EXHIBITING ANCIENT GREEK ARCHITECTURAL SCULPTURE: A COMPARISON OF THE

HERITAGESCAPE AND VISITOR RESPONSES IN TEN EUROPEAN COLLECTIONS

by

LAURA JANE CAROLINE SNOOK

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ABSTRACT

This thesis examines the exhibitions of Greek architectural sculpture in ten European collections. The exhibitions used as case studies display both original sculptures and plaster copies. These displays can be found in the Acropolis Museum, Athens; the British Museum, London; the Musée du Louvre, Paris; the Archaeological Museum of Olympia, Olympia; Delphi Archaeological Museum, Delphi; the Museum of Classical Archaeology, Cambridge; the Ashmolean Museum of Art and Archaeology, Oxford; the Kongelige Afstøbningssamling, Copenhagen; and the Skulpturhalle, Basel.

These exhibitions are assessed using the heritagescape methodology, considering the boundaries, visibility and cohesion within the displays. This assessment is then compared with the results of a survey of visitors to the same exhibitions, asking for their responses to interpretive material within the exhibitions, specifically, tours, models, pictures, information labels and videos.

It argues that while all archaeological or history museums are places of the past, the degree to which each creates a sense of the past for its visitors, rather than relying on the inherent sense of the past present in the artefacts displayed or supplied by visitors themselves, will vary according to a number of factors, including the target audience and the aims and objectives of the different institutions.

DEDICATION

To my darling Jack

τῳ παντι ἐρῳ ἐμου εἰς παντα τον αἰωνα

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I would like to thank my supervisor John Carman for his guidance, direction and encouragement throughout, and for his patience in light of the endless distractions which have extended this project far beyond my initial intentions.

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CHAPTER 1 INTRODUCTION

There is huge disparity in the way museums choose to display ancient architectural sculpture; some focus on its aesthetic qualities, others its function, and others still treat it as an archaeological artefact. This difference in display strategy in turn generates a difference in the way these pieces are seen and experienced by visitors to the galleries. This study aims to consider these various methods of presentation and to evaluate the responses they evoke in those who view them.

It has been suggested that 'the way a picture is hung or placed – its frame or support, its position relative to the viewer, …the light on it, …and the other objects it is placed with and so compared to – all of these affect how we look and what we see'.[1] This thesis takes one set of objects, namely ancient Greek architectural sculpture, and attempts to measure the effects of the different methods of display.

This thesis explores the extent to which museums use Greek architectural sculpture as a medium through which to present the past, particularly the past in which these pieces were created, to a modern audience. It considers the different ways in which this might be attempted by galleries and investigates the success of these various endeavours through a survey of visitor responses. While it is acknowledged that museums and galleries in general are required neither to educate,

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[1] Alpers 1991: 31.

nor to present any ideas about the past, nor to exhibit these sculptures as ancient artefacts, these are exactly the areas in which this thesis is focused.[2]

Aims and Objectives

This thesis aims to investigate the extent to which exhibitions of architectural sculpture are tailored to present different messages to different target audiences. It does this by considering ten museums representing, at the one extreme, small university collections and, at the other, large international institutions. Typical visitors to these collections, therefore, range from the scholar familiar with the pieces displayed to the uninformed tourist with no prior knowledge or experience of the exhibits. From here, this thesis then aims to assess the effect of these differences in presentation intention on those different types of visitors.

The current study draws on aspects of museology, space syntax, tourism studies and exhibition analysis. It aims to demonstrate the suitability of the heritagescape methodology to the assessment of traditional museum settings as well as the open-air variety for which it was intended.[3] In doing so this study aims to further develop this methodology by affirming Garden's argument that the heritagescape provides a means by which heritage sites in general might be compared, regardless of their apparently extreme differences in composition, target audience or exhibition strategy. This study also hopes to contribute to the field of exhibition assessment by

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[2] For consideration of architectural sculpture as archaeology see Siapkas & Sjögren 2013; Ackerman & Carpenter 1963. For discussion of the museum as an educational institution, see the Education section of Chapter 2: Literature Review.

[3] Garden 2006; 2009. For further discussion, see Chapter 3: Methodology.

introducing a means of visual representation of the outcome of the analysis of exhibitions using the heritagescape.[4] This again reinforces the idea of the comparability of different sites as it enables the assessor to move beyond the initial impression of the apparent differences or similarities in a site to appreciate a simplified representation of the elements creating that overall look or feel.

Furthermore, this investigation aims to build on previous work into exhibition assessment by comparing the results of the analysis of the displays with the responses gathered from visitors.[5] In this way the current thesis breaks away from pre-existing studies in its comparative nature, combining elements of both visitor surveys and exhibition assessment.

It aims to present the idea of the place of the past, that is, the suggestion that part of the function of heritage sites, if they can be described as having such a characteristic, is to act as a place where the visitor connects with the past. This thesis argues that such places are distinct from past places, such as palaces or battlefields, and that all exhibitions of ancient objects are places of the past.[6] It suggests that the strength of the sense to which that place-of-the-pastness is highlighted will vary according to the intentions of curators and exhibition designers, but that in using these objects, the creation of a place of the past is unavoidable.

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[4] For further discussion of this visual representation see Chapter 3: Methodology.

[5] For discussion of this previous work, see the Exhibition Analysis section in Chapter 2: Literature Review.

[6] For further discussion of the concept of the place of the past see Chapter 3: Methodology, Chapter 5: Analysing Heritagescapes and Chapter 7: Comparison of Institutions.

This study does not seek to pass judgment on the displays considered. It does not weigh in on the debates on the questions of ownership or restitution of the objects depicted. Similarly it does not consider the displays of plaster copies to be in any way lesser than, but simply different to exhibitions of the original pieces. In its identification of different practices it does not look to suggest that, for example, artistic displays are good and archaeological displays are bad, rather than these schemes reflect different intentions on the part of the exhibition designers. In the same way, in reporting the results of the visitor survey, this study aims to present visitor perceptions of the displays. From here it is possible to deduce whether the intentions of the museums were realised in terms of visitor responses. It may be possible to suggest methods by which these two might be more closely reconciled but it is not the role of this thesis to suggest that the museums involved necessarily should seek to reconcile them.

Having outlined the aims and objectives of this investigation, the discussion here moves on to consider the details of the case studies, defining which sculptures, in which exhibitions, will form the basis of this survey.

Sculptures

This investigation is based on exhibitions of architectural sculpture which is often considered in numerous ways. It is, at the same time, a work of art; an archaeological artefact; an illustration of historical and mythological events in the classical world; an architectural member; not to mention

a potential source of information on ancient technology,[7] religion,[8] economy,[9] social structure,[10] trade[11] and cultural relations amongst other things.[12]

The sculptures used for this investigation come from seven buildings dating from the archaic and classical periods of Greek history. These include the carvings from three of the treasuries from the Sanctuary of Apollo at Delphi (the Sikyonian Treasury, c.550BC; the Siphnian Treasury, 530-525BC; and the Athenian Treasury, c. 500-470BC) and the sculptures from four temples (the Temple of Aphaia at Aegina, c.500BC; the Temple of Zeus at Olympia, c.470BC; the Parthenon, 447-432BC; and the Temple of Apollo at Bassai, c.410BC).

These sculptures have been selected for a number of reasons. To begin with, these buildings are some of the most well-known and well-studied of the archaic and classical periods. It helps, of course, that the sanctuaries at Delphi and Olympia have become major tourist attractions, once again drawing in visitors from across the known world, as they previously did in antiquity. The Parthenon has risen to fame, thanks, in part, to its status as a national emblem of modern-day

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[7] See, for example, Brinkmann 2015; Burnett Grossman 2003; Coulton 1977; Harrison 1988; Jenkins 2006; Palagia 2008; Spivey 1996; Stewart 1978; Stillwell 1969; Wünsche 2007; Younger & Rehak 2009.

[8] See, for example, Barringer 2008; Carpenter 1991; Castriota 1992; Connelly 1996; De La Coste-Messelière 1957; Jenkins 2006; King 2006; Kranz 1978; Lagerlöf 2000; Neils 2001; Palagia 2008; Pollitt 1999; Ridgway 1999; Shaya 2005; Spivey 1996; Stillwell 1969; Wünsche 2007; Younger & Rehak 2009.

[9] See, for example, Dinsmoor 1913; Kallet-Marx 1989.

[10] See, for example, Castriota 1992; De La Coste-Messelière 1957.

[11] See, for example, Boardman 1994; De La Coste-Messelière 1957; Howard 1983; Marvin 2008; Root 1985.

[12] See, for example, Boardman 1994; De La Coste-Messelière 1957; Howard 1983; Lawrence 1951; Marvin 2008; Root 1985; Shaya 2005; Spivey 1996; Stewart 2008. For ancient artworks used as sources more generally, see, for example, Biers 1992.

Greece by enabling the connection between the modern nation and the city states which saw the origins of what would later become democracy.[13] The smaller constructions of the Temple of Aphaia at Aegina and the Temple of Apollo at Bassai represent local rather than Pan-Hellenic sanctuaries, set up by and for their local communities in the archaic and classical periods. However, the fine state of preservation of both the temple structures and their architectural decoration attracted the attention of German and British teams of archaeologists in the nineteenth century and put both temples on the archaeological map.

Thus, the majority of discussions of Greek art will feature pieces from these buildings somewhere in their illustrations of architectural sculpture.[14] The sculptures of the Parthenon and of the Siphnian Treasury are particularly useful to students of ancient art and archaeology as they provide fixed points upon which a relative chronology can be built. The accounts for the construction of the Parthenon, carved on stelai and erected on the Athenian Acropolis, give dates of 447-442BC for the metopes, 442-437BC for the Ionic frieze and 437-432BC for the pedimental figures.[15] Similarly, Pausanias and Herodotos both write that the Siphnian Treasury at Delphi was built using the profits from the discovery of silver on the island.[16] As prosperity on Siphnos came to an abrupt end in 525BC, the Treasury must have been completed by this point.[17]

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[13] Yalouri 2001.

[14] See, for instance, Jenkins 2006; Richter 1959; Ridgway 1999; Spivey 1996; Woodford 1986.

[15] See, for instance, Dinsmoor 1913; Kallet-Marx 1989.

[16] Pausanias, *Description of Greece*, 10.11.2; Herodotos, *The Histories*, 3.57.

[17] Herodotos claims the Samian assault of Siphnos fell between the discovery of silver and the flooding of the mines detailed in Pausanias. Egyptian sources confirm this assault to have taken place in 525BC.

These sculptures have also been chosen in part due to their reasonable state of preservation. Although there is a great deal of variety in the state of repair of these figures, for instance, some of the sculptures of the Parthenon remain almost pristine with only their colour having been eroded over the centuries, while others survive only in drawings made prior to the explosion of 1687 which left the temple in its current ruinous state, they are generally in good condition when compared with other architectural sculpture of the same period. Excepting the Temple of Artemis at Ephesos, these are also some of the most richly decorated structures of ancient Greece. With ninety-two carved metopes and an Ionic frieze that circled the entire cella, the Parthenon was lavishly and excessively ornamented in comparison with other buildings of the time. Similarly, the twenty-four metopes of the Athenian Treasury at Delphi were used to make the building stand out against that of the Siphnians with its Ionic frieze, sculpted pediment and caryatids. The figures of the Temple of Aphaia, the smaller, local cult, were revolutionary for their time, being the first pediments to be carved wholly in the round. Even the Ionic frieze from the Temple of Apollo at Bassai is notable for its running around the inside of the cella of this temple, which, from the outside, is ostensibly Doric in order.

Finally, partly as a result of the reasons previously discussed, these are among the most copied pieces of architectural sculpture from this period of Greek history. Considering only the Parthenon sculptures, replicas dating from the nineteenth century onwards can be found in around fifty collections across the globe.[18] Overall, these sculptures are represented in over seventy collections and each of the sets of sculptures named above is exemplified in at least four of the exhibitions

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[18] See the databases of the International Association for the Conservation and Promotion of Plaster Cast Collections [www].

discussed here. This enables a comparison of the display of what is essentially the same sculpture in a variety of settings; it allows the consideration of audience reactions to different display techniques, whilst maintaining a controlled variable in the form of the sculptures exhibited.

It is not the intention of the current study to discuss the issue of copies and authenticity at length. For the purposes of this investigation, Jack Meiland's argument, that two objects with the same aesthetic value, that is, two objects which are visually indistinguishable, are equally authentic, is adopted in reference to the inclusion of plaster casts.[19] This is not to suggest that the average museum visitor is unable to spot the difference between an ancient marble and a modern replica, but rather that this is not a significant factor in the way they interpret the exhibition, as will be discussed further in the consideration of the heritagescape analysis and the results of the visitor survey.

Thus, having established that, for the purposes of this study, the same sculptures are displayed in a number of museums, the discussion will here move on to consider how the museums chosen for specific scrutiny approach the display of these sculptures in different ways and to different ends. This begins with a review of the reasons behind the selection of these particular institutions.

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[19] Meiland 1983.

Museums

Greek sculpture has survived in such quantities as to be displayed in museums across the world; museums of different types and sizes, with different target audiences and different exhibition aims and objectives. These range from the highly specialised collections of educational establishments to the large universal museums attracting international audiences. The museums included in this study vary greatly in terms of size and scope. This means that the aims of the exhibitions differ significantly, so even though these are all displays of the same pieces of sculpture, each exhibition is unique. The institutions chosen range from the on-site archaeological museums (Delphi Archaeological Museum, Delphi; Archaeological Museum of Olympia, Olympia), or university research collections (Museum of Classical Archaeology, Cambridge), to the large, international 'universal survey museums' (Musée du Louvre, Paris); some have been newly installed during the course of this study (Ashmolean Museum Cast Gallery, Oxford; New Acropolis Museum, Athens), while others preserve older exhibitions (British Museum, London); some aim to enhance the contextual setting of the sculptures (Skulpturhalle, Basel) while others focus more on their aesthetic qualities (Kongelige Afstøbningssamling, Copenhagen; Glyptothek, Munich). It should also be noted that there is much overlap between these 'categories, for example, the cast gallery of the Ashmolean Museum is a recently-installed, university-governed collection, while the British Museum and Musée du Louvre are older exhibitions in 'universal survey museums'.

These institutions have been selected for the following reasons: the museums in Athens, Munich, Olympia, Delphi, London and Paris are included as, aside from some minor parts in other collections, such as the heads from one of the Parthenon metopes in the Nationalmuseet in Copenhagen, they display the majority of the original sculptures selected for investigation. Delphi

Archaeological Museum houses the sculptures from the Treasuries of the Sikyonians, Siphnians and Athenians. The Archaeological Museum of Olympia displays the pediments of the Temple of Zeus along with around half of the fragments from the metopes of the same temple, the remainder of these fragments being exhibited in the Musée du Louvre. The Aeginetan pediments were acquired on behalf of Prince Ludwig (later Ludwig I) of Bavaria and are therefore presented in the Glyptothek in Munich. The sculptures of the Temple of Apollo Epikourios at Bassai can be seen in the British Museum, which purchased them on behalf of the nation in 1815. The Parthenon sculptures, perhaps the most famous of those considered here, are displayed in around ten museums across the globe. Just over half of these are in the British Museum, which bought them from Lord Elgin in 1816; three pieces reside in the Musée du Louvre and the majority of the remaining pieces take pride of place in the Acropolis Museum in Athens.

The remaining exhibitions are chosen from over seventy collections world-wide which display copies, mostly in the form of plaster reproductions, of the sculptures under consideration. The Ashmolean Museum Cast Gallery and the Museum of Classical Archaeology form two of Britain's largest and most important cast collections, the other being the Cast Courts at the Victoria and Albert Museum in London.[20] However, since these do not feature reproductions of the selected sculptures, they have not been included in this study. The Ashmolean Museum Cast Gallery is part of the museum of Art and Archaeology. Although initially intended as a research collection for students with public access as a secondary concern, the Ashmolean Museum Cast Gallery has

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[20] The Cast Courts of the V&A focus on post-classical European sculpture from the 4th-19th centuries.

undergone recent redevelopment to see it become an integrated part of the museum proper.[21] In Cambridge, the Museum of Classical Archaeology very much retains its founding ethos as a collection for the instruction of students in the Classics Faculty in Greek Art. Having said this, the gallery is open to public viewing and is seeing growing numbers of visitors from outside the Faculty as a result of recent publicity campaigns and events such as Museums Week and its participation in the annual 'Museums at Night' festival.

Of the seventy museums found to exhibit the selected sculptures, the Kongelige Afstøbningssamling is the largest collection. This particular collection also demonstrates different intentions to the others in that it is governed by the Danish National Gallery and therefore displays the statues for their artistic merit as contributions to the history of art, rather than specifically to highlight their archaeological or architectural nature. This display has therefore been included as a case-study demonstrating the effects of a difference in exhibition intentions on the way the sculptures are exhibited and on how they are experienced by visitors.

The Skulpturhalle in Basel is Switzerland's largest cast collection and the third largest in the world, featuring over 2,200 casts.[22] Among these is the most complete collection of casts of the Parthenon sculptures, bringing together copies of original pieces in museums across the world and enabling the visitor to gain a more complete impression of the overall sculptural scheme than is available anywhere else in the world. Given the importance of this gallery as a centre for research

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[21] It should be noted that the lower floor of the gallery remains closed to public access except for guided tours taking place twice a week.

[22] Skulpturhalle Basel des Antikenmuseums [www].

on the Parthenon sculptures, it is important to consider this exhibition in the case studies of the current thesis.

While these galleries have been chosen for close examination in the form of case studies, throughout this thesis reference is also made to and examples drawn from other exhibitions in addition to the ten discussed above. This is important in illustrating the relevance of the current study beyond the confines of these specific galleries and in demonstrating that the arguments of this investigation, such as that the interpretation of the objects displayed is crucial to visitor appreciation of a given message, are applicable to galleries more broadly.

Having detailed which sculptures are to be studied in which exhibitions, from here the discussion moves on to consider the different ways in which museums in general present Greek architectural sculpture. One major division depends firstly on whether the sculptures are seen, or indeed shown, as primarily pieces of art, or as archaeological artefacts.

Susan Pearce argues that 'objects can be viewed in three ways: as artefacts, that is as physical constructions produced by the application of technology to raw material in order to provide the commodities which sustain life', - in the case of architectural sculpture, this would be to see them as evidence of the carving of stone to support a building – 'as signs and symbols, that is as messages which create social distinctions', - here, the sculptures portray the height of Greek artistic achievement – 'and as meaning, that is as physical embodiments of ideological statements and the feelings which these induce in us' – that is that the sculptures are representative of an

ancient past.[23] She also suggests that each of these attributes is generally present in all objects. While exhibitions may choose to encompass more than one of these 'interpretative stances', it is usually the case that one or other of them will dominate the rest.

Art or Archaeology?

It is generally accepted that free-standing sculpture was designed with some degree of viewing or exhibition in mind. Brunilde Ridgway notes that the 'major criterion for the choice of setting [of free-standing sculpture in antiquity] remained one of visibility'.[24] For example, the Zanes, statues of Zeus, lined the entrance to the ancient stadium in the Sanctuary of Zeus at Olympia. These statues were erected as a punishment by those found guilty of cheating in the Olympic Games and funding a statue was considered a form of public humiliation. The visibility of these sculptures was essential to the potency of this form of punishment.

However, the same is not necessarily the case for architectural sculpture. Their nature as architectural decoration meant that these pieces were often found at a great height, on areas of the buildings which prevented the appreciation of their finer details by those attempting to view them from far below. The Ionic frieze of the Parthenon, for example, was displayed at a height of over twelve metres above the temple floor and received no direct sunlight, while the Ionic frieze

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[23] Pearce 1990: 156.

[24] Ridgway 1971: 340. Consider, for example, the positioning of the Nike of Paionios at Olympia or the Naxian Sphinx at Delphi on high columns to enable them to be seen from a greater distance.

of the Temple of Apollo at Bassai surrounded the interior walls of the cella at a height of over 7m above the floor.

This presents a potential problem for exhibitors wishing to highlight the artistic element of architectural sculpture: on the one hand, unlike a photograph or a painting, a statue is conceived in three dimensions and therefore often encourages viewing from more than one position;[25] however, on the other hand, architectural sculpture was not generally designed for close inspection by viewers. Galleries must therefore choose between an exhibition style which enables the appreciation of the details of the carving, and one which is more akin to that for which the pieces were designed.[26]

Architectural sculpture is also among a small set of items, often of a large scale, which can be categorised both according to their aesthetics and their functions. Objects of this sort also include the likes of the Roman mosaics from the palace of Fishbourne or the bronze bands of the gates of the palace of Shalmaneser III in the British Museum. Considering the mosaics, they are at the same time stunning examples of the artistic skills of their creators, and are part of the very fabric of the building in which they were found. Removing the mosaics from the palace is akin to removing the carpets of a house to reveal the bare, untreated floorboards; what remains is incomplete. Similarly, in separating the bronze bands from the palace gates, the result is an assembly of pieces of wood and strips of bronze, the very essence of what makes a gate a gate is lost. Likewise,

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[25] Ashmole 1994: 127.

