick

19. Outline of objects/ skulls/ people
- Paper
- Acrylic
- Illustrated

20. Podiums
21. Mirror
22. Finds bag
23. Tissue paper
24. Cotton wool
25. Stepped levels
26. Suspension
- Rope
- String

27. Wooden plaque
28. Plinths
29. Weaved panel
30. Mannequin hand
31. Paper
32. Pillow
33. Tray
34. Card
35. Bubblewrap
36. In-situ base cast
37. Boxes
- Wooden
- Acrylic

38. Pull out drawers
39. Plastic
- Food
- Arrows

40. Bowl
41. Wool

42. Acrylic/ Projecting panel
43. Frosted glass outline
44. Magnifying glass
45. Acrylic support
46. Stone slabs
47. Foam backing
48. Frame
    o   Wire
    o   Acrylic
49. Sack
50. Shafts
    o   Organic
    o   Acrylic
51. Metal pins
52. Suspended cradle
53. Maps
54. Stepped backdrop
55. Alcove
    o   Brick
56. Tree stump
57. Pouch
58. Material patches
59. Cable ties
60. Acrylic tube
61. Cereals
62. Leather
63. Animal fur
64. Basket
65. Moss
66. Animal hides
67. Bark
68. Board
    o   Mount
    o   Slanted
    o   Acrylic
    o   Backing
    o   Projecting
69. Pebbles
70. Fibres
71. Textured base
72. Shaped
    o   Polystyrene
    o   Foam

Appendix 16: Types of additional interpretation identified across the museums

16.1 Audio-visuals

1. Antiquarian model(s)
2. Photo slideshow
3. Soundscape
4. Partial roundhouse
5. Contemporary art
6. (Topographic) Map(s)
7. Printed quote(s)
8. Taxidermy
9. 3D models of site(s)
10. Miniature model(s)
11. Weaved panel(s)
12. Tree stumps with markings
13. In-situ framing
14. Experimental archaeology
15. Plastic figure(s)
16. Objects in action
17. (Miniature) Diorama(s)
18. Modern object(s)
19. Timeline
    o   Pictorial…
    o   Cast/ Object-based…
    o   Climatic/ Stratigraphy…
20. Prints
    o   Animal(s)
    o   Skeleton(s)
    o   Site(s)
    o   Human(s)
    o   Landscape(s)
21. Audio
    o   Narrative
    o   Site-based
    o   Human remains
22. Painting(s)
    o   Antiquarian(s)
    o   Landscape(s)
    o   Person/ People
    o   Textile production
    o   Animal(s)
    o   Object(s)
    o   House
    o   Landscape with animal(s)
    o   Stratigraphy

- o Cave art
- o Human remains

23. Illustration(s)
- o Antiquarian(s)
- o Animal(s)
- o Person/ People
- o Object(s)
- o How tools used
- o Site(s)
- o Knapping
- o Rock art
- o Landscape(s)
- o Human remains
- o Hunting

24. Replica
- o Object(s)
- o Material(s)
- o Textile(s)
- o Cave art

25. Reconstructed
- o Site(s)
- o Animal(s)
- o Person/ People
- o Standing stone(s)
- o Excavation
- o Facial reconstruction(s)
- o Stratigraphy
- o Burial

26. (Panoramic) video (with/without audio)
- o Knapping
- o Landscape change(s)
- o Scientific technique(s)
- o Site-based
- o Recreated house(s)
- o History
- o Human remains
- o Pottery production
- o Metal working
- o Hafting
- o Archaeology
- o Butchery
- o Comparative
- o Migration
- o Bronze making
- o Object-based
- o Textile production
- o Fire making

- Hunting
27. Photograph(s)
    - Site(s)
    - Excavation(s)
    - Landscape(s)
    - Object(s)
    - Animal(s)
    - Cave art
    - Reconstructed person/ people
    - Human remains
    - Scientific technology
    - Facial reconstruction(s)
    - Antiquarian(s)
    - Rock art
    - Knapping