[26] For further discussion of the viewpoints of architectural sculpture as displayed in museums, see Snook 2009.

removing architectural sculpture from its original locations leaves behind a surface devoid of its finishings. Ridgway notes that 'the function of architectural sculpture was decorative from its very inception, but could not have existed without the underlying structural frame and should be studied only in conjunction with it'.[27]

With items of this nature it is often difficult to preserve their architectural function whilst enabling the visitor to fully appreciate their aesthetic qualities. This often requires institutions to choose between the two. Returning, as an example, to the case of Roman mosaics: at Fishbourne Palace they remain in their original positions decorating the floors of the north wing, whereas the mosaic from the Villa of Daphne near Antioch, in the collections of the Metropolitan Museum of Art in New York, has been installed on the walls of the gallery (see Figure 1-1). These two institutions demonstrate the different functions investigated in this study. The remains at Fishbourne are illustrative of a place where the visitor site has been built around the preservation of the ancient remains. In New York, however, the museum has been populated by the artefacts removed from their original locations for the purpose of preservation and presentation to the public. The display in New York permits a close-up view of the mosaic whereas in Fishbourne, the visitor is kept at a distance and, although the visitor may change their viewing position to take in different aspects of the scene, the appreciation of the intricate details afforded by the display in the Metropolitan Museum is not possible here. In Fishbourne, the architectural function of the mosaics is illustrated at the expense of their appreciation as pieces of artistic merit, whereas in New York the opposite

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[27] Ridgway 1971: 337.
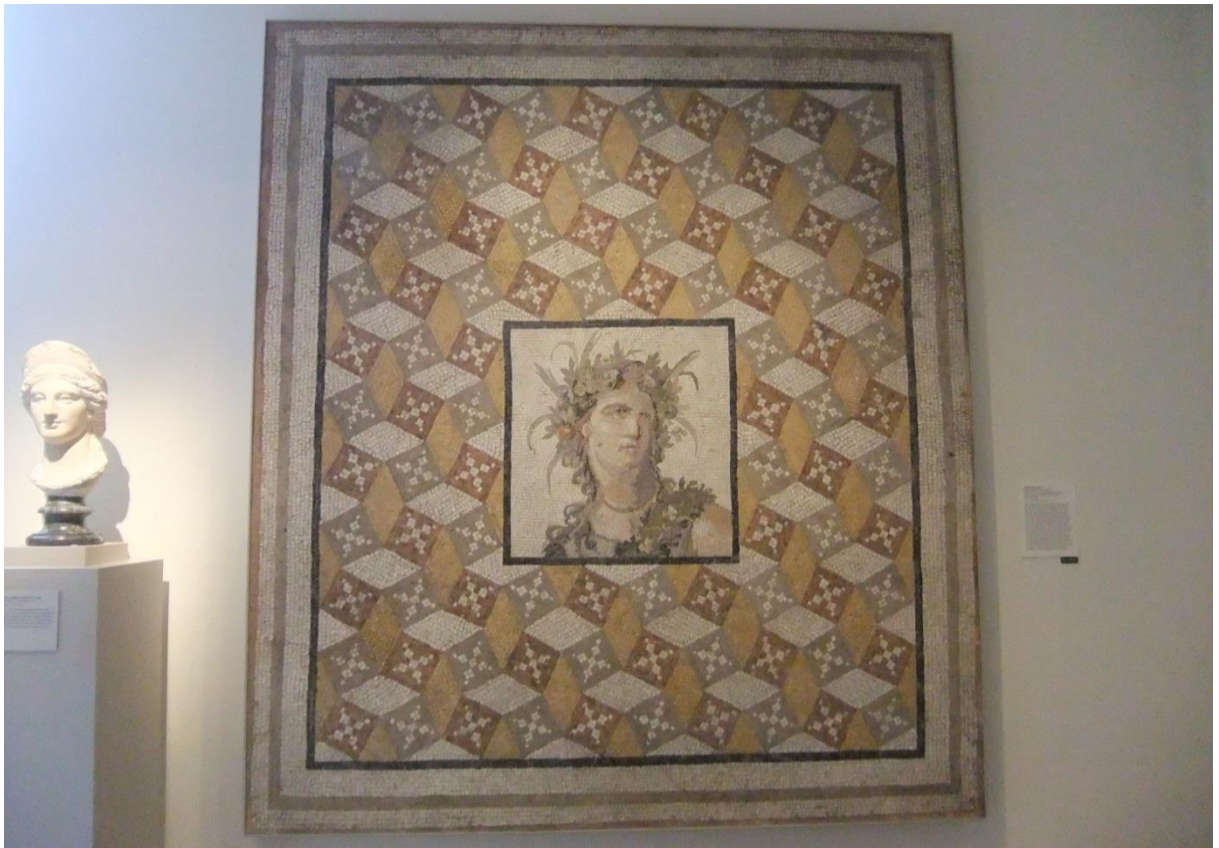
Figure 1-1: (Top) Fishbourne Roman Palace, Chichester. Image author's own (28.11.2013)
(Bottom) Metropolitan Museum of Art, New York, NY. Image author's own (04.04.2014)

is the case. It has been noted that exhibiting artefacts such as these in different ways results in a different appreciation of those objects by visitors.

The displays of sculpture in this study fall along a continuum ranging from art to archaeology. At the one end are those displays like that in the Musée du Louvre, or like the mosaics in the Metropolitan Museum of Art, which exhibit the sculptures as pieces of art and highlight their aesthetic qualities; at the other end are exhibitions like those of the Acropolis Museum, or like the mosaics at Fishbourne Palace, which aim to demonstrate the archaeological nature of the sculptures. A brief comparison of the displays of casts of the Parthenon frieze and metopes in the Edinburgh College of Art and the Abguss-Sammlung of the Freie Universität in Berlin will serve to illustrate the extremes of the art-archaeology continuum.

In Edinburgh, the casts serve as examples of classical sculpture for artists. The pieces are labelled, although not as obviously as in any of the case-study galleries. The labels give basic details about the sculptures, such as the dates of production and acquisition, but no attempt is made at interpreting the sculptures or presenting their history so as to make them more accessible to visitors.[28] This is an artistic exhibition and, as such, there is no requirement for the College of Art to present the archaeological function of the sculpture. While the gallery was designed to house the sculptures, with the width of a metope and two accompanying triglyphs and the length of the

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[28] Visits to the exhibition hall by the general public are permitted, and even encouraged, but remain infrequent.

Ionic frieze dictating the measurements used for the construction of the whole hall, their historical

background is of little importance in this context and is subordinate to their aesthetics.[29]

In Berlin, the sculptures in the Abguss-Sammlung, the teaching collection of the Archaeology

department of the Freie Universität are each labelled giving details of from where the pieces

originate, the date of their production and the subjects they depict. These pieces are shown

amongst other classical sculptures and supplemented by drawings of reconstructions and other

auxiliary material. Here the focus is very much on the sculptures as coming from a past civilisation

rather than as pieces of art in the present.

It is clear, therefore, that the objects themselves do not dictate the means of their exhibition. As

Walsh suggests, the object itself does not have meaning, rather it is the message which the

curators and exhibition designers wish to convey which controls the way the objects are used.[30]

There is even variation between those exhibitions delivering interpretations about the sculptures

and those which use the sculptures to deliver interpretations about something else.

Having thus established that museums are presented with several choices in exhibiting Greek

architectural sculpture, concerning both how to display the sculptures and what message to

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[29] Naik & Stewart 2007: 382.

[30] Walsh 1992: 37.

deliver about them, the discussion will here move on to consider the structure used in this study to consider how these messages are presented by institutions and received by visitors.

Thesis Structure

Chapter 2: Literature Review presents a review of the previous research in the areas associated with the current study. As the interdisciplinary nature of this thesis calls upon numerous areas of study, the review of the literature is divided into sections. The first section, concerning previous research on the sculptures, also presents further discussion of the issue of authenticity. The second part of this chapter outlines previous work on museums. This is again broken down to deal with texts on the nature of the museum in general and on the history of its development. This section also features a separate consideration of research into cast collections. The third part, looking at exhibition analysis contains sub-sections on the rising use of space syntax to discuss the architecture and layout of exhibitions, and a more in-depth evaluation of Garden's heritagescape methodology. The fourth section considers past work on visitor studies. Here the work is divided, into categories on market research, education and social inclusion. Finally, there is a brief overview of how the current study contributes to and further develops this body of work.

Chapter 3: Methodology presents the methodology used in this thesis. It introduces the idea of the place of the past in more depth and considers how the sense of the past created by an exhibition is measured using the heritagescape and the visitor survey. It explains the use of the heritagescape concept to assess the exhibitions in terms of their boundaries, visibility and cohesion. It explicates how these areas overlap and contribute to an overall shape which can then

be used to compare the seemingly very different display techniques utilised by the various institutions. This chapter details which elements of the exhibitions are assessed and how they are considered to contribute to either the boundaries, visibility or cohesion categories. Following a brief overview of how the heritagescape assessment is scored to create an overall result, this chapter introduces the visual presentation of the heritagescape assessment, developed especially for the current investigation, which enables both the strength and shape of the heritagescape to be depicted. The second half of Chapter 3: Methodology discusses the implementation of the visitor survey. This begins with an outline of the process used for participant recruitment where limitations of the data are acknowledged. It then gives a synopsis of the development of the questionnaire, presented here as Appendix 3: Questionnaire, including a brief reflection on the piloting of the visitor study at Birmingham Museum and Art Gallery. This section highlights issues arising from incomplete data and summarises the ways in which the data were managed to produce the analysis which forms Chapter 6: Visitor Survey Analysis. Finally, there is a summary of how these two areas of the thesis are brought together.

Chapter 4: Exhibition Assessment details the analysis of each of the exhibitions considered here. The first part of this chapter presents descriptions of the layout of each display, highlighting, in particular, those elements of the exhibitions which are pertinent to the heritagescape analysis and visitor survey, such as the presence or absence of windows and entrypoints and the information presented in auxiliary labels. The floor plans for the exhibitions discussed here can be found in Appendix 1: Museum Floor Plans. The second part comprises the actual assessment of the exhibitions according to the heritagescape criteria and categories outlined in Chapter 3: Methodology. A colour-coded table accompanies the written account of the results. The final part

of this chapter consists of the results of the heritagescape assessment for each display, presenting the visualisation of the strength and shape of the heritagescape for each.

Chapter 5: Analysing Heritagescapes considers the results of the heritagescape assessment presented in Chapter 4: Exhibition Assessment. As the heritagescape is a measure of the sense of the past created by the exhibitions, this chapter begins with the consideration of the exhibitions as places of the past, in contrast with past places and places of the present. The main body of this chapter identifies trends in the shapes of the heritagescapes produced in Chapter 4: Exhibition Assessment. In relation to the strength of the heritagescape, it is noted that the larger, international museums presented the strongest heritagescapes, contrary to what was expected. It then considers the fact that, generally, the displays of original pieces achieved higher scores than those of plaster copies, suggesting that, given that the heritagescape does not actually consider there to be a difference between replica and original sculpture, this result is actually caused by the trend noted above, and that the originals happen to be housed in those larger institutions. It then considers the balance between the three assessment categories and notes that this is very much reflective of the overall feel of the gallery. The final thoughts in this chapter suggest that the sense of the past measured through the heritagescape actually takes on two forms: an inherent sense of the past, which appears in those exhibitions with weaker heritagescapes; and the created sense of the past seen in those with stronger heritagescapes.

Chapter 6: Visitor Survey Analysis contains the analysis of the visitor survey data found in Appendix 4: Visitor Survey Results. Digital copies of the questionnaires completed by participants can be found on the CD-ROM located in the sleeve in the back cover this thesis. Files are named according

to the unique identification code outlined in Chapter 3: Methodology, and filed by museum visited. The database from which the tables in Appendix 4: Visitor Survey Results were created is also available on the CD-ROM. Chapter 6: Visitor Survey Analysis firstly considers the demographics of the visitors and identifies correlations between the types of people visiting the museums and their expectations about the displays. It then moves through the sections of the questionnaire dealing with the five different areas of assessment: tours, pictures, videos, models and information labels. In each case the overall trends are considered prior to discussion of results from individual institutions. This chapter closes with a brief overview of which method of information dissemination is deemed the most successful by visitors, noting the tours received the most positive results and that the original appearance of the sculptures and their original locations were considered to be the topics most successfully communicated across the ten museums of this study.

Chapter 7: Comparison of Institutions brings together the previous two chapters by comparing the outcomes of the heritagescape analysis with those of the visitor survey. Firstly, it discusses the implication that those galleries with the tightest geographical focus are received most favourably by visitors and revisits the idea of the place of the past in light of this evidence. It then considers the impact of the prominence of the sculptures and of the intended audience on the results of the heritagescape assessment and visitor responses. Next, this chapter evaluates the differences between those exhibitions employing a broadly chronological display strategy, such as the Museum of Classical Archaeology, and those adhering to a more thematic arrangement, as that seen in the Ashmolean Museum Cast Gallery. This section then explores the concept of an art-archaeology continuum within which these particular exhibitions operate.

Chapter 8: Conclusion presents the overall conclusions of this investigation. In doing so, it brings together the previous considerations of the heritagescape as a methodology and highlights how this has been further developed by its application in the current study. It looks at the outcome of the visitor survey and how these relate to the analysis of the exhibitions using the heritagescape. This chapter then moves on to consider the potential for further applications of this investigation.

In summary, this study assesses the effects of these different types of museum and variety of display techniques on visitors to the galleries. It uses Mary-Catherine Garden's Heritagescape methodology, discussed in detail in Chapter 2: Literature Review and Chapter 3: Methodology, to analyse the exhibitions in terms of their constituent parts. This section considers aspects of the displays such as the scale of the galleries in relation to the sculptures exhibited, the position of the gallery within the museum and the sense of cohesion both within the exhibition and in the institution as a whole. These assessments represent the sense of the past apparent in the exhibition. While it has been noted that institutions are not required to create a sense of the past, the current investigation is interested to see how this sense is, or is not, created. This stems from the multi-faceted nature of ancient architectural sculpture discussed above. The other major element of this thesis is the investigation of how visitors respond to the differences in display techniques. This again considers the constituent parts of the exhibition, in this case the different media used to disseminate information. Visitors are asked about how these various media contribute to the sense of the past. Participants are asked to consider videos, written information labels, models, tours and pictures used in the presentation of the sculptures.

From here the discussion moves on to review the field of research in order to establish the foundations on which the current study is based. As outlined above, this begins with a survey of work on the architectural sculptures themselves.

CHAPTER 2 LITERATURE REVIEW

One of the strengths of this investigation is its interdisciplinary nature, which draws on areas of Classics and Archaeology, Art History, Heritage and Museum Studies, and Visitor Studies. The current chapter aims to provide a brief overview of work in these areas, exploring the pieces most pertinent to this study. The review has been divided into sections broadly corresponding with the order in which they are used throughout the text. This overview begins with a consideration of work on the sculptures themselves.

Sculpture

Previous academic research into Greek sculpture dates back as far as their rediscovery, as does their acquisition by, and exhibition in the galleries of Europe. For instance, in 1877, the Museum of Classical Archaeology purchased a cast of the *Nike* of Paionios, less than six months after the figure's discovery in the Sanctuary of Zeus at Olympia.[31] Much work has focused on the consideration of the aesthetic qualities of ancient sculpture. James Ackerman and Rhys Carpenter note that 'at first – and for a long time thereafter – interest in the recovered specimens of ancient art was partly aesthetic and appreciative of their beauty and superior craftsmanship'.[32] For instance, Estelle Hurll looked at sixteen particularly well-known pieces, including the horsemen of the Parthenon frieze, the *Apoxyomenos* of Lysippos and Myron's *Diskobolos* while Walter Agard

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[31] Museum of Classical Archaeology 2014 [www].

[32] Ackerman & Carpenter 1963: 6.

considered the metopes of the Athenian Treasury at Delphi.[33] This interest in aesthetics remains a popular area for research. Ian Jenkins and Victoria Turner first published their discussion of the depiction of the body in Greek art in 2009, while an exhibition based on this research opens at the British Museum in March 2015.[34]

Perhaps the most well-known and influential study of ancient sculpture is Johann Joachim Winckelmann's *Geschichte der Kunst des Alterthums*. Here he provided a chronological account of ancient art, presenting Greek art of the classical period as the pinnacle of human artistic achievement, before the excess represented by the Hellenistic period and the later decline into the Roman period.[35]

Rising out of the early interest in connoisseurship, this sort of aesthetic analysis of the sculptures themselves has been used to identify different styles and artists in Greek sculpture. For instance, Olga Palagia and Jerome Pollitt discuss the styles of some of the best-known sculptors including Pheidias, Praxiteles and Polykleitos, while Charles Morgan explores the style of Lysippos.[36] Ridgway considers the distinguishing features of the fifth century BC.[37] William Bier applies this appreciation of styles to more archaeological areas in describing how the variations in

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[33] Hurll 1901; Agard 1923.

[34] Jenkins & Turner 2009; *Defining Beauty: The body in Greek Art*, 26 March-5 July 2015, the British Museum, London. See also Lagerlöf 2000.

[35] Winckelmann 1764.

[36] Palagia & Pollitt 1999; Morgan 1949.

[37] Ridgway 1981.

classifications of sculpture, pottery and coins are used to determine both relative and absolute chronologies in the field of Classical Archaeology.[38]

Stylistic and aesthetic appreciation is also used in broader considerations of the influence of ancient art. For instance, Seymour Howard notes the similarities between the *Dying Gaul* and the fallen warriors from the pediments of the Temple of Aphaia at Aegina. He uses these aesthetic similarities to support a later date for the sculpture of the Gaul, following the association of Attalos I with the island of Aegina.[39] Margaret Root looks at the similarities in the processional scenes of the Ionic frieze of the Parthenon and the Apadana reliefs from Persepolis, building on previous research conducted by Arnold Lawrence on Persepolis and the Parthenon more generally.[40] John Boardman considers the spread of art in the ancient world and Miranda Marvin looks at the relationship between Greek and Roman art, suggesting that the Romans were not as dependent on their Greek predecessors as was previously thought.[41]

In her 2005 review of the state of research in the field of classical art, Ridgway remarks that there is a growing disregard for the qualities advocated by Winckelmann: that stylistic development was linear, with the Hellenistic and Roman periods representing a decline in originality, and that there has been an increased acknowledgement of the importance of considering the context in which

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[38] Biers 1992.

[39] Howard 1983.

[40] Root 1985; Lawrence 1951.

[41] Boardman 1994; Marvin 2008.

ancient art was created.[42] Recently, histories of Greek art have evolved from chronological explorations, such as Boardman's works on the various periods of Greek art history, to include more consideration of the social, political and cultural influences, such as Pollitt's *Art and Experience in Classical Greece* or Andrew Stewart's *Classical Greece and the Birth of Western Art*.[43]

Similar works include the likes of Nigel Spivey's contemplation of the meanings behind Greek sculpture or the consideration of the connections between art and mythology, as explored in studies by Tom Carpenter, Judith Barringer and David Castriota.[44] In her consideration of the sculptures of the Temple of Zeus at Olympia, Barringer suggests that the ancient viewer would have interpreted the decoration in relation to its athletic surroundings.[45] She argues against the Pelops myth of the east pediment as an example of winning through cheating, supporting instead the theory that Pelops won through divine favour. Other architectural sculpture also provides discussion of the subjects depicted. For instance, it is generally accepted that the Ionic frieze of the Parthenon depicts the Panathenaic procession.[46] Joan Connelly argues that it is in fact the original festival, and therefore the figures in the centre of the east frieze represent the preparations for the sacrifice of the daughter of Erechtheus, while Jenifer Neils counters that the lack of a knife and an altar from the scene render this interpretation unlikely.[47] Boardman suggested that if the viewer were to count the riders on horses and in chariots, the marshals and

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[42] Ridgway 2005: 71.

[43] Boardman 1978, 1987, 1995; Pollitt 1999; Stewart 2008.

[44] Spivey 1996; Carpenter 1991; Barringer 2008; Castriota 1992.

[45] Barringer 2005.

[46] See, for instance, King 2006; Lagerlöf 2000 & Neils 2001.

[47] Connelly 1996; Neils 2001: 178.

the grooms depicted in the processions, they would arrive at 192, the exact number of Athenians reportedly killed at the Battle of Marathon.[48] Be that as it may, it is highly unlikely that the ancient Athenian visiting the Parthenon would have taken the time to count the figures so carefully as to make that connection with the number of dead from Marathon, especially given the original position of the frieze at a height of over 12m above the temple's stylobate.

There is also debate over the configuration of much architectural sculpture, often due to its having been found *ex situ*. For example, Ian Jenkins and Dyfri Williams present the reconsideration of the arrangement of the Ionic frieze from the Temple of Apollo at Bassai with the resulting alignment currently displayed in Gallery 16 of the British Museum.[49] Here they concede that the evidence remains insufficient to be completely certain of this arrangement which has given rise to the website 'bassaefrieze.co.uk' which enables users to virtually reorder the stone slabs to come up with their own configuration.[50] Jenkins also questioned the division of slabs on the south side of the Parthenon frieze, and promoted the idea of a balance between the number of sacrificial animals on both the north and south sides.[51]

On this note, an extensive literature exists on the removal of these sculptures from their original locations. These accounts range from those telling a story of the saviours of masterpieces rescued from destruction by an unappreciative audience, through to those reporting the abhorrent theft

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[48] Boardman 1977.

[49] Jenkins & Williams 1993. See also Jenkins 2006: 148-149.

[50] Kocu [www].