16.2 Interactives

1. Paper-based activity
2. Interactive station
3. Dressing up
4. Mirror/ Measuring comparison
5. Role play
6. Decision-making activity
7. Movement-based reveal
8. Gallery trail[31]
9. Microscope(s0
10. Chariot riding (with video)
11. Light up pathologies
12. Site model with plastic animal(s)
13. Globe
14. Chalkboard
15. Categorising activity
16. Dissectible site model(s)
17. Smelling activity
18. (Map) Sliding activity
19. Map(s)
20. Simulated activities
21. Sandpit/ Magnetic excavation
22. Binoculars
23. Temporary object handling desk
24. Computer-based[32]
    - Information
    - Game

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[31] Only recorded if explicitly present within the prehistory displays.
[32] Includes Ipads

25. (Guessing) game(s)
    - Puzzle(s)
26. Tactile
    - Object(s)
    - Material(s)
    - Design(s)
    - Stratigraphy
    - Footprint(s)
27. Building activity
    - Pot(s)
    - Stone circle
    - Roundhouse
28. Reconstructed[33]
    - Site(s)
    - Roundhouse

16.3 Text-based supplementary Information

1. Booklet(s)
2. Text-based timeline(s)
3. Pull out tab(s)
4. QR code(s)
5. Online resource(s)
6. Book(s)
7. Fact sheet(s)
8. Magazine/ Journal article(s)
9. Ringbinder(s)
10. Thematic sheets/ Panel(s)
11. Flip book of panel(s)
12. Newspaper article(s)
13. Narrative(s)

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[33] Differentiated from the audio-visual category on the basis that visitors can walk in and interact with the reconstruction as opposed to merely observing it.

Appendix 17: Gendered activities identified across the museums

- Androcentric language
- Women and men represented in stereotyped roles
- Women and men represented working together
- (Some) Scene(s) that only depict men
- Mixture of stereotyped and nuanced roles
- No clear representations of gender
- Both men and women represented
- Family scene
- More nuanced roles
- Video only depicts men

17.1 Men represented in stereotyped roles

- Men associated with ritual/ symbolic activities (music/ art/ burial/ hoarding)
- Men associated with weaponry/ fighting
- Men associated with hunting/ fishing)
- Men associated with metalworking
- Men associated with tool making/ use)
- Men associated with farming
- Men associated with feasting/ drinking
- Men associated with building
- Men associated with boats
- Man associated with chopping wood
- Man acting violently towards woman
- Men associated with slavery
- Men associated with butchery
- Men associated with fire making

17.2 Men represented in more nuanced roles

- Men associated with food preparation/ cooking
- Men associated with childcare
- Men associated with jewellery
- Men associated with textile production/ scraping hides

17.3 Women represented in stereotyped roles

- Women associated with jewellery
- Women associated with the home
- Women associated with childcare
- Women associated with food preparation/ cooking
- Women associated with textile production
- Women associated with crafts

- Women associated with gathering
- Woman sexualised
- Women associated with milking

17.4 Women represented in more nuanced roles

- Women associated with hunting
- Women associated with weaponry/ fighting (chariots)
- Woman associated with fire making
- Woman associated with ritual/ symbolic activity
- Woman associated with tool making/ use
- Woman associated with a boat
- Women associated with farming

17.5 Women and men represented together

- …hunting
- …farming
- …crafting
- …butchering
- …grinding grain
- ….collecting grain
- ….cooking
- …harvesting
- …making salt
- …mining

Appendix 18: Passive engagements at the case studies

Mobile phones

The usage of mobile phones represents one of the metrics for passive behaviour. If an individual used their phone in the gallery for something other than photographing a display this was recorded, as well as how often they were on their phone. Yet, this measurement still does not definitively represent a lack of engagement as the individual could be googling an object on display, texting a friend to come and join them, posting on social media about their experience in the museum or merely responding to a message/ answering a call they just received. Just because an individual is using their phone does not necessarily mean they are distracted from the displays or not engaged, as they could be expressing their engagement in a different unrecordable way.