[51] Jenkins 1995.

of national icons from their rightful homes.[52] This thesis does not intend to investigate the rights

and wrongs of the acquisition of any of the sculptures considered here. Nor does it consider the

calls for their restitution, some of which have become more vigorous in light of the recent loan by

the British Museum of the Illissos figure from the Parthenon pediment to the Hermitage Museum

in Saint Petersburg.[53] Rather it begins from the stance that the sculptures are where they are and

discusses what is being done with them now, rather than anything that should or might happen in

the future.

As mentioned in the introduction, these sculptures can be considered from both an art-historical

and an archaeological perspective. In their review of recent scholarship on ancient sculpture,

Johannes Siapkas and Lena Sjögren remark that 'the study of ancient sculpture holds today an

ambivalent position in-between art history and archaeology'.[54] On the one hand these pieces are

considered for their artistic merit, whilst on the other they might act as archaeological artefacts,

providing information about past civilizations. Sarah Scott argues that it is important to remember

that this ambivalence is a modern construction which 'has more to do with the development of

modern art history and aesthetics than with the contexts for which such objects were originally

created'.[55] The current study seeks to move away from the more strictly art historical or

archaeological approaches to ancient sculpture, the likes of which have been briefly introduced

here. Rather, the aim of this investigation is to consider the current contexts of these pieces.

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[52] See, for example, Cook 1984; King 2006; Merryman 2009; St Clair 1998.

[53] See, for example, Caskey 2011; Cohen 2010; James 2009; Jenkins 2009; Kennicott 2007; Plantzos 2011; Sandis 2008; Yalouri 2001.

[54] Siapkas & Sjögren 2007: 154.

[55] Scott 2006: 628.

Before moving on from considering the sculptures to looking at their settings, it is first necessary to briefly consider the issue of authenticity in relation to the plaster casts investigated alongside the original pieces in this study.

Authenticity

Some would maintain that presenting a plaster copy is not the same as exhibiting the original sculpture, drawing into question the 'authenticity' of replicas.[56] Most discussions on this issue can be divided into two approaches: materialist and constructivist. The materialist approach argues that there is something in the make-up of an artefact which makes it 'authentic'. The constructivist approach suggests that authenticity is a 'projection derived entirely from the minds of the onlookers'.[57]

In her discussion of authenticity, Sian Jones suggests that the materialist interpretation is inadequate as it relies too heavily on the materiality of artefacts and sites, and is too limited to be applied to the likes of intangible heritage and tradition.[58] She also finds fault with the constructivist approach, arguing it does little to pinpoint what authenticity actually is and therefore how it might be incorporated into the management and protection of heritage sites and artefacts, whether tangible or intangible.[59] That said, in his 'critique of postmodernism' Edward

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[56] See for example, Fyfe 2004; Holtorf 2013; Holtorf & Schadla-Hall 1999; Jones 2009; Meiland 1983.

[57] Holtorf 2013: 428.

[58] Jones 2009.

[59] Jones 2009: 141.

Burner suggests that the historic site of New Salem, Illinois, exhibitis four types of authenticity: Firstly, it is authentic in that it looks the way we would expect an 1830s site to look past site; secondly, it is authentic in that it looks the way and 1830s resident would expect it to look; thirdly, it is authentic in that the reconstruction features some original pieces from the village (as opposed to copies); and fourthly is is authentic in that is is officially authorised as being a reconstruction of the village of New Salem.[60]

Jones puts forward the suggestion that authenticity actually lies somewhere between the constructivist and materialist approaches, that the 'aura or authenticity [of artefacts] is a product of their ability to draw networks of past relationships along with them, or to put it another way, their ability to "knot together" objects, people, and places across time'.[61]

Similarly, Konstantinos Arvanitis argues that artefacts differ from modern every-day objects due to an innate quality which enables connections between the modern museum visitor and the past of which that artefact is representative.[62] Stephen Greenblatt terms this quality "resonance", through which the object '[evokes] in the viewer the complex, dynamic cultural forces from which it had emerged and for which it may be taken by a viewer to stand'.[63] He suggests that the

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[60] Burner 1994: 96.

[61] Jones 2009: 144.

[62] Arvanitis 2011: 5-6. See also, for example, Benjamin 1955; Holtorf & Schadla-Hall 1999: 231; 237; Jones 2009: 137.

[63] Greenblatt 1991: 42.

characteristic inherent in ancient artefacts stimulates the establishment of relationships between the visitor and the ancient world.

Cornelius Holtorf suggests that Jones attempted 'to adapt the materialist approach to make it more historical and thus also more cultural'. Meanwhile, his own argument tries to 'modify the constructivist approach …in order to accommodate the justified critique about its lack of concern for the material qualities of objects'.[64] Holtorf's view of "pastness", based in part on Alois Reigl's concept of "age-value", supports the idea put forward in this thesis, that replicas can stand in place of the original sculptures in display analysis and visitor reactions, since they present many of the same indicators of age as the original pieces, such as a loss of colour, missing limbs or scratches, and they match the expectations of the visitor regarding what an ancient sculpture should look like.[65]

Museums

This thesis also draws on work from two areas of museum studies: theoretical discussions of the nature of exhibition and the more practical investigations of particular institutions. This theoretical discussion includes the likes of Svetlana Alpers's consideration of the museum as encouraging a particular way of viewing the objects housed within them.[66] She suggests that the act of display leads viewers to look at the items presented as objects of importance. John Carman explores how

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[64] Holtorf 2013: 429-430.

[65] Holtorf 2013; Riegl 1982.

[66] Alpers 1991.

this value is assigned by bringing together Michael Thompson's 'Rubbish Theory', and the similar arguments of Jean Baudrillard and Pierre Bourdieu, to suggest that the placing of objects in museums separates them from the realm of the everyday and assigns them a value which is not inherent in the object itself.[67]

Others have suggested that simply placing an object in a museum does not automatically result in a visitor appreciating the reason for the significance of that object; rather some form of interpretation is required. For instance, Peter Gathercole asks whether artefacts are 'regarded by curators as basic to the existence of museums, or is it the knowledge concerning artefacts which is basic, the artefacts being merely illustrative of that knowledge?'[68] Ford Bell notes that 'objects in and of themselves do not have meaning – they derive their significance from the stories we tell about them and the frames of references we choose'.[69] Similarly, in his discussion of national museums, Roger Kennedy, argues that 'objects stand mute, except that their messages may be imparted to people who live with them all the time and have learned their silent language'.[70] He notes that 'objects speak most powerfully in intentional juxtaposition'. If this is the case, that the object is unable to tell the story by itself, then the emphasis is on the exhibition to create the meaning in the artefact, on which point Kennedy write that 'great designers of museum exhibitions are narrators making respectful use of sequences'. This in turn suggests that since the meaning behind the artefact is not necessarily an immutable, inherent characteristic of the object

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[67] Carman 2010; Thompson 1979; Baudrillard 1975, 1981; Bourdieu 1987.

[68] Gathercole 1989: 73.

[69] Bell 2008: 9.

[70] Kennedy 1996: 61.

on display, then it is possible for that object to be used to tell numerous, different stories. For example, the British Museum notes that 'the current division of the surviving sculptures [of the Parthenon] between ten museums, with about equal quantities present in Athens and London, allows different, complementary stories to be told about them'.[71]

The way an object is displayed, therefore, affects the way in which that object is perceived by the visitor to that exhibition; the object can create what Greenblatt terms "resonance"- the idea of the object representing something of the culture in which it was created, a kind of archaeological representation - or "wonder" – the delight and amazement achieved through the careful viewing of an object that enables its appreciation in and of itself, a sort of aesthetic or artistic presentation.[72] Ivan Karp notes that discussions in this area of museum studies frequently debate 'whether to privilege context or object, whether to highlight the aesthetics of objects or propositional knowledge about them'.[73] This is particularly relevant in the consideration of artefacts such as architectural sculpture, as discussed in the introduction, since these pieces are, at the same time, prized for their function and aesthetics.

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[71] British Museum 2004.

[72] Alpers 1991: 31; Belcher 1991: 38-39; Hooper-Greenhill 2000: 5; Greenblatt: 1991.

[73] Karp 1991: 12.

Types

Andrew McClellan notes that there is a growing range of museum types and exhibition purposes and strategies.[74] In his discussion of the proceedings of the conference 'Poetics and the Politics of Representation', Karp indicates that the papers delivered 'tended to think of exhibitions as conforming to one of two models: either a vehicle for the display of objects or a space for telling a story'.[75] This first model, the 'vehicle for the display of objects' can be seen in the exhibition of Greek sculptures as pieces of art, such as in the Kongelige Afstøbningssamling. Siapkas and Sjögren note that 'it is in its capacity of exemplary art worth emulating that ancient sculpture often has been displayed in museums'.[76] It is for the same reason that the collection of plaster copies available for study rose in popularity throughout the nineteenth century. Even among those museums which fit the second of Karp's models, those that focus on telling a story, a more archaeological approach, there is a great deal of variation among institutions as will be explored further throughout this study.

Siapkas and Sjögren consider the distinction between art-historical and archaeological traditions in museum studies to be a fundamental division in the field.[77] They suggest that in the art-historical model, the aesthetic qualities of an object are highlighted above all else, whereas in the archaeological tradition, the object is used as a medium through which to '[facilitate] a better understanding of another [past] reality'.

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[74] McClellan 2003: 40.

[75] Karp 1991: 12.

[76] Siapkas & Sjögren 2007: 154.

[77] Siapkas & Sjögren 2007: 154-155.

Pearce notes that 'displays of archaeology, particularly classical archaeology as "works of art" are…very common. Here the aesthetics of exhibition depends upon the acceptance that the objects embody a very particular kind of symbolic power with a universal significance, and that this is offered to a visitor not as interpretation… but, as a matter of faith'.[78] However, more recently, Pearce notices that in the development of exhibitions with a more historical or archaeological focus, the 'symbolic power' of these pieces is used to a different end. She suggests that in this case:

> [It seems] that objects held within them the special characteristic of bringing the past into the present, regardless of what the piece looked like, and how it gratified the viewer's idea of good looks. Because a thing was genuinely of the past, because it has been truly handled by Greek men or Egyptian women, that past was forever within its essential nature, and consequently it brought the true past with it wherever it was in time and space thereafter.[79]

History

Arising from these differences in the exhibition intentions, it is unsurprising that a substantial section of the field of museum studies can be described as dealing with different types of museums and their development from the early cabinets of curiosities.[80] For example, in her discussion of the evolution of museums, Pearce explores the rise of art history and natural history museums, of the rational and classifiable, and the downfall of collections of curiosities.[81] In moving

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[78] Pearce 1990: 157.

[79] Pearce 2010: 31.

[80] See, for example, Walsh 1992; See also, Pearce 1990: Chapters 1 & 2.

[81] Pearce 2010. See also Pearce 1989: 3.

away from the image of the museum as a 'storehouse of curiosities arranged to please and amuse', the League of Empire proposed the 'orderly arrangement and the transformation of mere curios into objects of interest by appropriate classification'.[82]

Léontine Meijer-van Mensch and Peter van Mensch report that the nineteenth century saw national museums divided into specialist and encyclopaedic institutions.[83] They note that the division of museums into four types, 'art museums, natural history museums, museums of science and technology, and history museums' remains popular and convenient for contemporary discussion in museum studies.[84] This distinction between museum types is important as, as Laurajane Smith notes, 'it is possible that visitors will interact with [science and natural history] museums in different ways than they do with museums that engage with history, politics and cultural representations'.[85]

This is an important point to remember throughout the current study as the institutions used as case studies are being assessed as history museums, although it should be noted that this is not a label they would necessarily use to describe themselves. Institutions may be categorised according to, amongst other things, their size, collections, governing bodies, exhibition techniques or target audiences. Given the variety of institutions included in the current survey, a brief consideration of research into these divisions is appropriate here.

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[82] Coombes 1988: 59.

[83] Meijer-van Mensch & van Mensch 2010: 37.

[84] Meijer-van Mensch & van Mensch 2010: 38.

[85] Smith 2015: 8. (Page numbers based on draft chapter available at academia.edu).

Despite the 'encyclopaedic ideal' falling out of fashion during the twentieth century, these museums are seeing a revival through their new presentation as the 'universal survey museum'. In putting forward the notion of the universal survey museum in 2002, the British Museum, and others like it, such as the Musée du Louvre, the Museum of Fine Art in Boston and the State Museums of Berlin, were described as institutions with a 'worldwide civic purpose'.[86] This view has since been met with varying degrees of scepticism and disagreement. Carol Duncan and Alan Wallach are less than sympathetic to this sentiment, previously describing the universal survey museums of Europe and America as embodiments of the state where the wealth of the nation is displayed to dazzle visitors.[87] Marc O'Neill suggests that the benefits of the Universal Survey Museum were being highlighted as an argument against the growing demand for the repatriation of the artefacts housed within them; and Constantine Sandis went so far as to describe MacGregor's arguments in defensive of the *Declaration on the Importance and Value of Universal Museums* as 'counterintuitive, not to mention insulting' through the implication that only universal museums could appropriately present such important artefacts as the Parthenon sculptures.[88]

At the other end of the scale, at least in terms of the collections considered here, are the, generally, smaller, university based collections which look to serve a very different audience to the large international collections. In her discussion of the Petrie Museum, the Egyptology

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[86] See ICOM 2004.

[87] Duncan & Wallach 1980.

[88] MacGregor 2004; O'Neill 2004; Sandis 2008: 5. For other considerations of the exhibitions of national museums, see also Kennedy 1996; Newton 1851; Pulszky 1852; Siapkas & Sjögren 2007; 2013.

museum of University College, London, Sally MacDonald notes that the purpose of a university collection is 'distinct from [that] of a national or local museum'. She also suggests that there is concern among museum professionals as to whether it is the right thing for university museums to attempt to cater for a wider audience. She considers it 'an understandable concern' that the Museums Association survey of 1992 'reported widespread fears that university museums would "dumb down" in search of popular audiences'.[89]

While Siapkas and Sjögren argue that 'there has been a development towards aesthetic exhibitions during the twentieth century', this thesis argues that more recently there has been a move away from the art-historical approach towards a representation of the original context of ancient artefacts to a greater or lesser extent.[90] In the early twentieth century 'archaeology was exhibited as history of art with the emphasis on the aesthetics of the objects rather than on information', whereas at the start of the twenty-first century, galleries have moved towards more interpretative displays.[91] For instance, the galleries of the Ashmolean Museum of Art and Archaeology in Oxford and the Fitzwiliam Museum in Cambridge reopened in December 2009 and January 2010 respectively. Both have employed thematic arrangements to illustrate the ancient context of their artefacts. Similarly, the Acropolis Museum opened in 2009 with the Parthenon sculptures displayed to highlight their architectural origins, as was the case in the 2006 rearrangement of the casts of the same sculpture in the Skulpturhalle.

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[89] MacDonald 2000: 79; Museums Association 1992.

[90] Siapkas & Sjögren 2007: 155.

[91] Gazi 2008: 75.

This brings the discussion to the more practical side of Museum Studies, looking at examples of particular institutions. The current thesis, with its consideration of museums based on their exhibition policies and target audiences, fits somewhere between these theoretical discussions and might also be considered among the practical investigations into museums and galleries. These include numerous histories of collections, both of originals and plaster replicas.

Work in this area is comprised on the narrowest scale of descriptive histories and catalogues of particular collections.[92] For example, Andromache Gazi details the nineteenth-century history of the Athenian Cast Collection and of Greek Archaeological Museums more generally.[93] She argues that the general practise among Greek museum displays at this time was to offer visitors a 'reading which presented antiquities as fine-looking objects and unquestionable national emblems'.[94] Similarly, Anastasia Sakellariadi suggests that in the same museums, 'the symbolic nature of the antiquities as national emblems was regarded as self-evident and therefore no interpretation was required'.[95]

In order to better appreciate the background to these exhibitions and the galleries which house them, it is necessary to briefly consider their histories and the earlier studies of which they have been subjects. Previous discussions of the institutions selected for this investigation include the likes of Jenkins' presentation of the history of the antiquities departments of the British Museum,

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[92] Siapkas & Sjögren 2013: 113.

[93] Gazi 1998; Gazi 1994.

[94] Gazi 2008: 67.

[95] Sakellariadi 2008: 137.

based on his doctoral research, and David Wilson's discussion of the museum as a whole.[96] Fengqing Lu's recent doctoral research compares the Duveen Gallery of the British Museum with the Parthenon gallery of the Acropolis Museum in a study of the role of architecture in preenting a particular message to visitors.[97] Henrik Holm provides a brief history, and Marie-Louise Berner more detailed, though less recent, account of the Kongelige Afstøbningssamling.[98] Mary Beard *et al* produced a guide book for the collection of casts in the Museum of Classical Archaeology, as did Dieter Ohly for the Glyptothek and Dimitrios Pandermalis *et al* for the new Acropolis Museum.[99] Rune Frederiksen and Bert Smith have published the most recent catalogue of the Ashmolean Cast Gallery, while Kurtz used the same collection as a case study for her review of Classical Reception in Britain and Brinkmann discusses the recent installation of the 'Gods in Colour' exhibition in the same gallery.[100]

Cast Collections

There is an equally extensive body of research into the histories, uses and destruction of numerous cast collections including Ingeborg Kader's discussion of the use of casts in Munich and Herbert van Rheeden's survey of the collection at The Hague Academy of Fine Arts.[101] At the broadest level these include the likes of Donna Kurtz's and Viccy Coltman's discussions of collecting practices in

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[96] Jenkins 1992; Wilson 2002.

[97] Lu 2012.

[98] Holm 2010; Berner 1980.

[99] Beard *et al* 1998; Ohly 2002; Pandermalis *et al* 2009.

[100] Frederiksen & Smith 2011; Kurtz 2000; Brinkmann 2015.

[101] Kader 2013; van Rheeden 2001. See also, Dlugaiczyk 2011; Frederiksen & Smith 2011; Fyfe 2004; Gazi 1998; Holm 2010; Puritani 2013; Schreiter 2012; Weber 2013.

Britain in regard to ancient sculptures and their replicas or Adolf Borbein's review of the collecting of casts by German institutions.[102] The 2010 volume edited by Rune Frederiksen and Eckhart Marchand gathers a comprehensive series of articles considering collection practices from antiquity to modern times and remains the starting point for researchers new to the study of cast collections.[103]

Pamela Born's discussion of the use of cast collections in the United States demonstrates a rise and fall in their popularity which can be recognised elsewhere. She notes that in the early nineteenth century, plaster reproductions offered an attractively cost effective alternative to the original pieces in the initial establishment of American museums.[104] However, during the twentieth century, casts fell out of favour as the directors of the museums of the newly wealthy nation preferred to purchase original pieces. This fall from grace of cast collections was so extreme that in the case of the Museum of Fine Arts in Boston, 'casts not accepted by local schools and colleges were sledge hammered and carried off in dump trucks'.[105]

The latest chapter in the story of cast collections is that these are now being recognised as historical sources in their own right. This is also apparent in the history of the Royal Cast Collection in Denmark, one of the case studies for the current investigation. In this case the casts that had

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[102] Kurtz 2004; Coltman 2009; Borbein 2000.

[103] Frederiksen & Marchand 2010.

[104] Born 2002: 8.

[105] Born 2002: 10.

been relegated to a farmhouse in the country in 1966 were brought back to Copenhagen for display to the public in 1984.[106]

Cast collections are experiencing a surge in interest at present, both in terms of their history and current usage, which has been gathering momentum since the formation of the International Association for the Conservation and Promotion of Plaster Cast Collections in 1987. The growing frequency of international conferences on collections of this nature is also suggestive in a resurgence of the cast collection. For example, Edinburgh College of Art hosted the Cast Collection Conference in 2011 discussing issues such as the uses and perceptions of cast collections, while 'Destroy the Copy II', scheduled for October 2015 intends to look at the motivations for the previous destructions of collections, following on from the 2010 workshop at Cornell University, and at current attitudes towards them outside of Europe and North America, the traditional homes of cast collections.

Exhibition Analysis

The discussion here moves on to review the previous work on the analysis of exhibitions. For the purposes of this discussion, consideration of visitor responses to exhibitions will be provided later in a separate section of this review of current literature.

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[106] Holm 2010: [WWW].

Pearce notes that 'there is a broad level of agreement about the ways in which the effectiveness of exhibitions generally can be assessed and the success of exhibitions evaluated, and these involve detailed procedures of observation and feedback linked to very specific recommendations of gallery layout and design'.[107] Gianna Stavroulaki and John Peponis argue that the different arrangements of exhibitions 'affect the manner in which displays are perceived, compared, and cognitively mapped'.[108] While this idea is generally acknowledged, work assessing the links between the techniques used in exhibitions and the resulting effects on visitors are rather narrow in scope. These tend to concentrate on a particular display technique and are often limited to studies of individual institutions. The majority of work in this area focuses on either a small number of institutions, usually either in the form of an in-depth study of a particular exhibition space or a comparison between a small number of similar spaces, or taking a cross-section of a type of museum, such as archaeological, art, national, regional, local, as the focus of its study.

In her analysis of the layout of the Ann Arbor Hands-On Museum, Ipek Kaynar suggests that the architecture and physical layout of an exhibition 'plays a critical role in facilitating visitors' encounters with the displays, because the museum experience cannot be separated from its physicality'.[109] The assessment of this physicality can produce an objective, quantifiable representation of the visitor experience to supplement the more subjective surveys to be discussed later.

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[107] Pearce 1990: 162.

[108] Stavroulaki & Peponis 2003: 66.1.