'Non-case' stops

Another metric that can be used to record passive behaviour, is the number of 'non-case' stops an individual makes. Yet this measurement is just as problematic as recording mobile phone usage as an individual may be stopping to judge which display to visit next or they could be looking at a map of the museum or merely searching for something in their bag.

Sitting down

Sitting down on the furniture in the room could also be considered a passive action if a visitor is sitting down because they have reached saturation point and need a break. Yet, many visitors were observed tactically sitting down in view of certain displays to continue their engagements in comfort. One individual at WP was even observed sitting on one of the benches drawing one of the objects explicitly engaging with the display.

The passive engagements recorded although not considered a truly objective measure of the lack of engagements were analysed and summarised in table Appendix 7.

Case Study	Frequency of visitors sitting down	Frequency of visitors using their phones	Frequency of non-case stops[34]	Frequency of passive behaviours
BM	0%	4%	40%	40%
SVC	10%	10%	76%	76%
NLM	N/A	0%	22%	22%
TQ	N/A	0%	44%	44%
WP	14%	22%	40%	46%
GNM	N/A	2%	50%	50%

Table A.9. Summary of the frequency of passive behaviours observed in the 300 tracking surveys.

Initially it appears that passive behaviours are quite pervasive based on the frequency of such behaviours presented in table A.9. However, as discussed in section 6.3.7, none of these behaviours can be viewed at face value as exclusively 'passive'. For example, at SVC, which has the highest frequency of passive behaviours represented, the majority of these behaviours are composed of 'non-case' stops. In this case it was common for visitors to pause after processing through the panoramic 360° video after they enter the main exhibition space to scan the area and look for where they want to start their visit. This action indicates an interest in engaging with displays, a nuance not captured by the calculations of 'non-case' stop frequencies. Whilst, in contrast the majority of 'non-case' stops witnessed at the BM were completely unrelated to the displays and usually involved stopping to chat or adjust something on their person. Not all the case studies had seating alongside the displays and at SVC and WP where seats are present there are a small number of visitors taking advantage of this. However, as previously highlighted a lot of the visitors

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[34] Frequency of visitors making at least one 'non-case' stop.

utilising the seating were still engaging with the displays. For example, it was common for visitors to sit down on the benches at SVC to watch the videos in front of them.

Furthermore, individuals are capable of expressing a combination of behaviours that can be interpreted as active and passive during the duration of their visit. For example, there are numerous cases of individuals pointing and touching displays as well as standing in the corner talking to their friends and sitting down using their phone. It was very rare to monitor a visitor that purely looked at the displays and did not stop to talk with a friend or check their phone. Visitors are not visiting in a vacuum isolated from other behaviours and interactions. Therefore, just because these passive behaviours are expressed by an individual does not necessarily mean they are disengaged or distracted. To understand how these behaviours appear in combination and isolation the relative frequencies of the individual behaviours were calculated and are summarised in table A.10.

Case Study	Frequency of visitors only expressing active behaviours	Frequency of visitors only expressing passive behaviours	Frequency of visitors expressing a combination of active and passive behaviours
BM	8%	24%	16%
SVC	10%	46%	30%
NLM	24%	16%	6%
TQ	14%	44%	2%
WP	22%	20%	26%
GNM	20%	32%	18%

Table A.10. Summary of passive and active engagements expressed in isolation and together from the 300 tracking surveys.

From table A.10 a different picture begins to emerge, when accounting for active and passive behaviours together the frequency of these behaviours expressed in isolation

is lower. The frequency of passive behaviours is still quite high due to the prevalence of 'non-case' stops across all the case studies. Overall this table clearly demonstrates the large proportion of visitors that express both passive and active engagements in combination, highlighting the difficulties involved in differentiating passive from active engagements.

Appendix 19: Completed curator questionnaires

19.1 The British Museum

Durham University

Site: BM   Date: 23.1.18

Curator Questionnaire

Please answer or circle as appropriate.

1) Demographic Information		
Sex: (Male) Female	**Age:** 16-20 21-30 (31-40) 41-50 51-60 60 +	
Nationality: British.		
Curator of: Early Europe		

2) How many times have you visited a museum in the last year?					
Don't know	Never	Once	2-5 times	6-10 times	(10+ times)

3) What do you think visitors already know about and associate with prehistory before they view the prehistory displays? *(You can name dates, sites, individuals, periods, ideas, objects etc..)*

Opinion (anecdotal only...) .

— Cave 'men' (& women) and dinosaurs (in same cases)

— Most will have relatively little idea about strict dates but some may associate the Romans with the end of prehistory.

— Many will have heard of Stonehenge — & may associate the monument with prehistory — but few will know more about its dating/periods. A much smaller number will know Amesbury Archer/social (or Must Farm.

— A small no. will know about various technological changes: the introduction of bronze, iron & ~~writing~~ writing. but few will know very chronological ideas associated.

1

935

Durham
University   Site: BM   Date:

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4) What is the overall narrative of the prehistory gallery that is conveyed to the public?

Two part theme : one on "burial" (ceremonial vessels, grave goods & the Barnack grave) other on "special deposits": hoards, feasting debris & objects used in consumption.   (of metalwork).

The narrative is also broadly chronological — but this is not ~~skills~~ explicit.

There is scope to improve the clarity & impact of the narrative

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5)	
What do you like _most_ about the gallery?	**What do you like _least_ about the gallery?**
The objects: their quality & potential to tell compelling stories.	Clarity of narrative & themes.

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8) What would you like to improve if you could?

Clarity & insightfulness of narrative(s) & themes.

2

Durham University

Site: BM   Date:

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9) What would you like to find out from my research? (Please list any suggested questions or areas you think I should cover/you would like to know more about or potential outcomes that would be useful for you, etc...)

What the public knows about prehistory — how they move through the space / dwell. # What the public would _like_ to know about prehistory.

Thank you for taking the time to fill in this form.

Thanks Fliss. :)

3

Durham University

Site: BM

Date: 9/3/18.

Curator Questionnaire

Please answer or circle as appropriate.

1) Demographic Information							
Sex: Male (Female)	**Age:** 16-20	21-30	(31-40)	41-50	51-60	60 +	

Nationality: BRITISH

Curator of: BRITISH & EUROPEAN IRON AGE COLLECTIONS

2) How many times have you visited a museum in the last year?					
Don't know	Never	Once	2-5 times	(6-10 times)	10+ times

3) What do you think visitors already know about and associate with prehistory before they view the prehistory displays? *(You can name dates, sites, individuals, periods, ideas, objects etc..)*

I think people have very varied levels of knowledge and frames of reference, especially given that the majority of visitors to the BM's permanent galleries are international. We also get many very well-read visitors! My general sense is that people have heard of some key sites, themes and names (eg Stonehenge, Boudica, Bronze Age) but often have little clear idea of how things sit together chronologically, or what day-to-day life was actually like for people in the past. They often have quite a negative stereotype - eg. people were short, poorly educated, died very young, technologically unsophisticated/warlike, or struggling farmers. Or, at the other extreme they have more of a 'noble-savage' 'at one with nature' idea about prehistory. I think that the word 'prehistory' also suggests more ancient themes to many ("cave people" & dinosaurs for example, rather than eg. 'The Celts.')

1

Durham
University

Site: BM   Date:

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4) What is the overall narrative of the prehistory gallery that is conveyed to the public?

I don't think the gallery is designed with a strong linear narrative. We find that people tend to dip in and out of permanent displays, rather than following them through from start to finish (as they are more inclined to do with paid-for shows). Themes that are emphasised are regionality, connections within & beyond Britain/France, trade & exchange, art, making, feasting, status & death/burial.