[109] Kaynar 2005: 189.

Space Syntax

This sort of work also draws upon what is known as space syntax, discussing the way a space is designed to control the flow of visitors through that space. Space syntax considers the arrangement of, for example, stopping points, cross-routes and ring forms to predict the movement of visitors.

In her summary of work conducted into the layout of exhibitions at the Royal Ontario Museum, Pearce outlines, albeit 'crudely' as she describes it, the general principle of space syntax surveys in exhibition assessments. She writes:

> Exhibitions with strong axial structures, shallow depth and a low ring-factor present knowledge as if it were the map of a well-known terrain where the relationship of each part to another and all to the whole, is thoroughly understood, while exhibitions whose plans show a high degree of entropy (or a weaker structure), considerable depth and a high ring-factor show knowledge as a proposition which may stimulate further or different answering propositions.[110]

The application of this sort of analytics to exhibition spaces is becoming a growing area of museum and visitor studies. Bill Hillier and Kali Tzortzi present an overview of the potential uses of space syntax in museum studies in their contribution to Sharon MacDonald's *Companion to Museum Studies*.[111]

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[110] Pearce 1990: 150.

[111] Hillier & Tzortzi 2006; MacDonald 2006.

Examples of this sort of research include Stavroulaki and Peponis' survey of the displays of the Castelvecchio.[112] They consider the lines of sight present between the various exhibits of sculptures and paintings and suggest that the positioning of one piece encourages visitors to move on to others. Similarly, Tzortzi compares the layouts of the Danish Louisiana art museum with the Kröller-Müller museum in Holland, considering how the different layouts of these two art museums create very different 'visitor cultures' and impact upon the tone and feel of the visitor experience.[113] At the sixth International Space Syntax Symposium, Sophia Psarra *et al* argued that the redisplay of the Museum of Modern Art in New York increased the multi-layered presentation of its exhibits, moving away from its previously linear exhibition arrangements.[114]

Heritagescape

While work such as that conducted under the banner of 'space syntax' has considered the influence of the physical characteristics of an exhibition or a heritage site more generally, these assessments are often restrictive and are able to offer little in the way of consideration of how a site hangs together as a coherent whole.

In 2006, Garden put forward the concept of the heritagescape as 'a means of interpreting and analysing heritage sites as unique social spaces that offer an experience of the past'.[115] She argues

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[112] Stavroulaki & Peponis 2003.

[113] Tzortzi 2005.

[114] Psarra *et al* 2007.

[115] Garden 2006: 394.

that through the comparison of the basic aspects present in heritage sites such as signage, layout, paths or fences, it is possible to determine the relationship between three 'guiding principles' of boundaries, visibility and cohesion, and thereby enable the comparison of different sites.[116] She suggests that these three areas, rather than operating as separate entities, are interrelated and feed into and off of each other. For example, the visibility of a site is partly reliant on its boundaries, which, in turn, are influenced by its cohesion.

Garden also suggests the heritagescape is part of a three-stage process of assessment for heritage sites. The first stage is that previously discussed, whereby the site is evaluated in terms of the version envisioned by the creators and curators. As Baxandall notes, the exhibitor of an artefact has different intentions than the both the creator of that artefact and the viewer of the exhibition.[117] Smith argues that 'the frameworks that assume museum visiting is about learning or education, misunderstand the complexities of the performative nature of museum and heritage site visiting'.[118] She goes on to argue that 'the performative nature of museum visiting is about heritage making, as visitors are utilizing the past in exhibitions to negotiate and make their own meanings for the present. These meanings may or may not correlate with the intentions of the museum and its curatorial staff'.[119] This thesis goes some way towards addressing the second and

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[116] Garden 2006: 397-8.

[117] Baxandall 1991: 37.

[118] Smith 2015: 35.

[119] Smith 2015: 36.

third stages of Garden's heritagescape, which see the envisioned site compared with that experienced by visitors and finally, with other sites.[120]

Visitor Studies

Kaitavuori highlights the necessity of visitor research when she argues that a 'consciously selected and presented exhibition will take into consideration the audience's preliminary knowledge of the items or works, its expectations, needs and learning styles. There is no way to allow for these aspects without audience research and audience participation'.[121] Similarly, Eilean Hooper-Greenhill suggests that as 'museums strive to get closer to their audiences, the need to know first who they are, and second, what they think, will become more and more imperative'.[122] Likewise, Paulette McManus notes a growing impetus to consider visitors in the creation and management of heritage sites and museums. She writes that 'people here in Europe, the Americas and in Australia have been asking questions such as "Who is my audience? What do they need or like? How can we create a new audience? What does our audience think of us?"'.[123]

While there has been an increased focus on 'qualitative research that seeks to understand visitors' cultural and social perceptions and the interplay between memory, embodiment and emotions',

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[120] Garden 2006.

[121] Kaitavuori 2010: 282.

[122] Hooper-Greenhill 1994a: 68.

[123] McManus 2000: xiii. For work on audience composition see Hooper-Greenhill 1994a: Chapter 3.

this area of research has yet to rise to the same degree of impact seen in investigations of visitor education.[124]

These more practical investigations often come from the field of tourism studies. Smith notes that 'visitor responses to both cultural and heritage sites and museums have been extensively explored in this sector, and while most of this research is market driven, a significant body of work explores the emotional experiences of visitors and tourists and the meaning derived from these experiences'.[125]

Market Research

Smith goes on to write that, to this end, quantitative investigations 'that explore marketing issues or assess how well visitors have "learned", have dominated the field of visitor studies.[126] Work of this sort includes the likes of *Audience Knowledge Digest* produced by Morris Hargreaves McIntyre for the North East Museums Hub.[127] This report presents the typical market research oriented data looking at visitor demographics and motivations. Lowland Market Research produced a similar report in 2005 for the Museum of Transport in Glasgow.[128]

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[124] Smith 2015: 6. See, for instance, Bagnall 2003; Pardo 2000; Scorch 2014.

[125] Smith 2015: 9. See also McIntosh & Prentice 1999; Crouch 2002; Poria *et al* 2003; Prentice & Andersen 2007; Smith *et al* 2012.

[126] Smith 2015: 6.

[127] Morris Hargreaves McIntyre 2007.

[128] Lowland Market Research 2005.

Other, less commercial, considerations of these issues can also be found in, for example, Gabriel Alcalde Gurt and Josep Manuel Rueda Torres' article on 'People who don't go to museums'.[129] The 1983 Cambridge Research Cooperative survey 'was intended to collect information on how people's concept of the past is formed, and on people's archaeological interests, attitudes and awareness'.[130]

In 1989 Nick Merriman conducted a survey of museum and heritage visitors, focussing on their social backgrounds.[131] The results suggested that museum and heritage visiting 'reflects social divisions which lie deep in British society'.[132] Visitors were most likely to appreciate a sense of the past in 'objects and sites in their own setting, preferably out of doors, with an element of self-discovery, and ideally connected by some form of personal link to their own family or area'.[133] This appreciation of the sense of the past is investigated again in the current study, with the results of the visitor survey, combined with those of the heritagescape, supporting Merriman's conclusions.

More recently Greg Richards discusses the results and implications of the Cultural Tourism Research Project launched by the European Association for Tourism and Leisure (ATLAS).[134] He notes that 'although many museums undertake surveys of their own visitors, these are very rarely

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[129] Alcade Gurt & Rueda Torres 2007.

[130] Pearce 1990: 134; Cambridge Research Cooperative 1983.

[131] Merriman 1989.

[132] Pearce 1990: 135.

[133] Pearce 1990: 135-136.

[134] Richards 2000.

comparable with research undertaken at other museums in the same country, let alone on a European basis. Museums therefore rarely have a clear picture of their own position in the national or international tourism market'.[135] He suggests that the ATLAS research may help to address this issue 'by using the same research methodology as cultural institutions across Europe'.[136] He also notes that this increased interest in visitors, and tourists in particular, 'is to some extent due to necessity, and also due to the fact that cultural tourism is seen as a major growth market'.[137] He highlights the lack of previous work in this area when he writes that 'recent research in the UK by the Museums and Galleries Commission revealed that 25% of museums do not know how many foreign tourists they receive'.[138]

In 2012 Tracy Ireland conducted a survey of visitors to colonial perios sites in New Zealand and Australia. She notes that 'there has been only limited discussion of the meanings of the places created [during the preservation process] and the responses they evoke in visitors'.[139] The current thesis builds on this current lack of research in that it combines the assessment of the heritagescapes with the results of a survey of visitors.

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[135] Richards 2000: 4.

[136] Richards 2000: 4.

[137] Richards 2000: 1.

[138] Richards 2000: 1.

[139] Ireland 2012: 458.

Education

Besides considerations of who does and does not visit exhibitions, a major focus of visitor studies is on the area of visitor education. Smith writes that 'the idea that visitors attend museums and heritage sites for the purposes of education or learning has dominated debate both in museology and heritage management'.[140] Back in the late 1800s Pitt Rivers commented that the purpose of his collection was not for 'surprising anyone, either by the beauty or the value of the objects exhibited, but solely with a view to instruction'.[141] Annie Coombes suggests that this view of museums as educational establishments was not limited to individuals but was also backed by policy makers. She considers the 1902 Education Act as an 'early indication of government recognition of the educational potential of [museums]' by considering time spent in museums when accompanied by a teacher as equivalent to children spending time in school.[142]

Smith argues that the majority of work on the role of the museum is still based on the idea that the museum is, first and foremost, an educational establishment.[143] She observes a change from

> A discourse that emphasised instruction, and a concern in the literature with debates
> about museum communication to visitors to one that stresses learning and a concern
> to understand visitors' learning processes. This change corresponds to, and is in many
> ways influenced by the recognition of the political nature of museums and increasing
> debate about their social role.[144]

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[140] Smith 2015: 1.

[141] Daniel 1950: 171. See also Coombes 1988: 61.

[142] Coombes 1988: 57.

[143] Smith 2015: 4. See, for example, Hooper-Greenhill 1994a: Chapter 8.

[144] Smith 2015: 4.

For example, in his discussion of the issues of ownership in museums, Gathercole begins from the premise that 'the primary responsibility of curatorship is to enhance knowledge rather than to take care of artefacts'.[145]

The role of museums as educational establishments has long been a dominant area of visitor studies.[146] Hooper-Greenhill's work is particularly prevalent in this area.[147] *Museum and Gallery Education* paved the way for further work in this field. Here Hooper-Greenhill presents a history of museums as educational establishments, a discussion of best practice and a consideration of avenues for further development such as focussing on museums aimed at more specific interest groups.

Further work in this area also includes the likes of Gaea Leinhart *et al*'s discussion of how visitors see museums as informal learning opportunities.[148] Previously, Alt *et al* developed a handbook for designing exhibitions with education in mind.[149] John Falk and Lynn Dierking stress the need for museums and heritage sites to 'understand the personal, social and physical context of the learner, and [challenge] the concept of linear instructional models'.[150]

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[145] Gathercole 1989: 80.

[146] See, for instance, Cameron 1968.

[147] Hooper Greenhill 1989; 1991; 1994a; 1994b; 2007.

[148] Leinhart *et al* 2002.

[149] Alt *et al* 1988.

[150] Smith 2015: 6; Falk & Dierking 1992.

Siapkas and Sjögren present a very brief overview of a series of studies concerning the facilitation of visitors' learning in museum exhibitions. They note that studies by John Falk, Beverley Serrell and Cody Sandifer all suggest a link between the duration of time a visitor spends looking at a particular feature within an exhibition and their engagement with that feature, and that this in turn is indicative of visitors learning from the exhibition.[151] Be this as it may, the current thesis seeks to delve more deeply into the opinions of visitors towards the exhibitions.

Social Inclusion

Coombes' paper 'Museums and the formation of national and cultural identities' discusses the ethnographic museum as a 'possible site for academic Ethnography's engagement with the multi-cultural initiative' of Britain in the late 1980s.[152] She argues that 'the museum still perceives itself as both purveyor of "objective" scientific knowledge and a potential resource centre for a broad-based multi-cultural education', but also that 'it is clearly hostage to and sometimes beneficiary of the vagaries of different state policies and political regimes, and aware of the necessity of being seen to perform some vital and visible public function to justify its maintenance'.[153] In her recent discussion, Ien Ang notes art museums are likewise 'dogged by a persistant contradiction'. She writes that they bring 'art to the public for the benefit of all citizens' but that 'the art museum's public has consistently been found to be one of the most exclusive, especially in class, ethnic, and educational terms'.[154]

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[151] Falk 1982; Serrell 1995; Sandifer 1997.

[152] Coombes 1988: 57.

[153] Coombes 1988: 66.

[154] Ang 2015: 214.

This interest in the political messaging is also a growing and varied field. It is concerned with the idea that museum exhibitions have been, and often still are, targeted at and visited by particular social groups, often to the exclusion, deliberate or otherwise, of others. Studies in this area include the likes of Catalani's discussion of the presentation of non-Western communities by Western museums.[155] Dodd and Sandell consider the role museums can play in addressing issues of social inclusion and exclusion and opening museums to wider audiences.[156] While the current thesis is not overtly concerned with the ways in which museums seek to invite wider audience or present political messages, it is worth bearing these functions in mind in considering the exhibitions investigated here. This is particularly the case in considering the visitor survey resonses where a number of participants commented on the perceived messages conveyed through the displays. [157]

The Current Study

The recent study by Siapkas and Sjögren presents an overview of the treatment of ancient sculpture in museums and relates this to current academic research in the area.[158] While the current study considers many of the same exhibitions, rather than relating them back to contemporary academic concerns, it compares them, instead, with the reactions of visitors. As has been mentioned above, much of the work in the fields of Museum and Heritage Studies is limited

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[155] Catalani 2010.

[156] Dodd & Sandell 2001.

[157] For example, 'Always a pleasure to come to this museum – links to present day values in society' – (MCA2FGBR61+) or '[the classical Parthenon] is the part of the story that is now so Hellenic so there is a clear nationalistic ideal behind the exhibition as it now stands' – (AM13MGRE36-40).

[158] Siapkas & Sjögren 2013.

in that it deals with either the analysis of exhibitions or consideration of museum visitors and their experiences, whereas the current study brings these two areas together.

The current study supports the argument of Siapkas and Sjögren that exhibitions of ancient sculpture can be categorised along a continuum where the sculptures are presented at the one end as objects of art-historical significance and at the other as artefacts of archaeological significance. However, while the previous review considers different sculptures and arrives at these conclusions through a series of observations, this thesis employs the heritagescape methodology discussed below to assess the galleries using a more empirical scheme.[159]

This thesis takes Garden's idea, developed for the consideration of, in particular, open-air museums and other large heritage spaces of this nature, and applies it instead to the more traditional museum set-up. The current investigation uses the heritagescape to map the varying degrees to which the museums in this study act as places of the past, inviting the visitor to establish a relationship with the ancient world via the medium of the artefacts presented therein.

This study further develops Garden's work through the use of a visual representation of the shape of the heritagescape. This illustration highlights the relationship between the three criteria for a given site, demonstrating either a balanced site in terms of its visibility, cohesion and boundaries, whereby none of the three categories has a markedly greater effect than the others on a visitor's

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[159] Garden 2006; 2009.

experience of the site, or, if this is not the case, revealing which is the dominant or weaker criterion. It also presents the strength of these three criteria making it possible to compare different sites. For example, two sites might both produce well-balanced heritagescapes and yet, if the strength of their heritagescapes varies, so too will the sense of the past they produce for their visitors. The visual depiction of the heritagescape makes clear this difference in strength as well as the interrelation of the assessment criteria.

This thesis also contributes towards the growing, yet still underdeveloped, body of work discussing visitor responses to exhibitions. The current study aims to go further in addressing the shortage of comparisons between these two elements of current research through the relation of the exhibition assessment using the heritagescape to the results of the visitor survey.

This brief review presents a picture of the previous research on which the current study is built. It should be noted that this investigation is deliberately interdisciplinary in nature and therefore draw on a wide range of literature. This thesis intends to bridge the gap between the fields of Classical reception studies, exhibition assessment and visitor studies. In doing so, this survey also aims to break new ground in the size and scope of the museums selected for detailed consideration. It is from this position that this investigation moves forward, firstly to consider in more detail the reach and constraints of the exhibition assessment and visitor response survey through the detailing of the methodology employed, before presenting the surveys proper in Chapter 4: Exhibition Assessment and Chapter 6: Visitor Survey Analysis.

CHAPTER 3 METHODOLOGY

The collections in this study are united by their exhibition of the same sculptures. However, although they may employ the same or similar display techniques in terms of, for example, mounting and labelling, each presents to its visitors a very different experience on account of the variety of types of museum and exhibition. The galleries range from small, university museums, such as the Museum of Classical Archaeology, to large international museums, such as the British Museum. In some of the institutions, such as the Acropolis Museum, the sculptures are the star attraction, whereas in others they occupy a less prominent position in the museum's catalogue, such as in the Musée du Louvre where the sculptures of the Parthenon are eclipsed by the likes of the *Nike of Samothrace* and the *Venus de Milo*.

As has been previously mentioned, the sculptures in this study, both in original and replica form, exhibit pastness, or the ability to evoke a sense of the past in their viewers. The aim of the exhibition assessment section of this thesis is to consider the extent to which these displays are places of the past, (as opposed to past places), where the intention is to evoke that same sense of the past.[160]

A comparison of the archaeological museum with a sports stadium or music arena serves to illustrate the concept of the place of the past. In both instances, the visitor is separated from the

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[160] For further discussion of the distinction between places of the past and past places, see Chapter 5: Analysing Heritagescapes.

world outside to focus their attention solely on what is displayed before them. In the case of the sports or music venue, this display is a focus on the present, on the match or performance currently taking place; here there is no thought of what came before or of what might follow. While the visitor to the archaeology museum still has their attention directed away from the world outside its walls, in this example that attention is drawn towards the particular point in history which is being portrayed. Whether that point spans several centuries or a very narrow space of time, the location in which it is displayed to the visitor remains a place of the past.

As mentioned above, these exhibitions are not necessarily past places. Past places are those spaces which have become places by virtue of their past, such as battlefields. Places of the past, on the other hand are spaces which have become recognised as places in the present where the focus is on the past, such as in archaeology museums. Here the importance of the place, the reason for its appeal to visitors, lies in its providing a window to the past rather than for its particular use in the present. That is not to say that a past place cannot also be a place of the past. Take for example the Musée du Louvre. The museum collections represent a place of the past, while the Palais du Louvre itself is a past place by virtue of its history as a fortress and royal residence.[161] The categorisation of a space as a past place or a place of the past may also vary depending on whose opinion is sought. Considering, for instance, the British Museum and the New Acropolis Museum, the site-seer may suggest that these are both places of the past, whereas the sight-seer, may see them as past places or even as places of the present in the same way that they regard the London Eye or the Champs Elysée.

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[161] Musée du Louvre: [www].

Past places have a more organic nature than places of the past, arising from events or continued use throughout their history, whereas places of the past have a more inorganic feel to them, as they have been constructed to demonstrate a connection with a past which may or may not have a direct connection with the space it occupies. This is especially the case with the large international museums, as these draw together artefacts from throughout history and from across the world to present a fabricated global history under one roof.[162]

This also touches upon the theory of visitability, which is the sense that culture is marketed as a destination to be experienced.[163] Richards notes that visitors are 'increasingly looking for "an experience" when they visit museums and other attractions'.[164] Similarly Ang highlights the need to attract visitors in her comment that 'educational and outreach programs, marketing, lectures, special events, and the like combine with new, more accessible ways of presenting and explaining artworks (e.g, through labels and audioguides) to lure people in and enhance the visitor experience'.[165]

In the case of exhibitions of Greek architectural sculpture, the most visitable displays would therefore be those which provide the highest degree of interpretation of those sculptures, so as to move away from the traditional view of the art gallery where objects were to be appreciated

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[162] For further consideration of the idea of a fabricated sense of the past, see Chapter 5: Analysing Heritagescapes.

[163] Dicks 2003: 9. See alo Kirshenblatt-Gimblett 1998.

[164] Richards 2000: 4.

[165] Ang 2015: 215.

for their aesthetic nature, towards the idea of the objects standing for something more than just themselves, enabling those who view them to access the cultures they represent. While Jones suggests that the ability of artefacts to represent the historical period and geographical area in which they originated is a function of their authenticity, Bella Dicks proposes, rather, that the ability to act as a gateway to the past is not an inherent quality of the artefact, but rather stems from the interpretation of that artefact as portrayed by the institution in which it is displayed.[166] Museums and galleries are no longer the 'repositories of objects' of previous centuries, but are now welcoming visitors and working to cater to this desire of the visitor to immerse themselves in the past by using reconstructions and simulations 'to provide a glimpse of the larger reality that surrounds the object...illustrating the use or significance of objects and customs'.[167] As Stocking notes, 'museums are institutions devoted to the collection, preservation, exhibition, study and interpretation of material *objects*...characteristically, these objects of material culture are the objects of "others" – or human beings whose similarity or difference is experienced by alien observers as in some profound way problematic'.[168]

Karp also stresses this importance of interpretation when he notes that 'almost by definition, audiences do not bring to exhibitions the full range of cultural resources necessary for comprehending them; otherwise there would be no point in exhibiting'.[169] Pearce even goes so far as to note that 'lack of training in the objects on show means that they are assessed only in

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[166] Jones 2009; Dicks 2003: 11.

[167] Dicks 2003: 165-166.

[168] Stocking 1988: 4.