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5) (done for G50-1A).

What do you like _most_ about the gallery?	**What do you like _least_ about the gallery?**
- The range & quality of objects on display	- Feels dated.
- The sense visitors have that they are exploring & discovering, rather than just following along.	- No clear 'way in' for visitors unfamiliar with the material
- The cases on craft & 'making a living'.	- Questionable colour scheme.
- Good bits for experts too eg the sword/brooch chronology case is probably the only place in the world people can see that level of academic detail on that particular subject clearly displayed!	- Many labels quite dry/dense in tone, or assume existing knowledge.
	- Quite eclectic, eg one case does N. Britain, Ireland, & then 'feasting'(!)

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8) What would you like to improve if you could?

I think the lack of a 'way in' is most tricky/problematic as it stands. Short of a full re-furb, I think that 'gateway' objects & clearer 'signposting' in the interpretation would help. Perhaps also better supporting materials eg. 'eyeopener' tour (as we have for other galleries), or kids/family trails. The new intro section on the audio guide should help too!

2

Durham
University   Site: BM   Date:

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9) What would you like to find out from my research? (Please list any suggested questions or areas you think I should cover/you would like to know more about or potential outcomes that would be useful for you, etc...)

- What do people think about prehistory??
- What do people want to see in prehistory displays?
- Which new/other museum galleries/approaches are most successful & why?

Thank you for taking the time to fill in this form.

19.2 Stonehenge Visitor Centre

Durham
University

Site: SVC   Date: 30.01.18

Curator Questionnaire

Please answer or circle as appropriate.

1) Demographic Information							
Sex:		**Age:**					
Male	**Female**	16-20	21-30	31-40	41-50	**51-60**	60 +
Nationality: English							
Curator of: Archaeological collections							

2) How many times have you visited a museum in the last year?					
Don't know	Never	Once	2-5 times	**6-10 times**	10+ times

3) What do you think visitors already know about and associate with prehistory before they view the prehistory displays? (*You can name **dates**, **sites**, **individuals**, **periods**, **ideas**, **objects** etc..*)

I think that our audience is a mixture. There are those who are well informed and interested in archaeology and the past. Others are likely to have little understanding of prehistory but are interested to know more. There are a large number of overseas visitors who may not speak English and may have little knowledge of prehistory in Europe, although there will be some who do have a good knowlege.

1

Durham University

Site: SVC   Date: 30.01.18

4) What is the overall narrative of the prehistory gallery that is conveyed to the public?
To explain what Stonehenge is, why it is there and what it meant to the people who built it, lived around it, or visited it in prehistory.

5)	
What do you like _most_ about the gallery?	What do you like _least_ about the gallery?
The timeline and the surround sound film – particularly the snowy bit. I know these are not in the gallery but the huts are good as well and the replica objects within them.	The colour – it feels bland. The way the some objects are arranged, it feels a bit dated. The video of MPP and co talking. I also think that we should add more overseas sites to the timeline. We should be putting Stonehenge into a world context because so many visitors are from further away than Britain and Europe. And it is a World Heritage Site.

8) What would you like to improve if you could?
Add to the timeline on the wall to include more global sites . Re-think some of the objects and how they are displayed in the cases. Try to use a bit more colour.

942

Durham
University

Site: SVC   Date: 30.01.18

9) What would you like to find out from my research? (Please list any suggested questions or areas you think I should cover/you would like to know more about or potential outcomes that would be useful for you, etc...)

Greater understanding of what works for visitors in the exhibition spaces and what doesn't.

Does the lack of language options deter visitors.

Does the visitor leave with any understanding of prehistory in the UK, and Stonehenge.

Thank you for taking the time to fill in this form.

3

19.3 North Lincolnshire Museum

Durham University

Site: NLM

Date: 12-3-18

Curator Questionnaire

Please answer or circle as appropriate.