[169] Karp 1991: 22.

terms of colour, size and unfamiliarity... and so boredom soon results from an inability to make the object mean anything'.[170] While this might suggest a somewhat limited view of the benefits of visiting an exhibition if the sole purpose is considered to be education through display, it should be noted that where the visitor seeks to find a satisfying taste of another culture or time period, which may well be beyond their own sphere of knowledge, such interpretation plays a vital role.

In order to succeed in providing this access to the world of the past through representative objects, that is, objects from the ancient world which are used to represent the past as a bigger picture, suggesting, for example, a way of life or means of production beyond the object itself, exhibitions must make the specialist knowledge required to interpret said objects available to the non-specialist visitor.[171] This has not always been a high priority for museums and galleries, although recent decades have seen a marked change towards a more accommodating attitude towards the visiting public as coming from all areas of society, rather than being limited to the social and cultural elite.[172] For example, in the Ashmolean Museum Cast Gallery, staff were aware of the change in the intended audience before and after the redevelopment of the exhibition in 2010. Whereas previously the majority of visitors were students of archaeology and art-history, who came to the collection with prior knowledge of the objects they were viewing and the cultures represented by them, the new gallery attracts the same visitors as the museum as a whole. In general, these new visitors require a higher level of interpretation within the exhibition than the

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[170] Pearce 1990: 134.

[171] Dicks 2003: 145. See also, for instance, Kaitavuori 2010: 278.

[172] Dicks 2003: 6.

old visitors, but are no less welcome in the new gallery than the students who previously frequented the exhibition and continue to use it as a study aid.

Returning to the aim of this study, to assess the effects of different presentation methods on the sense of the past experienced by the visitor to the exhibition, a method of comparison is needed which is flexible enough to take in to account the myriad of factors affecting the exhibitions whilst still providing a framework rigid enough from which to draw sound conclusions. As mentioned above, this study uses Garden's theory of the heritagescape, that the landscape of heritage sites can be assessed and compared in terms of the boundaries, visibility and cohesion they are perceived to exhibit. The heritagescape produced by this evaluation of sites, and in this case, museum exhibitions, permits the further comparison of the extent to which these displays create a sense of themselves as places of the past, distinct from the location of the present outside their boundaries.[173]

Heritagescape

The current study draws on the heritagescape, a landscape methodology, proposed by Garden, using it as a starting point from which a unique approach to the assessment and evaluation of exhibitions is created. For example, Garden considers the evolution of a site over time, whereas this investigation is looks at the way the sites, in this case traditional indoor museum galleries, appear at present. The time constraints of the current project, and the use of visitor responses in

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[173] Garden 2006.

conjunction with the exhibition analysis, prohibit the returning to sites to investigate the change over time. The application of the heritagescape to the present study also sees the generation of empirical criteria, based on the 'ofter' guiding principles of the heritagescape, against which the exhibitions of Greek architectural sculpture are measured.

The assessment of the heritagescape of the exhibitions provides a framework for evaluating the strength of the sense of the past they create and for making comparisons between different displays. The heritagescape not only enables the empirical assessment of exhibitions by noting the strength of the presence of various markers within each of the three main categories of boundaries, visibility and cohesion, but also evaluates the holistic feel of the display as a whole.[174] The heritagescape 'offers the opportunity to locate sites [or exhibitions] in the context of their larger environment and draws attention to the importance of the setting'.[175] Evaluating exhibitions using the heritagescape model also permits the consideration of how the display of sculptures in a particular gallery fits in the wider museum context and beyond. For example, the Acropolis Museum was deliberately constructed so that the vista from the second floor takes in the Acropolis itself, an aspect which another form of assessment might not be able to accommodate, but to which the heritagescape is ideally suited. It is also important to consider the overall 'feel' of the galleries. In terms of the heritagescape, this will be the strength of the sense of a place of the past, distinct from the here and now of the area outside the exhibition. This is necessary as the exhibitions are often much more than 'the sum of their parts'; assessing the

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[174] Garden 2006: 397.

[175] Garden 2006: 407.

displays based purely on the various heritagescape markers which might be included can produce results which are in opposition to the overall sense of the gallery gained by the visitor. While this consideration does not form part of the calculation of the heritagescape, it can be useful when trying to account for the outcome of the empirical assessment. For example the Archaeological Museum of Olympia is home to the sculptures from the Temple of Zeus. The sculptures are shown in a separate gallery, which is longer than the original width of the temple. This means that the full length of the pediments can be illustrated whilst still leaving sufficient space to display the metopes in the same gallery. The individual elements present in the display mean that the gallery receives a score suggesting its heritagescape is stronger than more than half of the exhibitions studied; this feeling of a strong sense of the past is missing from this gallery. Rather, the spacious gallery creates the sense that the sculptures are something to be revered in the large open space.

The same is true of the display of the Parthenon sculptures in the Musée du Louvre. The heritagescape determined by the individual aspects of this exhibition is one of the highest registered. However, again, the overall feel of the gallery does not match this assessment. It may be that in this particular case the size of the exhibition needs to be considered. The Louvre display features only three individual pieces, displayed in a gallery larger than, for example, Gallery 16 of the British Museum housing the entire Bassai frieze or the Athenian Treasury Gallery at the Delphi Archaeological Museum displaying twenty-six metopes. The pieces on display in the Louvre are dwarfed by the surrounding gallery. The gallery also features a painted ceiling which, combined with the sparse display, might contribute to the sense of the exhibition as one of pieces of art, rather than one of archaeological objects. In the Musée du Louvre, there is very little difference in

the manner of display used for architectural sculpture and that used for free-standing pieces such as the *Venus de Milo*.

The flexibility of the heritagescape also allows for the inclusion of exhibitions which might be excluded from more rigid frameworks. For example, the sense of the past in the Parthenon Gallery of the New Acropolis Museum is strong. The exterior walls of the gallery are made of glass allowing a high proportion of natural light to illuminate the gallery. The Parthenon itself is visible through the window on the north side of the gallery. The intention of the designer was for the visitor to be able to mentally reunite the sculptures with their original location.[176] The senses of cohesion and visibility between the gallery and the archaeological site are high, while the sense of boundaries is low, thanks largely to the glass walls. Although this may seem contradictory to the idea that in order to have a strong heritagescape the exhibition should be distinct from its surroundings, and here the opposite is clearly intended, this particular exhibition still creates a strong sense of the past by allowing the 'past' of surrounding world into the display while keeping the 'now' out of view.

Garden describes the heritagescape as a 'multi-stage process': firstly there is the analysis of the site criteria, followed by the consideration of the "envisioned" site and how this is perceived by visitors, and finally the comparison with other sites. In the current study these stages come about as follows: the first stage is the initial assessment of the exhibitions, as presented in Chapter 3: Methodology, detailing the indicators of the boundaries, visibility and cohesion. The second stage

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[176] Pandermalis et al. 2009: 5.

considers the visitors responses to the exhibitions, taking into account factors such as the museum type, the target audience, the role of the sculptures within the exhibition, all of which contribute to the "envisioned" site, as can be found in the visitor survey presented in Chapter 6: Visitor Survey Analysis. Finally, there is the cross-site comparison found in Chapter 7: Comparison of Institutions.[177]

Prior to the museum visits, fourteen criteria were initalliy trialled for the assessment of the heritagescape, considering the quantifiable elements of the manner in which the sculptures were presented to visitors. These included criteria designed to assess the extent to which the original conditions of the sculpture were replicated in its display, such as through the use of architectural frameworks like that seen in the Skulpturhalle, or reproducing the original ordering of sculpted blocks.

After attempting to run the heritagescape assessment using these criteria is was decided that some were unsuitable. The analysis of barriers, such as ropes, which are intended to keep the viewer from approaching the sculptures too closely, was removed as this sort of boundary, between the viewer and the sculptures, did not act in the same ways as the others examined, which considered, instead, the sense of boundaries between the exhibition and the outside world.

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[177] Garden 2006: 398-399.

Videos were removed from the list, despite their inclusion in the final visitor survey, as not all galleries used them. Similarly, evaluation of the extent to which galleries replicate the original positioning of the sculptures, either relative to each other, such as with pediments above metopes, or in relation to the walls of the exhibition, whether facing in to or out from the centre, was not employed further. Again, these criteria were not relevant to all exhibitions owing to the varying amounts of sculpture in each collection.

Twelve criteria were decided upon as the markers on which the heritagescape assessment is built in this particular study. Some of these fit more easily into one of the three categories than others. For example, the height at which the sculptures are displayed clearly relates to the visibility of the display. On the other hand, the sense of isolation from outside might concern both the gallery's boundaries and its cohesion.

The division of the twelve criteria is outlined below. All criteria are measured on a scale of one to five, where one is the lowest possible score, representing a very weak contribution, if any, to the sense of boundaries, visibility or cohesion, and five is the highest, indicating a strong addition to the sense of each of the three categories.

Boundaries

Lack of Exits

The first criterion considers the physical boundaries of the exhibitions in assessing the number of entrances and exits to the gallery. The lowest score of one is awarded to open-plan galleries as

these are, by their nature, the easiest to access, ranging up to the highest score of five for those with a single entry/exit point.

Dedicated Gallery

The second considers how the sculptures occupy the space in the gallery, whether as the sole occupant or in a gallery shared with other exhibits. Scores in this section range from the highest of five for those galleries dedicated solely to the presentation of one set of sculptures down to one where the display of the sculptures is not only a subordinate feature of the exhibition space, but that also divides the pieces in order to fit them around the dominant display areas.

Target Gallery

The third criterion evaluates whether the gallery acts as a throughway to other rooms or is the visitor's final destination before needing to double-back. The exhibitions range from those such as the Salle d'Olympie at the Musée du Louvre which, thanks to its location in the museum, acts as a crossing point for three of the main routes around this part of the museum, to those at the other end of the scale such as Gallery 16 of the British Museum which requires the visitor deviate from their natural route around the museum in order to see it. The galleries are rated on a scale of one to five, with one being most like a space to move through and five being most like a place to move to.

Isolation From Outside

The final criterion measured as part of the boundaries of the exhibitions looks at the degree to which the galleries (or individual mountings in the case of open plan galleries) are isolated from the outside world. Here the exhibitions range from those with the lowest degree of isolation, with scores of one, where the sculptures are next to the entrance/exit, through those with only visible access to the outside, such as through a window, to those with no access and finally to those on a different floor of the museum to the nearest access to the outside world, either visual or otherwise, which received scores of five.

Visibility

Gallery Scale

The first criterion in the visibility category discusses the scale of the gallery. This section compares the size of the gallery with the pieces it contains. Those rooms designed to exactly fit the pieces they display, such as Gallery 16 of the British Museum, are described as full-scale. The highest score of five is given to those galleries which are significantly larger than necessary to display the sculptures they contain. Contrarily, the lowest score of one is assigned to the exhibition spaces which are significantly smaller than that needed to display the full length of the sculptures.

Display Height

The second visibility criterion describes the height at which the sculptures are displayed. Each piece is registered as low, eye-level or high. The highest score of five is awarded to those

exhibitions where the sculptures are presented at eye-level. The lowest score of one is reserved

for those displaying the majority of pieces at either above or below eye level where they are more

difficult to see.

Windows

The third criterion records the situation regarding windows and skylights in each gallery, which in

turn govern the amount of natural light reaching the displays. Those galleries with a greater

capacity for natural light, whether that be via windows or skylights, score more highly in this

section. The consideration of the availability of natural, and therefore changing, light is an

important element in contributing to the overall feel of the gallery, as will become clear in later

discussion, particularly of those institutions at the extremes of this criterion.

Tours

The fourth category looks at whether the exhibition features on the museum's standard visitor

tour. This does not include audio-tours or tours arranged especially for groups of visitors (e.g.

school visits). The inclusion of a certain gallery on the tour may contribute to its visibility simply

by bringing the exhibition to the attention of more visitors. On a higher level, the tour may

contribute to the overall cohesion of the exhibition with the rest of the museum due to the tour

referencing other exhibitions and artefacts.

Cohesion

The cohesion of the exhibition refers to 'how the site holds together'.[178] Of the three categories this is the most difficult to measure in empirical terms. The overall sense of cohesion in the exhibitions also needs to be considered in two ways: cohesion within the display and cohesion within the surrounding museum environment. For example, the Ionic frieze from the Temple of Apollo at Bassai in the British Museum is displayed in isolation from the rest of the sculptures from the temple. The gallery itself is situated at the top of a flight of stairs, making it invisible from other parts of the museum. The sense of cohesion within the display itself is high, since, by placing the entrance to the exhibition in the centre of the room, via a staircase, the need to disrupt the frieze with the insertion of a door has been eliminated. This means the frieze encircles the viewer which could be described, albeit subjectively, as creating a claustrophobic feeling in this small dark gallery. While the cohesion within the exhibition is high, the display is very distinct from the rest of the museum.

Flow in Museum

Four criteria are used to assess the cohesion of the exhibitions. The first section records the sense of cohesion between the display and the rest of the museum. This considers the location of the gallery in the museum, the number of entrances and exits and the exhibitions role as a target within the museum. High scores of five are achieved by those galleries which could be considered a central part of a visit to the museum and allow the visitor to proceed to further parts of the

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[178] Garden 2006: 399.

museum, such as the exhibition of the sculptures from Aphaia in the Glyptothek. Conversely low scores of one are awarded to galleries which require a deviation from the typical visitor's route around the gallery, with limited access to any areas beyond, such as the sculptures from Bassai at the British Museum.

Pictures

The second category records the presence of pictures in the exhibition. The lowest score of one is given to those galleries with no pictures, ranging through pictures of complimentary elements such as maps or previous display arrangements, pictures of sanctuaries, temples up to the highest scores of five for pictures of the sculptures themselves.

Models

The third category assesses the presence of models or reconstructions. The lowest score of one is awarded to displays with no models, through models of sanctuaries, models of temples or treasuries, scale reproductions of sculptures up to full-scale reproductions which receive a score of five. It should be noted that in exhibitions of replica statues, these replicas themselves are not included in this section as these are considered to be the main exhibitions, while this is an assessment of auxiliary materials.

Coherent Mounting

The final criterion records the cohesion of the mounting of the sculptures. The exhibitions range from those such as Gallery 16 in the British Museum where the sculptures replicate their original arrangement as a continuous frieze, and thus score highly, down to those such as the display of the same sculptures in the Museum of Classical Archaeology where they are presented as a disjointed set of slabs, receiving a low cohesion score of one.

Thinking of those criteria which might be assigned to more than one of the assessment categories, let us consider, for example, the windows. If the windows criterion is considered as part of the boundaries category, the more numerous and larger the windows, the lower the sense of boundaries in the exhibition; conversely, if the same criterion contributes to the visibility category the increased presence of windows will count positively. To ensure that all the criteria are working in the same way, where, as is the case above, a criterion might be thought of in more than one category, they have been assigned to the category where they would count positively, that is to say, the greater the presence of a given criterion, the higher its score in the heritagescape assessment.

Finally, where a criterion can count positively towards the score of more than one category, such as tours which might contribute positively to both the senses of visibility and cohesion, they have been arranged so as to create an even number of criteria across the three categories. Organising the criteria so that there are four in each category ensures that each carries the same weighting in its category and therefore has the same effect on the overall shape of the heritagescape.

Scoring

For each of the criteria outlined above, the galleries are awarded scores out of five, with five being the highest and one the lowest. These scores are represented in Table 1 by different colours: purple for five; red for four; orange for three; yellow for two; and green for one.

The score achieved for boundaries, visibility and cohesion are recorded as percentages of the highest possible score. The percentages indicate where the resulting heritagescape (or a contributing category) falls on a scale from very weak to very strong. Percentages of 20 or less are termed 'very weak'; those of 21-40 are deemed 'weak'; 41-60% indicates a moderate result; Results between 61% and 80% are thought to be strong; and scores of 81% or higher are classed as being very strong.

The heritagescape for each exhibition is depicted using a series of coloured circles. Each criterion is represented by a circle, red for boundaries, blue for visibility and yellow for cohesion; the higher the score in a section, the larger the size of the circle. The overlaying of these circles increases the brightness of each of the three colours. The greater the score in each of the three heritagescape categories, the bigger and brighter that area will appear in the illustration. This presents a visual impression of the heritagescape of a particular site by combining the size and brightness of the circles to portray the strength and shape of the heritagescape.

The current study moves on from Garden's original heritagescape methodology in applying this sort of empirical and mathematical assessment to the guiding principles. Appendix 2:

Heritagescape Mathematics provides further details on the calculations of the scores presented in Chapter 4: Exhibition Assessment and Chapter 5: Analysing Heritagescapes.

Thus having explored the intricacies of the heritagescape and its application to the current investigation, the discussion now turns to the other major component in this study, the survey of visitor responses to the exhibitions.

Visitor Survey

In her discussion of the heritagescape Garden points out that the heritage site envisioned by those responsible for its presentation may be very different to that experienced by its visitors with their varying degrees of familiarity with, and prior knowledge of, the pasts represented by the heritage site.[179] Bruner notes the same thing in his discussion of the site of New Salem, writing that 'Experiencing the site gives rise to meanings that might not have been predicted before the visit, so that the site in this sense is generative'.[180] For this reason, the heritagescape assessment of the museums in this study is compared with an investigation of visitor responses to those same exhibition spaces.

In his discussion of the management of the Empúries archaeological site on the Spanish Costa Brava, Pardo notes that it is not sufficient to measure the success of a site or exhibition simply by

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[179] Garden 2006: 396.
[180] Bruner 1994: 409.

counting how many people choose to visit. He suggests that 'what is important is to assess the information and the intellectual and personal impact on the visitor. In other words, to appraise the quality of the experience'.[181]

As has already been acknowledged, what is being assessed here is the presentation of the museum's interpretation of the architectural sculpture. Pearce notes that:

> Some objects, thoughtfully displayed, can say a good deal for themselves, about their design and craftsmanship and about the human interest which they embody as grave goods or toys, but important information about time, place and social significance must be conveyed in other ways, and this means the use of text labels, perhaps accompanied by other audio-visual media.[182]

Where the heritagescape assessment breaks down the physical presentation into its constituent parts, so the visitor survey breaks down the reception into the elements creating the interpretation. Five different elements are identified as contributing to the portrayal of a particular message within exhibition. These are tours, particularly of the museum-provided or audio varieties, videos, models, pictures and information labels. Questions on these areas comprise the main core of the visitor survey.

Visitors often go to these institutions to see the exhibition as a holistic whole as much as, or sometimes more so than, to see the exhibits themselves. For example, when the New Acropolis Museum opened, many who had previously visited the museum when it stood on the Acropolis

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[181] Pardo 2000: 17.

[182] Pearce 1990: 162.

went to see what had changed from the old, dark, cramped museum rather than to look at the artefacts on display, which remained the same as before.[183] Similarly, many visitors to the British Museum want to visit Britain's first public museum, one of the highlights of a trip to London, rather than demonstrating any interest in the particular artefacts housed within its walls. This suggests, as mentioned above, that those sight-seeing may regard the museums in a very different way to those who are seeing the sites. As McClellan notes, 'museums serve different purposes, for different people, and …the also serve different purposes for the same people'.[184]

With this in mind, and as one of the aims of the visitor survey is to assess the success of the exhibitions in presenting a sense of the past, it is necessary to consider the questions posed to visitors. Given the dramatic differences in the target audiences, it is necessary to collect data on the demographics of the survey participants. This extends beyond the standard 'gender' and 'age' questions. Another area under investigation is the comparison of international museums with those with a more regional remit, or those connected to universities. It was therefore decided to gather data on visitors' nationalities and on where they lived in relation to the museum in order to determine how far they had travelled and thus the internationality of the museum audience.

These comparisons also led to asking participants about their level of education. This, and information about visitors' prior experience of Classics or Ancient History, helps to shed light on the differences between specialised and more general collections, as well as going some way to

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[183] For example, in the visitor survey, one American visitor commented that the 'layout of [the] museum itself [was] impressive (especially in comparison with [the] old museum)'. AM28MUSA41-45.

[184] McClellan 2003: 40.

account for potential bias generated through the distribution methods used, as will be discussed further below.

Pilot Survey

Birmingham Museum and Art Gallery has been used as a test case for the piloting of the survey methods used in other museums. This museum displays a cast of twenty-one slabs of the Parthenon frieze in one of its galleries and is easily accessible to the researcher. The pilot survey, which took place over two days in May 2010, was used to ascertain the feasibility of the study, the suitability of the survey methods used, namely questionnaires and interviews, and the appropriateness of the questions asked in terms of the areas under investigation.

During the pilot survey it became apparent that the word 'model' was not perceived by visitors as the all-encompassing term intended. The administration of the survey in the ancient world gallery enabled the author to observe visitors' movements around the gallery prior to approaching them regarding the survey. In one case, a gentleman spent several minutes looking at the model of the Athenian Acropolis in the centre of the room. He read the labels on the model and explained them to the young boy with him and pointed out the casts displayed around the room, which were referenced on the model. Interestingly, when the gentleman filled in the questionnaire, he answered that he did not see any models in the exhibition. During the same pilot, another group of visitors answered that they did not see any models, despite having handled the replica ancient vases and having looked at the reconstructed tomb in the corner of the gallery. It was therefore deemed necessary to clarify the wording of the questionnaire in an attempt to gain a more accurate impression of how visitors interact with and understand the exhibitions.

Participants

While none of the ten institutions declined to be included in this study, they responded with varying degrees of active participation. For example, the British Museum permitted the conducting of a survey but would not allow visitors to be approached in the galleries. Given the popularity of their collection as a subject for research projects, and the potential for the constant disruption of its visitors, the British Museum limits this sort of visitor interaction to its own assessment studies. The Ashmolean Museum permitted and actively encouraged the suggestion that visitors be approached inside the cast gallery. In this case it was stressed that the survey was not commissioned by the museum itself. At the other end of the co-operation scale, the Skulpturhalle and the Kongelige Afstøbningssamling could not have been more engaged in the data capture process. Not only did these institutions permit the gathering of visitor responses on site, but they also promoted the study to their visitors and encouraged them to complete questionnaires left on the reception desks in each gallery and returned completed questionnaires to the author.

A variety of methods was used to recruit participants. In the Ashmolean Museum Cast Gallery, the Museum of Classical Archaeology and the Kongelige Afstøbningssamling visitors were asked to complete questionnaires. As mentioned above, questionnaires were left at reception desks at the Skulpturhalle and the Kongelige Afstøbningssamling. Potential respondents who had visited the British Museum were found through calls for participants online and contacts known to be visiting were asked to complete questionnaires about their visits. These methods were also used to recruit participants to answer about the exhibitions in Athens, Delphi, Olympia and Paris. Links to online versions of the questionnaire were posted on the Facebook pages of the Statens Museum for

Kunst, the museum which governs the Kongelige Afstøbningssamling, the Skulpturhalle and the Museum of Classical Archaeology. A request for participants, including links to the online survey, was also posted on a number of mailing lists for potentially interested parties, including ClassicistList and HeritageList. Since the dissemination of questionnaires relied in part on mailing lists directed at those with interests in ancient history, classics, archaeology and the like, who are largely based in the academic or heritage sectors, it is necessary to consider the potential shift in visitor demographics this may have caused when considering the responses.

This means that in some cases, visitors were not completing the questionnaire immediately after their visit. Although this may have introduced some variation in the results, from what can be decerned from their responses, most participants who answered the survey chose not to answer those questions relating to areas which they did not remember clearly, such as those relating to the wording of the information labels. That being said, some responses did include phrases such as 'don't remember' or 'I mainly remember', which suggests that these participants wanted their answers to be mitigated in some way by the passage of time.[185]

The methods of data collection employed have led to considerable variety in the representativeness of the results. When the number of participants visiting each museum is compared to the institution's average visitor numbers per annum this representativeness, ranges from each participant in the survey representing 203 visitors per year, as in the case of the Kongelige Afstøbningssamling, to 1,037,500 at the Musée du Louvre. Such variety is obviously not

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[185] See, for example, AMCG42MCAN36-40 or AM1FGBR31-36.

ideal but it an unavoidable consequence of the museums chosen for in-depth investigation. It appears that the more popular the museum in terms of visitor numbers, the more difficult it is for individual studies such as this to gain access to those visitors.

Questionnaires

Questionnaires were produced to record the answers of the participants, an example of which can be found in Appendix 3: Questionnaire. In viewing the digitised versions of the questionnaires included on the CD-ROM at the back of this thesis, it will be noted that the formatting of the questionnaires differs in some of the earlier surveys. After some initial experimentation with formatting, and following discussions with participants during the pilot survey, it was decided to keep the number of sheets to a minimum as most visitors felt the questionnaire therefore appeared shorter. These earlier questionnaires generally represent surveys which took place in person, in the gallery where the later, more compact version were left on reception desks or attached to mailing lists. It should be noted that in either case the questions are the same save for the final request for a contact email address. This was removed from the single-sheet version for efficiency of space.

Due to the multi-national nature of the survey, it was decided that the questionnaires should be translated into the native languages of the countries housing the collections in this study, namely Danish, French, German, Greek and Italian. It was felt that any potential for mistranslation was outweighed by the potential disadvantage to non-native English speakers if the questionnaires were not translated. Where questionnaires were left in museums, these were both the English

and native language(s) versions. Native speakers were engaged in the translation process to minimise any mistranslations.[186]

Results

Following the data collection process, the results of the surveys were entered into a central database. While consideration was given to using SPSS to manage the data, the author's greater familiarity with Microsoft Excel its greater functionality in later version led to the data being managed using the latter instead.

Answers were recorded in the database in a number of ways. For closed questions the answers were recorded as given. In questions offering multiple choice answers, each option was given a number and the corresponding value or values were entered into the database. Where visitors had selected 'other' in answer to this style of question, a separate column was included to hold their explanations. Recording answers to these question presented very few problems as the software was then able to calculate the number of participants providing a given answer by counting the frequency with which that answer appeared in the database. However, the recording of responses to open questions such as 'what do you think is the purpose of this exhibition', required further consideration. Here the answers were initially recorded verbatim. Answers were then categorised according to popular responses, such as answers suggesting the purpose of the exhibition was 'to educate', or 'to display sculptures'. Values were then assigned to each of the

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[186] The exception being the French language version which was produced by a fluent but non-native French speaker. Responses were translated using online software where the author's own proficiency was inadequate. Any remaining misinterpretations are the author's.

categories which then enabled the same frequency counting to take place as with the other forms of questions.

Three additional codes were devised to handle questions which were not answered for various reasons. The sequencing of the questions in the survey means that it is not necessary for visitors to answer every question. They are therefore instructed to move on to different questions depending on their responses. For instance, when asked whether they participated in a tour, visitors answering 'yes' will be directed to questions about that tour; visitors answering 'no' will instead be asked to provide reasons for this decision. Where questions were not asked due to the arrangement of questions, the result has been entered in the database as '-1'. Where visitors chose not to answer a question which had been posed, the result is entered as '-2'. Finally, where answers were deemed inappropriate, further discussion of which follows below, results were recorded as '-3'.

One of the issues that must be addressed when analysing the results of the survey is that of the handling of anomalous results. For example, some visitors to the Ashmolean Museum Cast Gallery answered the questions about information shown in a video, even though a video did not form part of the display. If these particular questionnaires were disregarded in their entirety, the demographics of the whole survey would be affected. In this particular case the anomalous results from the video section will not be included in the results presented in Appendix 4: Visitor Survey Results. Although the confusion towards these questions is just as likely to have affected the other sections of the questionnaire, the remaining answers will be presented among the results, since their analysis alongside the answers from other participants will reveal any further anomalies.

In some cases visitors have chosen not to answer the 'yes or no' questions about whether they noticed or studied various aspects of the exhibition, but have then gone on to express opinions about them in the following questions. The decision has been taken, in these instances, to extrapolate the results of the unanswered questions, based on the data provided in those which follow. This helps to limit the apparent anomalous results where more opinions are expressed than there were visitors with opinions. Extrapolated answers have been clearly marked in both the main results database and in the tables of results found in Appendix 4: Visitor Survey Results. It should be noted that extrapolations were only used to complete responses to 'yes or no' questions to which the answer was clear from responses to further questions.

In order to refer to the answers given by individual respondents in the discussion of these results, and particularly in attributing comments to visitors, each questionnaire has been given a unique code. The code begins with an abbreviation for the museum visited (AM – Acropolis Museum; AMCG – Ashmolean Museum Cast Gallery; AMO – Archaeological Museum of Olympia; BM – British Museum; DAM – Delphi archaeological Museum; G – Glyptothek; KA – Kongelige Afstøbningssamling; MCA – Museum of Classical Archaeology; L – Musée du Louvre; S – Skulpturhalle). This is followed by a number to differentiate visitors to the same museum. Next is either an 'F' or 'M' to indicate the gender of the visitor. Then an abbreviation of the visitor's nationality is included, using the International Olympic Committee conventions. Those visitors who gave their nationality as either 'Welsh' or 'English' have been coded using the GBR abbreviation. Finally, the age bracket in which the participant falls is indicated at the end of the code. The gender, nationality and age may all be replaced in the coding with '-2' where the participant chose not to reveal this information, such as in the case of participant KA22-2GER-2.

This participant can therefore be identified as the 22nd participant from the Kongelige Afstøbningssamling and German.

This chapter has considered the methodologies for both the assessment of the exhibitions using the heritagescape and of visitor responses using the questionnaire. In both cases an explanation has been given as to its application in the current context and mention has been made of points which should be born in mind as discussion now moves on to present the results of these investigations. The next chapter gives the result of the heritagescape assessment while the results of the visitor survey are considered later in Chapter 6: Visitor Survey Analysis.

CHAPTER 4 EXHIBITION ASSESSMENT

This chapter presents the heritagescape assessment for the galleries used as case-studies in this investigation. It begins with an account of the way in which the sculptures are displayed in each of the galleries. The floor plans for each of the museums under investigation can be found in Appendix 1: Museum Plans. Following this is the analysis of these exhibitions in terms of the heritagescape assessment criteria. Finally, the overall scores of the heritagescape analysis are presented. The analysis of these scores follows in Chapter 5: Analysing Heritagescapes.

Descriptions

The Acropolis Museum

The new Acropolis Museum opened to the public on 21 June 2009 and receives around 1.25 million visitors per annum.[187] Dedicated to artefacts of the Acropolis and its slopes, the museum employs 'topographic, chronological and thematic clustering of the collections'.[188] Although the Acropolis Museum houses finds from the Acropolis as a whole, its star exhibits are the sculptures from the Parthenon, displayed in a dedicated gallery on the third floor.

This gallery is accessed through a single entrance in the central core around which the sculptures are mounted. The central core is surrounded by forty-six steel columns arranged, as in the

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[187] Hellenic Statistical Authority 2014.

[188] Acropolis Museum: [www]

Figure 4-1: (Top) Display of the metopes of the Parthenon
(Bottom) Display of the Ionic frieze of the Parthenon
Both Acropolis Museum, Athens. Images by Nikos Danilidis, reproduced courtesy of the Acropolis Museum

Parthenon, with seventeen along each of the long sides and eight across the east and west ends.[189]

Between each column, high above eye-level, is mounted a frame to support two metopes, displayed in their original order (see Figure 4-1 (Top)). The original parts of the metopes are complimented by casts of those displayed elsewhere. For those metopes which have been completely lost, the frames are left blank. Some of the frames also feature drawings of the metopes; those by Jacques Carrey date from the seventeenth century, prior to the explosion which damaged the sculpture in 1687; those of Katherine Schwab date from the 1990s and 2000s. Some of the more fragmentary metopes are displayed against colourless Perspex backgrounds highlighting their partial nature.

The Ionic frieze is positioned at eye-level, facing outwards (see Figure 4-1 (Bottom)). As with the metopes, the fifty metres of original frieze are supplemented by the addition of plaster casts of those pieces displayed in other museums. These casts have been left uncoloured to distinguish them from the original pieces which have developed a patina over the centuries.

The pediments are mounted on a low platform at either end of the gallery, in front of the columns supporting the metopes (see Figure 4-2). As with the frieze and metopes the display is enhanced by the inclusion of casts of the pieces not in the Athenian collection. The fragments are raised to their relative heights using steel poles. This display, leaving spaces for missing pieces and showing the whole width of the pediment, enables the visitor to fully appreciate the scale of the sculptures.

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[189] Bernard Tschumi Architects (a): 1.

The external walls of the Parthenon gallery are constructed from glass which, combined with the orientation of the gallery in line with the Acropolis itself, rather than with the rest of the museum below, permits the viewing of the Parthenon from the north side of the exhibition (see Figure 4-2).

Within the central core is an atrium presenting the visitor with supplementary materials. These include a video which discusses the Parthenon, its sculpture and history and plays in a loop, with audio and subtitles in both Greek and English. Also in the atrium are small-scale models of the Parthenon's pediments, based on drawings by Karl Schwerzek.[190]

Figure 4-2: Display of the pediments of the Parthenon. The Acropolis Museum, Athens. Image by Nikos Danilidis, reproduced courtesy of the Acropolis Museum

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[190] The drawing of the west side dates from 1896, the east from 1904.

The gallery on level 1, showing finds from the Acropolis from the fifth century BC to the fifth century AD, features three scale models showing the Acropolis at different points in its history. These illustrate the construction of the Parthenon and the Propylaia in the mid-fifth century BC; the Acropolis in the second century AD; and the Acropolis in the sixteenth century AD, featuring the Parthenon with a minaret after its conversion to a mosque.

The information boards in the museum are said to have been 'developed to be both visible and yet to be as discrete as possible'.[191] They are however, rather limited in the information they provide, as will be discussed in further detail in reference to visitor responses.[192] Gallery talks in Greek and English take place three days a week.[193]

Ashmolean Museum Cast Gallery

The Ashmolean Museum Cast Collection was established in 1884 and features around 1100 casts, including ninety-seven which represent the seven buildings included in this study.[194] In 2010 the Cast Gallery underwent significant rearrangement as part of the museum's £61m redevelopment, re-opening to the public on 1st October. Since then, the museum has been visited by around one million visitors per year.[195] At the time of the visitor survey, the ground floor, featuring around one tenth of the cast collection, was freely open to visitors. The lower floor, containing the

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191 Bernard Tschumi Architects (b): 1.

192 Cohen 2010.

193 Acropolis Museum: [www].

194 Frederiksen & Smith 2011: 1.

195 Ashmolean Museum 2010: [www].

remaining ninety per cent of the casts is accessible to the public only during the guided tours offered twice a week. Thus, of the sets of sculpture included in this study, only four metopes and two pedimental figures from the Temple of Zeus at Olympia were accessible to visitors during the survey.

In the new arrangement, the sculptures are organised in 'the variety of settings in which sculpture was found in the Greek and Roman worlds – sanctuaries, public squares, cemeteries, country villas'.[196] These 'settings' are more a manner of categorisation than any sort of scene setting, in that the sculptures are arranged so that, for example, the sculptures from the Acropolis are displayed together, but there is no attempt to recreate the original scene with backdrops or other devices.

This arrangement ties in with the museum's overall exhibition strategy 'crossing cultures, crossing time', which presents artefacts 'as part of an interrelated world culture, rather than in isolation' by employing a broadly thematic scheme, increasing the gallery's sense of cohesion with the rest of the museum from that prior to the renovation.[197] The gallery is also now physically more cohesively tied to the museum as a whole, following the creation of an entrance between the ancient world and cast galleries where visitors were previously required to leave the museum and access the Cast Gallery through a separate entrance.

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[196] Ashmolean Museum 2010: [www].

[197] Ashmolean Museum 2010: [www].

The sculptures from the Temple of Zeus at Olympia are displayed alongside the other casts in the Ashmolean's collection and are grouped with other pieces, such as the *Nike* by Paionios and the *Diskobolos* by Myron, to demonstrate the dedications found in Greek sanctuaries. The exhibition space is not usually a target gallery, but ostensibly provides access to a further gallery on the lower floor, although this gallery is not normally accessible to the public.

The sculptures from the Temple of Zeus are displayed over the north and south walls of the gallery. Below the windows of the north wall, above eye-level, are mounted metopes IV and VI from the east side of the temple. Below them, the figure of Kladeos lies on a plinth next to the heads of the Old Seer and Oinomaos (see Figure 4-3 (Right)). The south wall shows metopes W I and III, mounted above the kneeling Lapith and the head of a Lapith woman from the west pediment. The plinths of the pedimental figures vary in height so that the figures fit neatly under the metopes (see Figure 4-3 (Left)). However, no sense is given of how these pieces fit together.

The Cast Gallery features an information board about the cast collection stating its origins and the purpose of cast collections in general. Another information board explains Greek sanctuaries and their relation to the artworks on display. This board is decorated with a watercolour of the Sanctuary of Apollo at Delphi by Albert Tournaire painted in 1894. These boards are displayed on the north wall of the Cast Gallery, next to the casts of the Olympia sculptures.

Figure 4-3: Display of sculptures from the Temple of Zeus at Olympia. Ashmolean Museum, Oxford. Image author's own (01.10.2010)

The South wall displays an information board about the Sanctuary of Olympia featuring a small map of the area and a photograph of Hans Schlief's 1930-1931 model of the site.[198] These information boards are considered by some museum staff to be of a more 'scholarly' level than those in the rest of the museum, based mainly on the fact that they acknowledge the sources of their images.[199]

Each of the casts has a label stating its title, catalogue number and the name of the institution housing the original. The labels for the Olympia metopes also provide a brief description of the

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[198] No context is given for the map or model, suggesting they are used here as methods of providing supplementary information, rather than as artefacts in their own right.

[199] Dr. Olympia Bobou, Research Assistant, Ashmolean Museum Cast Gallery, pers. comm. 10/11/2010.

subject matter depicted. However, these labels are placed at the edges of the shelf on which the metopes stand, above the eye level of most visitors, making them difficult to read.

The Cast Gallery also features a scale model of the Athenian Acropolis, within its display of free-standing sculptures. The information label accompanying the model explains how it illustrates the state of the Acropolis after the removal of the Turkish buildings and the partial restoration of the Temple of Athena Nike in 1895.

At present the Cast Gallery does not feature on any of the standard guided tours of the museum. There are, however, twice weekly tours of the gallery itself, including the lower level.

Archaeological Museum of Olympia

The Archaeological Museum of Olympia, which houses the remains of twelve metopes and thirty-six pedimental figures from the Temple of Zeus, was most recently redeveloped prior to the Olympic Games in 2004.[200] It receives around 60,000 visitors per annum.[201] The twelve galleries are organised more or less chronologically in a circular fashion around the large central gallery, Gallery 5, dedicated to the exhibition of the sculptures from the Temple of Zeus. The gallery is usually approached from the entrance in Gallery 4, but can also be entered from the vestibule at the front of the museum (see Appendix 1: Museum Plans).

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[200] Vikatou 2007: [www].

[201] Hellenic Statistical Authority 2014.
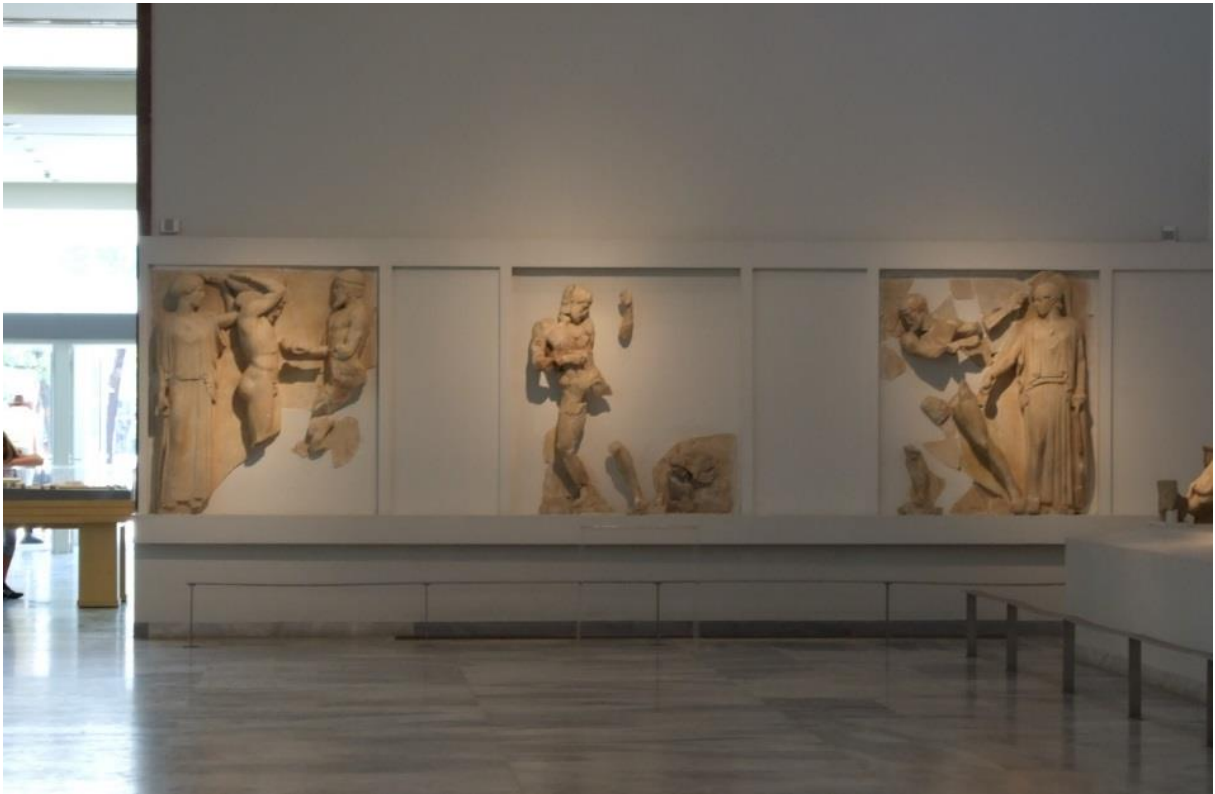
Figure 4-4: (Top) Display of the metopes of the Temple of Zeus at Olympia
(Bottom) Display of the pediments of the Temple of Zeus at Olympia
Both Archaeological Museum of Olympia, Olympia. Images author's own (04.10.2010)

The metopes are mounted across the shorter walls of the gallery, three on either side of the entrances (see Figure 4-4 (Top)). Each set is displayed at eye level in the established order, the west metopes along the north wall, and the east along the south. It is worth noting that in displaying the metopes in relation to the pediments in this way, the suggestion to the visitor is that they originally occupied a much shorter space than that of the pediments, rather than that the former were originally situated directly below the latter.[202] Information for the metopes is mounted on four boards, displayed on Perspex stands in front of the metopes.