1) Demographic Information

Sex:	Age:
Male (Female)	16-20 21-30 31-40 (41-50) 51-60 60 +

Nationality: BRITISH

Curator of: ARCHAEOLOGY

2) How many times have you visited a museum in the last year?

Don't know	Never	Once	2-5 times	6-10 times	(10+ times)

3) What do you think visitors already know about and associate with prehistory before they view the prehistory displays? *(You can name dates, sites, individuals, periods, ideas, objects etc..)*

The 'Celts', sites like Stonehenge & Skara Brae, stone age people living in huts.
I think some people have a great deal of knowledge picked up from tv + museums etc. But there are a lot of people who have a basic or minimal knowledge, derived mainly from school. Other people have said to me things like 'the Romans came before the Celts', so there is perhaps also a lack of knowledge around basic chronology. But lots of people know about the big sites & burials — Stonehenge & environs, Amesbury Archer. etc.
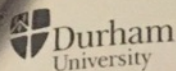
Durham University   Site: NLM   Date:

4) What is the overall narrative of the prehistory gallery that is conveyed to the public?

our gallery gives a general overview of North Lincolnshire from the Palaeolithic onwards. The cases highlight the type of objects found locally and some key sites are presented.

5)

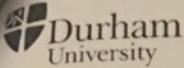| What do you like *most* about the gallery?	What do you like *least* about the gallery?
I like the colour scheme that's designed to subconsciously show a change to a different period. I like the panel layouts.	The activity table, it's too high.

8) What would you like to improve if you could?

If we had the opportunity to start from scratch, I'd want to look at creating more space for the Neolithic & Bronze Age.
Also – the lighting is terrible in some places!

2

Durham University

Site: NLM   Date:

9) What would you like to find out from my research? (Please list any suggested questions or areas you think I should cover/you would like to know more about or potential outcomes that would be useful for you, etc...)

I'd be interested to know what visitors understand about chronology.

Thank you for taking the time to fill in this form.

19.4 Weston Park Museum

Site: WP   Date:

Curator Questionnaire

Please answer or circle as appropriate.

1) Demographic Information						
Sex:		**Age:**				
Male Female		16-20 21-30 31-40 41-50 51-60 60 +				
Nationality: British						
Curator of: Archaeology						

2) How many times have you visited a museum in the last year?					
Don't know	Never	Once	2-5 times	6-10 times	10+ times

3) What do you think visitors already know about and associate with prehistory before they view the prehistory displays? *(You can name dates, sites, individuals, periods, ideas, objects etc..)*
Cavemen
Dinosaurs
Stone Age
Stonehenge and other stone monuments
Bronze Age
Pyramids
Stone tools
Huts
Hunter-gatherers
Mammoths

1

947

Durham University

Site: WP   Date:

4) What is the overall narrative of the prehistory gallery that is conveyed to the public?
The gallery is arranged chronologically starting with Palaeolithic and continuing to 1800s. We have attempted to convey that there are gradual changes to lifestyle and community across time while using the wall panels as 'anchoring points' so the visitor knows what time period the objects relate to. The labels mention period name and a date range for each object/group of objects. The themes included rely on the objects we have in the collection, rather than being the most significant for the period.

5)	
What do you like _most_ about the gallery?	**What do you like _least_ about the gallery?**
Quantity of objects i.e. most themes or object type have more than one example on display. Chronological layout. Clear, easy to read text. Much much better than our previous prehistory displays!	Palaeolithic and Mesolithic crammed into 1 small case – partly because the other time periods have more significant and physically larger objects in our collection. Space constraints mean limited themes are covered and in a fairly broad brush approach

8) What would you like to improve if you could?
More use of images – time pressures meant this aspect largely fell by the wayside during development. Images can also be displayed outside the cases. However, sourcing them (especially for prehistory displays) can be difficult and expensive.