The boards feature descriptions in Greek, English and German, as the German Archaeological Institute was responsible for excavating the site. Each board also includes drawings of the parts missing from the metopes. The height of the boards corresponds with the ledge on which the metopes are mounted, so as not to obscure the visitor's view of the sculptures.

The pedimental figures are shown along the long walls of the gallery, mounted on a low platform (see Figure 4-4 (Bottom)).[203] Information on the pediments, again in Greek, German and English, is displayed on boards in front of each pediment. The boards include descriptions of the sculptures and the myths displayed and a drawing of the original arrangement with each of the figures labelled.

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[202] Younger & Rehak 2009: 54.

[203] Younger and Rehak note that the platforms are around 3m shorter than the original width of the pediments and around 35cm deeper. 2009: 55.

The vestibule contains an introduction to the sanctuary as a whole, including large-scale photographs and maps. In the centre of the vestibule is a scale model of the site under Perspex.

The British Museum

Among its extensive collections of classical sculpture, the British Museum in London displays original pieces from two of the buildings featured in this study: the Ionic frieze from the Temple of Apollo at Bassai; and the Ionic frieze, metopes and pediments of the Parthenon. The museum attracts around 5.8 million visitors per annum.[204]

The Parthenon Sculptures

The British Museum holds seventy-five metres of the Parthenon Ionic frieze, fifteen metopes and seventeen figures from the pediments.[205] These are displayed in three galleries. The main display is housed in the Duveen Gallery (Gallery 18), donated by Lord Duveen of Millbank in 1939.[206] Gallery 18a provides additional information about the Parthenon and the Acropolis and Gallery 18b contains reconstructions, casts and a scale model.[207] The Duveen Gallery is lit from above, by a large skylight running along the length of the gallery, to avoid casting harsh shadows on the sculptures.

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[204] Department for Culture, Media and Sport 2014: [www].

[205] Jenkins 2006: 83; British Museum 2008: [www].

[206] The Duveen Gallery remained closed during the Second World War and did not open to visitors until 1962. Wilson 1989: 16; 2002: 249-250; Caygill 2002: 53; British Museum 2008: [www].

[207] Galleries 18a & 18b were renewed in 1998 thanks to grants from Lawrence A. & Barbara G. Fleischman. British Museum 2008: [www] 4.4.

Figure 4-5: Display of the Parthenon frieze. Duveen Gallery. The British Museum, London. Image author's own (15.07.2011)

The Ionic frieze is displayed facing inwards along the long east and west walls of the central part of the gallery at a height of 1.5m above the floor (see Figure 4-5). The slabs are arranged continuously with no spaces left to indicate the pieces which are either missing or displayed in other museums.

Eight metopes from the west end of the south side of the Parthenon, metopes S II-S IX, are displayed around the south end of the gallery. Seven metopes from the east end of the south side, metopes S XXVI-S XXXII, are displayed around the north end of the gallery. The metopes are also shown at a height of 1.5m above the floor (see Figure 4-6 (Top)). Due to the nature of their display, the metopes can only be seen from the ends of the gallery and are invisible from the entrance.

Figure 4-6: (Top) Display of the Parthenon metopes
(Bottom) Display of the Parthenon pediments
Both Duveen Gallery, British Museum, London. Images author's own (29.06.2010)

Ten figures from the east pediment are displayed on plinths at the north end of the gallery with seven figures from the west pediment displayed at the south end. The plinths of the pediments again raise the sculptures to a height of 1.5m above the floor (see Figure 4-6 (Bottom)). The figures from west pediment are mounted on individual plinths topped by platforms of differing heights to raise the fragments relative to each other.

Whereas the Ionic frieze and metopes are mounted against the walls of the gallery, the pediments are arranged away from the walls enabling visitors to walk behind them and see the reverse sides of the sculptures. The pedimental figures are spaced to fit comfortably within the width of the gallery. The arrangement of the west pediment allows no space for the missing chariot teams (see figure Figure 4-6 (Bottom)), where the space left in the middle of the east pediment would be insufficient to display the lost central figures of Hephaistos, Zeus and Athena.

Gallery 18a is one of the supplementary galleries providing additional information on these pieces. This room also displays additional fragments not shown in the main gallery, such as the torso of figure P from the west pediment. This room also features a video detailing the original positions of the sculptures on the temple using computer graphics and how the damaged metopes can be digitally restored to their original appearance.[208] A 1:500 scale model of the Acropolis designed by Manolis Korres is mounted on the wall of the gallery.

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[208] British Museum 2008: [www] 4.4.

Figure 4-7: (Top) Gallery 18a. (Bottom) Gallery 18b.
Both British Museum, London. Images author's own (29.06.2010)

The information boards in this gallery, added in 2004, give details on the 'Parthenon and artistic tradition', 'Lord Elgin and the Parthenon', 'the Parthenon's later life', 'London and Athens', 'the Parthenon sculptures', 'the building of the Parthenon', 'the Parthenon and the Persians' and 'Persepolis and the Parthenon'.[209] Further information is given about the research conducted in the development of the video.

On entering the second supplementary gallery, 18b, the first thing that commands the visitor's attention is the replica of the upper parts of the north-west corner of the Parthenon. A reconstructed entablature, showing a copy of metope WI between two triglyphs, and pediment are mounted above an original capital and column drum (see Figure 4-7 (Bottom)). In this reconstruction the metope is 3.16m above the floor of the gallery.

Around the walls of this gallery are mounted casts of the west frieze as part of a touch tour for visually impaired visitors, which also features audio descriptions. The information labels accompanying the cast present raised drawings and descriptions of the figures in Braille and large fonts. The gallery also contains a 1:50 scale model of the Parthenon, which visitors can touch and a reconstruction of the polychromy employed on the Parthenon's architrave next to a slab which retains the original pattern. The information boards in this gallery provide background on 'the Parthenon Galleries', 'the Panathenaic Way', 'the Acropolis', the 'plan of the Parthenon' and the temple's 'polychromy and painted decoration'.

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[209] British Museum 2008: [www] 4.4.

The Frieze of the Temple of Apollo at Bassai

Gallery 16, a 'half-mezzanine' added in the 1960s, displays twenty-three slabs of the Ionic frieze from the Temple of Apollo at Bassai, acquired in 1814. The room is designed to replicate the size of the original cella, with darker lighting than in the main galleries on the floor below.[210]

The sole access point is via a set of stairs which bring them to the centre of the gallery, facing slab 541, which is thought to have faced the entrance to the cella when *in situ*. The slabs are mounted facing inwards as they would have done originally and are organised according to Peter Corbett's arrangement, following the refurbishment of the gallery in 1991 (see Figure 4-8).[211] The frieze is shown at a height of around 1.65m.[212]

Gallery 16 does not feature any of the large type of information boards found in galleries 18a and 18b. It does feature smaller boards giving details of the actions of some of the characters depicted in the frieze and outlining the original position of the sculpture in the cella.

Larger information boards are found in the space below the gallery where the remains of the metopes are exhibited, tucked away under the stairs. These give information on the 'Temple of Apollo at Bassae', showing the location of the temple and detailing how its sculptures came to be

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[210] Wilson 1989: 77; Jenkins 2006: 133. For views of the gallery see
http://photosynth.net/view.aspx?cid=b9a9979f-11f7-42b1-8db2-d889937c7eae
[211] Jenkins & Williams 1993: 67.
[212] Jenkins 2006: 134.

Figure 4-8: Display of the frieze from the Temple of Apollo at Bassai, Gallery 16, British Museum, London. Image author's own (29.06.2010)

displayed in the British Museum, and on its 'architecture and sculpture', showing floor plans and drawings of the original appearance of the cella. The Bassai sculptures exhibition contains no scale models or videos, nor does it feature in any of the tours organised by the British Museum.

Delphi Archaeological Museum

The Delphi Archaeological Museum, an on-site museum, houses the finds from the French excavations of the sanctuaries of Apollo and Athena Pronaia. The collection includes the frieze slabs and east pediment from the Treasury of the Siphnians, six metopes from the Sikyonian Treasury and twenty-six metopes from the Treasury of the Athenians and receives around 100,000

visitors per annum.[213] The museum was renovated in 1999, when 'all the museum's collections were redisplayed to meet modern museological standards'.[214] The exhibitions follow a broadly chronological arrangement in regard to their layout within the museum.

Gallery XIV, near the museum's exit, contains a scale model of the Sanctuary of Apollo. The model shows the architecture of the sanctuary but does not show the original positions of the free-standing sculptures. The museum provides tours of its galleries. Each of the rooms in this study feature on the standard guided tour and appear on the floor plan for this museum in Appendix 1: Museum Floor Plans.

Sculptures of the Sikyonian Treasury

The remains of five metopes from the Sikyonian Treasury are displayed in Gallery III. The metopes are mounted at eye-level, on a platform to the right of the entrance to the gallery (see Figure 4-9).

Each slab or fragment thereof is surrounded by a mock triglyph representing the original spacing between the pieces, accompanied by an information label featuring a sketch of its presumed original appearance.[215]

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[213] Hellenic Statistical Authority 2014 [www].

[214] Partida 2007 [www].

[215] Photographs of the gallery dating to 2000, show the metopes were previously mounted on the opposite wall.

Figure 4-9: Display of the metopes of the Sikyonian Treasury at Delphi, Delphi Archaeological Museum, Delphi. Image author's own (06.10.2010)

Displaying the sculptures here ensures that they do not encroach upon the visitor's view of the gallery's main attraction, *Kleobis and Biton*. This gallery leads to two others: one displays the golden tributes found in the sanctuary and is a dead-end; the other houses the sculptures from the Temple of Apollo and leads the visitor further into the museum.

Sculptures of the Treasury of the Athenians

Gallery VII is dedicated solely to the display of the sculptures from the Treasury of the Athenians and features two entrances, one on either side of the gallery, connecting it to rooms II and VIII. Visitors are prevented from entering from Gallery II by a rope across the doorway. Although visitors must deviate from their natural route in order to enter this gallery, the alignment of the

two entrances permits a view through the room to those beyond and gives it a strong sense of cohesion with the rest of the museum.

Of the thirty original metopes, twenty-six remain on display in the museum, mounted at eye level on platforms around all four walls of the gallery (see Figure 4-10 (Bottom)). The two walls without entrances, representing the east and west sides of the treasury, each hold six metopes. The wall to connecting galleries VII and II holds eight metopes, four either side of the entrance. The wall connecting galleries VII and VIII holds six metopes, three either side of the entrance. There are no mock-triglyphs in this gallery, but on the walls above the east and west metopes are triangles, painted in the same colour as the platforms on which the metopes are mounted, representing the treasury's pediments. The metopes are arranged in four groups, the Amazonomachy, the adventures of Theseus, the Labours of Herakles and his encounter with Geryon. Below each metope is an information label outlining the scene depicted. These labels feature drawings of the metopes to aid the visitor's interpretation of the often fragmentary remains.

Sculptures of the Siphnian Treasury

Gallery V is the largest exhibition room in the museum and houses the display of the sculptures and architectural members from the Treasury of the Siphnians. Visitors enter through the single doorway in the centre of the gallery. To the right stand the treasury's Caryatids in front of the lintels from the main doorway and the Sphinx of Naxos. To the left are mounted the slabs of the continuous frieze, the south and west sides on the wall opposite the entrance, the east side to the left and the north side in between. The slabs are arranged continuously with spaces left for the

Figure 4-10: (Top) Room V.   (Bottom) Room VII.
Both Delphi Archaeological Museum, Delphi. Images author's own (06.10.2010)

missing pieces. The frieze is mounted at eye-level with the pediment in its corresponding position above (see Figure 4-10 (Top)). Each side of the frieze is accompanied by an information board with descriptions of the scenes depicted in Greek, French and English. Additional boards in the gallery outline the history of the treasury and include reconstructions of the building's original appearance.

Being the largest gallery in the museum, this room is more than large enough to display the sculptures at their full scale. As one of the more complete excavations/reconstructions from the sanctuary, this is one of the main attractions of the museum. Although this gallery has no windows, it receives sufficient natural light from the skylight occupying the majority of the ceiling.

Glyptothek

The Glyptothek in Munich is home to the pedimental sculptures from the Temple of Aphaia at Aegina, purchased by Ludwig I of Bavaria in 1812, and attracts around 110,000 visitors per annum.[216] The musem itself takes the form of a square with one whole side dedicated to the display of the sculptures; Gallery VII shows the pediment from the west side and Gallery IX that of the east. The layout of the museum means that visitors are directed in a circular route through each gallery to the next in a broadly chronological order. This results in there being no final destination gallery or need to double back to visit all the display spaces.

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[216] Wünsche 2007: 33. Landeshauptstadt München 2014: [www].

The two pediments are displayed in separate galleries, each with one entrance and one exit and one wall of large windows. These extra-large galleries enable the pediments to be displayed at substantially above full scale, while the windows limit the sense of isolation from the outside world. The figures are mounted on a high platform. The individual figures are arranged to replicate their original positions relative to one another (see Figure 4-11 (Top)). However the separation of the two pediments into different galleries prevents the visitor from viewing the exhibition as a coherent whole.

This exhibition is accompanied by the most extensive collection of models and reproductions in this study. The collection features scale models of the temple and of the sanctuary, two full-scale copies of the sculpture, one in its own gallery, a full-scale replica of the archer wearing reproduction clothing and a scale reproduction demonstrating the polychromatic scheme employed on the pediments (see Figure 4-11 (Bottom Left & Right)).

Information boards also give details about the excavation and interpretation of the pediments as well as the techniques used to weave the costumes depicted on the statues.
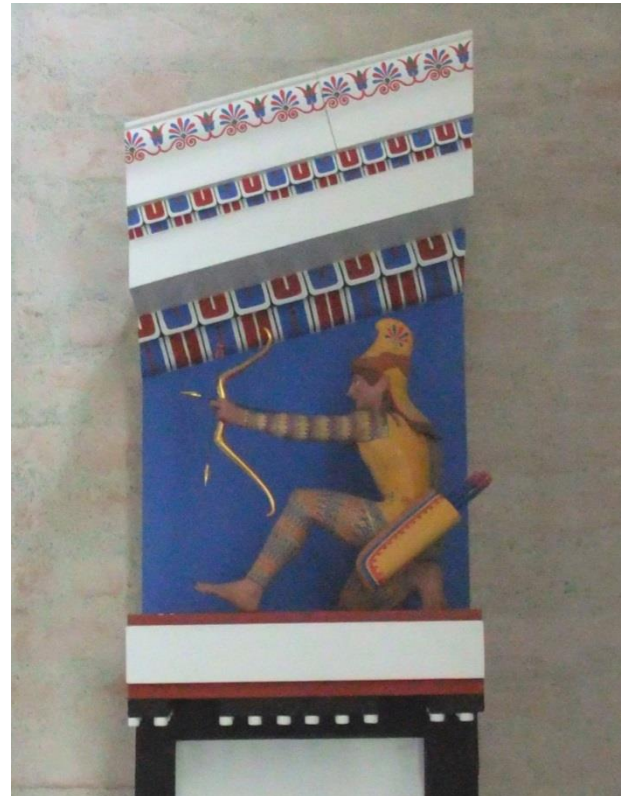
**Figure 4-11: (Top) Display of the Aeginetan pediments
(Bottom Left) Reconstruction of clothing.   (Bottom Right) Reconstruction of the polychromatic scheme
All Glyptothek, Munich. Images author's own (22.06.2012)**

Kongelige Afstøbningssamling

The Kongelige Afstøbningssamling (Royal Cast Collection) is a study collection governed by the Danish national gallery, the Statens Museum for Kunst.[217] The collection of over two thousand casts, is arranged 'not chronologically …but archaeologically, according to where it was found and seen in ancient times' in a predominantly open-plan warehouse on the harbourside in Copenhagen.[218] Despite the heavily restricted opening hours, entrance to the gallery is without charge and tours in English and Danish are provided for free. The gallery attracts around 12,000 visitors per annum.[219]

Sculptures from all the buildings of interest to this study are represented in the Royal Cast Collection, with individual pieces totalling around 180. The sculptures from the Treasuries of the Athenians and Sikyonians have not been included in this assessment due to the small number of pieces displayed and the lack of any demarcation between these and the surrounding pieces in the collection.

Sculptures of the Siphnian Treasury

The frieze from the Treasury of the Siphnians at Delphi is displayed continuously around the inside of one of the third floor balconies. Mounting the casts in this way means that the frieze can be

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[217] Holm 2010: [www].

[218] Holm 2010: [www].

[219] Henrik Holm, Senior Research Curator, Statens Museum for Kunst, pers. comm. 08/03/2010.

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viewed from below on the second floor, but the crowded nature of the area makes it difficult to move around and appreciate the frieze above.[220] This also results in a strong sense of flow within the museum as this particular display draws visitor's attention from one floor to another, visually connecting the different areas of sculptures.

Whilst attempts have been made here to arrange the frieze continuously both to replicate the original viewing conditions and to best utilise the limited space available for display of so many items in the warehouse, the balcony is not quite large enough to accommodate the whole cast of the frieze, resulting in one slab being displayed separately, on one of the supporting beams below the balcony (see Figure 4-12 (Top)).

Sculptures of the Temple of Aphaia at Aegina

Figures from the pediments of the Temple of Aphaia at Aegina, originally cast in Munich, are displayed to their full-scale at the back of the warehouse on the second floor. The west pediment is displayed on a low plinth along the wall of the gallery (see Figure 4-12 (Bottom)); the east pediment is mounted around 2m in front of the west.

The position of the sculptures on the second floor means that the display suffers from the lack of natural light admitted by the smaller windows on the upper floors. Again the open-plan nature of

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[220] For views of this display see http://photosynth.net/edit.aspx?cid=32e300b9-0992-48d0-8bf7-f1b854ed70e2

**Figure 4-12: (Top) Display of casts of the frieze of the Siphnian Treasury at Delphi
(Bottom) Display of casts of the pediment of the Temple of Aphaia at Aegina
Both Kongelige Afstøbningssamling, Copenhagen. Images author's own (21.06.2011)**

the gallery increases the sense of cohesion between this part of the display and the others. Despite the position of this particular arrangement towards the rear of the warehouse, meaning that this is not one of the target exhibits, the tour of the gallery draws this one to the attention of visitors.

Sculptures of the Temple of Zeus at Olympia

The figures from the pediments of the Temple of Zeus at Olympia are displayed at their full-scale on the ground floor of the building (see Figure 4-13 (Top)). Here the sculptures are accompanied by a map of the Mediterranean region showing the sites represented by sculptures in the collection, but without the accompaniment of any sort of scale model.

The position of this area of the display, opposite the large windows in the front wall of the warehouse, results in a better natural light than for a large proportion of the pieces in this collection. As this is one of the largest sections in the gallery, opposite the main entrance, this display becomes one of the main target areas of the warehouse.

The arrangement of the figures from the west pediment is of particular interest: scholars remain uncertain as to the ordering of the figures of this pediment and our only ancient source on the topic, the second-century AD historian Pausanias is ambiguous in his account, noting only that figures appear 'on the right of Zeus', without specifying whether or not this is from the point of

**Figure 4-13: (Top) Display of casts of the pediments of the Temple of Zeus at Olympia
(Bottom) Display of casts of the pediments of the Parthenon
Both Kongelige Afstøbningssamling, Copenhagen. Images author's own (21.06.2011)**

view of the viewer.[221] In the current arrangement, the figures retain the ordering devised by artist Niels Skovgaard prior to their removal to a farmhouse in the Danish countryside in 1966.[222] The supporting information board gives further details.

Sculptures of the Parthenon

Casts of the pedimental sculpture from the Parthenon are displayed on the ground floor of the warehouse near the entrance. The position of these casts near the large windows of the ground floor mean they are easily visible from the outside of the building. The pedimental figures are exhibited at their full-scale. Their mounting on low platforms raises the sculptures slightly so that the large central figures are at the viewer's eye-level. The metopes are mounted on the walls of the gallery, in a manner which can only be described as cramped. Although this section does not feature any pictures, the Kongelige Afstøbningssamling does have a scale model of the Athenian Acropolis. This is however displayed separately from the Parthenon sculptures, on the first floor of the warehouse.

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[221] Pausanias *Description of Greece* 5.10.6.

[222] Skovgaard (1858-1938) worked in Greece for a time and contributed to the arrangement of the sculptures on his return to Denmark. Holm 2010: [www].

Figure 4-14: Display of the sculptures of the Temple of Apollo at Bassai. Kongelige Afstøbningssamling, Copenhagen. Image author's own (19.06.2011)

Sculptures of the Temple of Apollo

Casts of the frieze from the Temple of Apollo at Bassai are displayed near the rear of the warehouse, on the first floor.[223] The pieces are mounted in separate sections, three inside one of the alcoves, a fourth on the outside of the same alcove, and a fifth on the wall nearby. The visitor's view of the casts is impeded in places by copies of the Niobids placed in front of them. This particular display is not accompanied by pictures or scale models, but does feature on the gallery

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[223] For views of this display, visit
http://photosynth.net/edit.aspx?cid=e53e7779-04d7-4495-906a-bfb147a563ce.

tour. One of the difficulties with this section of the display is the availability of natural light; the nearest source is from the windows at the back of the warehouse, but these are at some distance from the sculptures and only admit a limited amount of light.