2

Durham
University

Site: WP   Date:

9) What would you like to find out from my research? (Please list any suggested questions or areas you think I should cover/you would like to know more about or potential outcomes that would be useful for you, etc...)

How well do the public understand the concept of prehistory? Are we correct or incorrect in

assuming they don't know much?

Do prehistory displays hold people's attention, more or less than other time periods?

What do they want to know about it?

Do they have any interest or preference re AD/BC or CE/BCE usage?

Thank you for taking the time to fill in this form.

3

19.5 The Great North Museum

Durham University

Site: GNM   Date:

Curator Questionnaire

Please answer or circle as appropriate.

1) Demographic Information		
Sex: (Male) Female	**Age:** 16-20 21-30 31-40 41-50 (51-60) 60 +	
Nationality: BRITISH		
Curator of: KEEPER OF ARCHAEOLOGY		

2) How many times have you visited a museum in the last year?					
Don't know	Never	Once	2-5 times	6-10 times	(10+ times)

3) What do you think visitors already know about and associate with prehistory before they view the prehistory displays? (*You can name **dates, sites, individuals, periods, ideas, objects** etc..*)

This really depends on the visitor and there background. My assumption is that most visitors know very little. They might not even be aware that prehistory refers to a time period before writing systems were developed. I suspect that most visitors are aware of Stonehenge and might have some notions of pre-Roman Iron Age Britain but beyond this I am not sure about mot visitors' knowledge base. The fact that prehistory is only a recent introduction to the English National Curriculum means that there is a large section of the museum audience who will not have studied prehistory at all and their knowledge is probably based on a limited number of popular misconceptions (knuckle dragging cave men, etc.) and, with some luck, perhaps a small amount of insight into Britain just before the Roman invasion. Some younger visitors will now have studied prehistory at primary school and will have a deeper understanding of prehistory. Of course there are also a number of well-informed visitors who have read up on prehistory or watched television documentaries, but I strongly believe these are in the minority.

1

Durham University

Site: GNM   Date:

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4) What is the overall narrative of the prehistory gallery that is conveyed to the public?

The gallery traces the development of society from the Ice Age through to the Iron Age and the period immediately prior to the arrival of the Romans. It illustrates the changes in lifestyle from hunter-gatherer to settled farming through material culture. It also alludes to beliefs through looking at burial practices and rock art.

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5)

What do you like _most_ about the gallery?	What do you like _least_ about the gallery?
The collections, particularly of Bronze Age material, are amazing. I also like the film that illustrates sea level changes from the end of the last Ice Age to the present.	Where should I start? I don't think we situate the objects in time very well. The timeline in the gallery is next to useless. I don't think the gallery gives visitors a really strong sense of narrative. The cases are unattractive (the opaque backboards don't work) and the lighting could be better. Some cases are too crowded, others lack interest. I hate the wall-mounted 'microwave' case which contains the Collette hoard.

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8) What would you like to improve if you could?

- More interactivity.
- More thoughtful case layouts. We could do so much more with the Mesolithic case.
- Up-to-date gallery interpretation (Howick is no longer regarded as the oldest house in the country).
- Improved rock art displays (the rock art case is awful).
- An aurochs skull on display (we have a great one in the store!).
- More of the background stories about how the objects have come into the museum. We

2

Durham
University
Site: GNM   Date:

could highlight the work of the Portable Antiquities Scheme, for example, or tell some

the background stories about pioneer collectors and researchers.

9) What would you like to find out from my research? (Please list any suggested questions or areas you think I should cover/you would like to know more about or potential outcomes that would be useful for you, etc…)

I am curious to learn more about visitor responses to the gallery. At the moment I am really

going on anecdotal evidence and do not have a systemic visitor survey to draw on. I am also

keen to find out which parts of the gallery draw visitors in and which parts they do not

respond to. It will be great to see what lessons we can learn from other museums – what they

do well and what is not so successful.

Thank you for taking the time to fill in this form.

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