Musée du Louvre

The Musée du Louvre, one of the world's most visited museums, attracting over 8.3 million visitors per annum, is home to pieces of original sculpture from the Parthenon and the Temple of Zeus at Olympia.[224] Both sets of sculptures are housed in the Department of Greek, Etruscan and Roman Antiquities. A floor plan for the department can be found in Appendix 1: Museum Floor Plans.

Sculptures of the Temple of Zeus

Fragments of the metopes from the Temple of Zeus at Olympia are mounted in the Salle d'Olympie, a crossing point for a number of major routes through the museum. Four metopes are fixed on the wall of the gallery while a further three are shown under Perspex boxes on the floor.

The fact that this room has six entrances, its position within the museum and its scale in relation to the sculptures displayed, all contribute to the sense that this is more a space through which visitors are intended to pass, than a gallery which they are supposed to reach. The display is complemented by a scale model of the temple. The information labels accompanying the pieces

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[224] Paris Office du Tourisme et des Congrès 2014: 31.
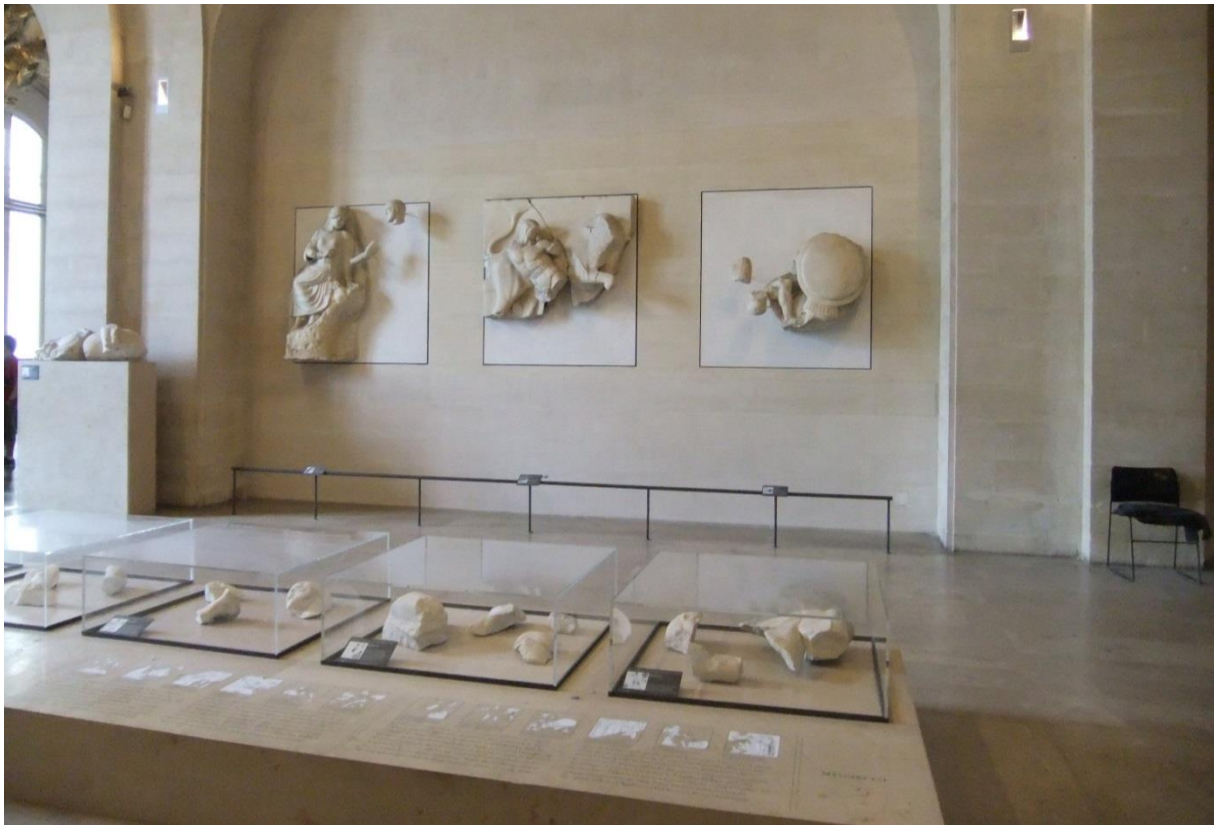
Figure 4-15: (Top) Display of the sculptures of the Temple of Zeus at Olympia. Musée du Louvre, Paris. Image author's own (25.04.2011)

(Bottom) Display of the sculptures of the Parthenon. Salle de Diane, Musée du Louvre, Paris. Image taken from jjisimonot.fr (15.97.2014)

feature sketches of the complete metopes, highlighting which parts are displayed in the Archaeological Museum of Olympia. These labels only provide information in French.

Sculptures of the Parthenon

The Salle de Diane, was reorganised by Jean-Julien Simonot in 2007. The gallery displays part of a slab from the east side of the Parthenon's Ionic frieze, known as the 'Plaque of the Ergastines', metope S X, and the head of the figure thought to be Iris from the west pediment, referred to as the 'Laborde Head'. All three artefacts are mounted at eye-level. The sculptures are accompanied by a scale model of the temple and two large information boards.

The location of the gallery in the museum means that it is on the route between the *Venus de Milo* and the *Nike of Samothrace*, two of the museum's most popular exhibits. The positions of the entrances however mean that it is also possible for visitors to walk straight across the gallery without having to engage in any way with the exhibition. While the Parthenon sculptures do not feature in the 'Masterpieces of the Louvre – Accessible Self- Guided Tour, they do appear on the 'Greek Sculpture and the Human Body' thematic trail.[225] The large size of the gallery in comparison to the three artefacts and one auxiliary model results in a very sparse feel to this exhibition space.

[225] Musée du Louvre: [www].

The Museum of Classical Archaeology

The collection of casts at the University of Cambridge originated in 1850 and is comprised of over 600 pieces.[226] The casts are arranged chronologically in six bays, four along the north side of the gallery and six along the south. Sculpture from each of the seven buildings in this study is represented in the University of Cambridge collection. The Museum of Classical Archaeology displays two metopes from the Sikyonian Treasury, the pediment and three sides of the frieze from the Siphnian Treasury, six metopes from the Athenian Treasury, five figures from the pediments of the Temple of Aphaia at Aegina, three metopes and the pediments of the Temple of Zeus at Olympia, eleven pedimental figures, twenty-one frieze slabs and six metopes from the Parthenon and sixteen slabs from the frieze of the Temple of Apollo at Bassai.

Each group of sculptures is accompanied by an information label. These are colour coded, orange for Greek sculpture and blue for Roman. The labels give details of the buildings from which the sculptures came, its dates of production, architects and sculptors (where known). In most cases the labels also list the size of the sculpture, the location of the original, the collection inventory number and the date of acquisition.

There are no regular tours of the museum, but sessions can be arranged for school parties and other groups. Several chairs are spread throughout the museum for visitors to use which can be moved around as required. The gallery also features a small seating area for use by visitors.

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[226] Beard *et al* 1998: 7-8.

Skylights run along the length of the centre of the gallery. The very end of the room features full length windows looking out over the campus. The division of the gallery into bays is marked on the floor plan available in Appendix 1: Museum Floor Plans.

Sculptures of the Sikyonian Treasury

Metopes A and B from the Sikyonian Treasury at Delphi are mounted at about eye level near the entrance to the gallery in Bay A. These pieces comprise a minor section of this bay, by no means the focus of this section of the museum. Besides the identification labels, there are no auxiliary materials to supplement these pieces.

Sculptures of the Siphnian Treasury

The Museum of Classical Archaeology displays casts of the north, east and south sides of the frieze of the Siphnian Treasury at Delphi. These are mounted one above the other: the north slabs at the top of the wall and the south at the bottom (see Figure 4-16 (Top)).

The opposite wall features the treasury's east pediment. Here the cast is mounted on a shelf at the top of the wall near the ceiling. This section is also devoid of any supplementary materials beyond the identification labels.
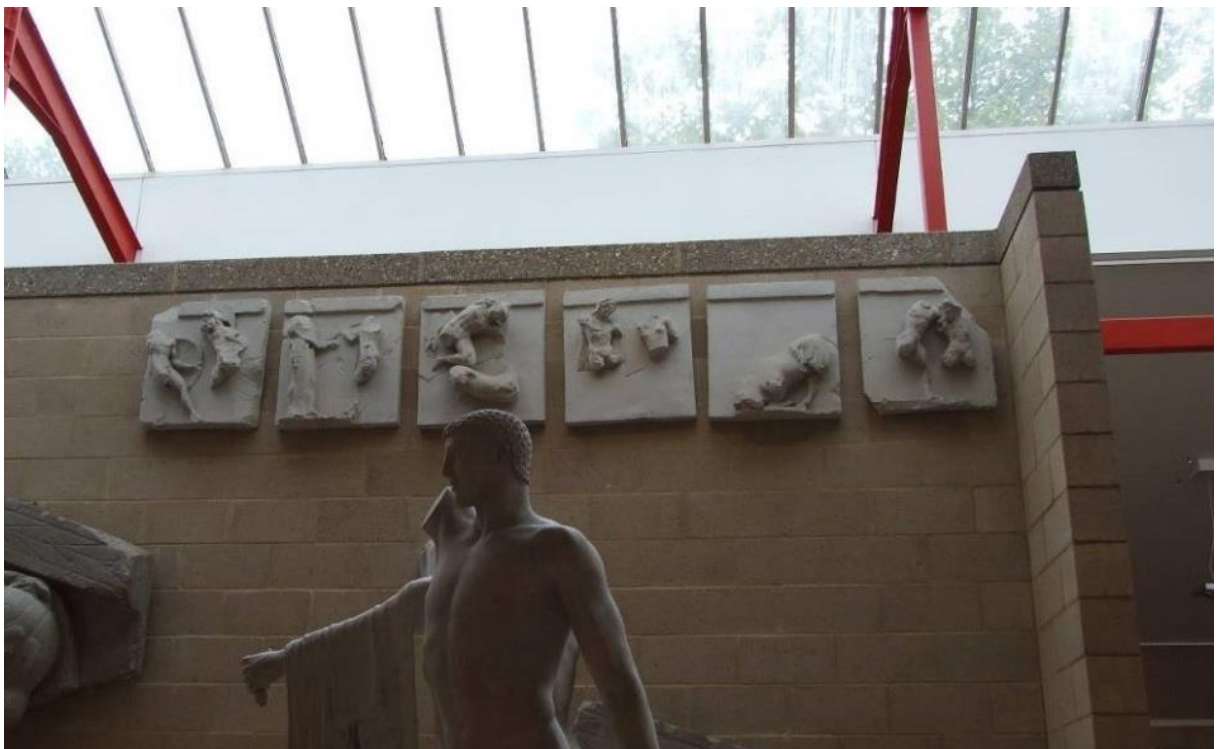
Figure 4-16: (Top) Display of the frieze from the Siphnian Treasury at Delphi
(Bottom) Display of the metopes from the Athenian Treasury at Delphi
Both Museum of Classical Archaeology, Cambridge. Images author's own (29.09.2010)

Sculptures of the Athenian Treasury

The six metopes from the Athenian Treasury at Delphi are displayed at the top of the dividing wall of Bay A. The location of these pieces in the top corner of the wall gives the suggestion that they have been slotted into the space above the sculptures from the Temple of Artemis at Korkyra. The metopes are displayed without any sort of framework or illustration of the appearance of the original pieces. As with the previous sections, there are no models or pictures to accompany this part of the exhibition (see Figure 4-16 (Bottom)).

Sculptures of the Temple of Aphaia

The five figures from the pediment of the Temple of Aphaia at Aegina are displayed in Bay B. Figures IV and XI from the east pediment are mounted on a low plinth in front of the dividing wall between bays B and C. Figures I, II and XIII from the west pediment are mounted on plinths of the same height but are arranged perpendicularly to the dividing wall so that the line of the five figures forms an angle of 90° (see Figure 4-17 (Top)). Whereas figures E IV, E IX and W I are each displayed on separate plinths, figures W II and W XIII have been displayed on a single plinth. This results in an overlapping of the two figures which is not present among the other figures of this display.

Sculptures of the Temple of Zeus

Bay C displays a complete set of casts of the pediments from the Temple of Zeus at Olympia; the east pediment along one wall, the west along the other. Both pediments are shown on a low platform; the fragmentary pieces are mounted in relation to the existing figures (see Figure 4-17
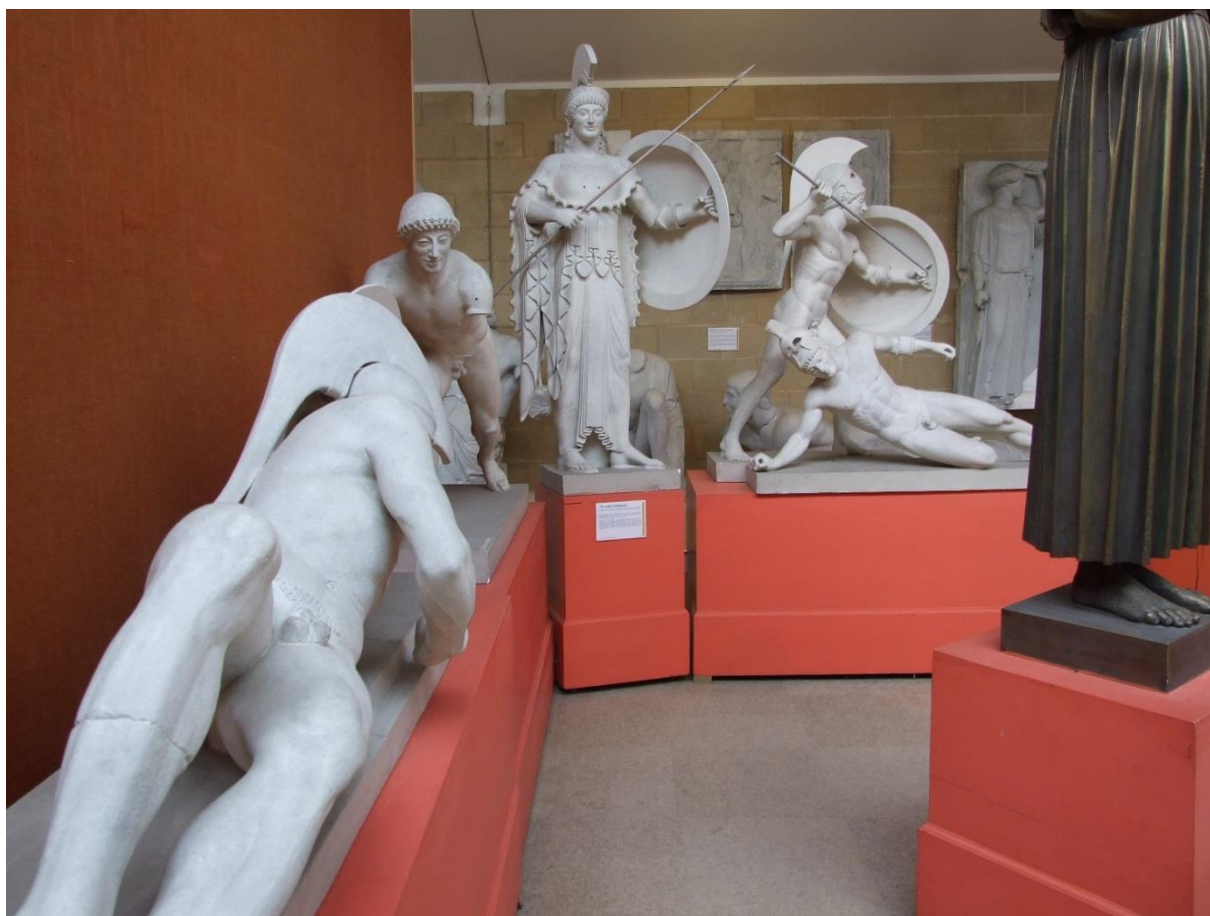
Figure 4-17: (Top) Display of the Sculptures from the Temple of Aphaia
(Bottom) Display of the east pediment of the Temple of Zeus at Olympia
Both Museum of Classical Archaeology, Cambridge. Images author's own (28.09.2010)

(Bottom)). The three metopes are mounted against the wall, below eye-level, from left to right, E IV, W IV, W III. The sheer size and number of these figures in comparison with some of the other pieces results in a dominating display, occupying the central space of this section of the gallery.

The display of the Olympia sculptures includes small-scale reconstructions of the pediments as they are thought to have appeared in antiquity. These are mounted on the wall behind the east pediment in the space between the Crouching Girl and the Old Seer. Below the models is a map of the Sanctuary of Olympia.

Sculptures of the Parthenon

The casts of the sculptures of the Parthenon are shown in Bays D and E. Casts of the Ionic frieze are mounted on the walls of the gallery, just above eye level. The sloping roof makes the walls in these bays the shortest in the museum. The pedimental sculptures are mounted on low platforms, each figure on its own plinth, against the walls of the gallery, replicating the frontal view of the sculptures offered in antiquity.

The figures from the east pediment are shown in their original order, split into two sections: the southernmost figures from Helios to Hebe are displayed in Bay E; the arrangement continues around the wall into Bay B where the northernmost figures, Leto to the Horse of Selene, are displayed. To the left of these are two figures from the west pediment. This arrangement, while presenting the figures in the correct order, does not give any indication of the figures not included in the collection, such as the lost figures of Athena and Poseidon from the west pediment. The

**Figure 4-18: (Top) Display of the Parthenon sculptures
(Bottom) Display of the frieze from the Temple of Apollo at Bassai
Both Museum of Classical Archaeology, Cambridge. Images author's own (28.09.2010)**

display of the figures around two walls of the gallery prevents the visitor from appreciating the full scale of the pediments.

The six metopes S III, IV, VII, VIII, XXX and XXXII are mounted against the walls of the gallery, below eye level, under the frieze. The metopes are shown from left to right in numerical order.

The Frieze from the Temple of Apollo at Bassai

Of the sixteen slabs from the Temple of Apollo at Bassai, seven show the Centauromachy and nine the Amazonomachy. The slabs are mounted at the top of the wall in Bays B and C, above and behind the west pediment from the Temple of Zeus at Olympia (See Figure 4-18 (Bottom)).

The slabs are not shown as one continuous frieze but are displayed in groups of three or four slabs. While slabs 527, 528 and 523, at the right end of the display follow the Corbett arrangement used in the British Museum, the other slabs are mounted in a very different order.

Skulpturhalle

The Skulpturhalle houses a collection of more than 3,000 plaster casts of ancient sculptures, including the most complete collection of casts of the Parthenon sculptures in the world, allowing the institution to act as a centre for Parthenon research. The gallery receives around 8,000 visitors a year. Day-to-day visitors tend to come to the museum in pre-arranged groups, usually as part of

Figure 4-19: Display of the Parthenon sculptures, Skulpturhalle, Basel. Image author's own (16.02.2011)

school visits or drawing classes. These groups may or may not feature a guided tour by the museum curator.[227]

This museum differs from the others in the sense that its permanent collection should be more accurately described as a permanently changing collection. The gallery space is insufficient to display the whole of the Skupturhalle's collection, therefore, besides the fixed display of the Parthenon casts, pieces are regularly swapped between the exhibition space and the nearby

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[227] Museen Basel 2014: [www].

storage facility. For this reason the heritagescape is based solely on the permanent display of the Parthenon sculptures.

Half of the main display gallery is dedicated to the exhibition of a full-scale replica of the entablature from the shorter east and west ends of the temple. The limited space makes it difficult to step back and see the metopes which are mounted at floor level at the base of the reconstruction. The metopes from the longer north and south sides, and the Ionic frieze from the east and west ends, are mounted on the walls on either side of the exhibition space. The slabs from the long north and south sides of the temple are mounted around three walls of the lower floor space. Here the fragmentary pieces are augmented by the inclusion of sketches based on the drawings of Jacques Carrey. Similarly, the pedimental arrangements contain Styrofoam figures representing the lost central figures.

The displays are supplemented by an information sheet with further details about the sculptures and the role of the Skulpturhalle as a centre of Parthenon research. While the majority of information labels in the museum are limited to German, this information sheet also provides details in French and Italian. The display also features a 1:20 scale model of the Parthenon, complete with sculptural details.

Heritagescape Analysis

Having outlined the set-up of the different galleries, the study will now move on to look at the heritagescape assessment. This begins with a discussion of each of the evaluation categories

before presenting the scores for each gallery or part thereof. Table 1 presents the heritagescape

scores for each criterion, organised alphabetically by institution. These scores are colour-coded

with 5 represented by purple; 4 by red; 3 by orange; 2 by yellow; and 1 by green. Table 2 then

presents the overall scores for each of the three assessment categories.

Boundaries

Lack of Exits

The first criterion considered in the evaluation of the exhibition boundaries is the number of ways

in and out of the exhibition. The four exhibitions receiving the highest score of five in this area,

the Acropolis Museum, Gallery V in the Delphi Archaeological Museum, and the two displays in

the British Museum, each have only one space through which to enter and leave the room. This

creates a high sense of boundaries as these galleries appear sectioned off from the remainder of

the museum.

At the opposing end of this comparison with the lowest possible score of one are the displays of

the Kongelige Afstøbningssamling and the Museum of Classical Archaeology, as these are open-

plan galleries. In these cases the sense of boundaries between one display and the next is very

low. The presentation of the metopes from the Temple of Zeus at Olympia in the Musée du Louvre

receives a score of two for this section. Although the gallery should not be considered 'open-plan'

in the same sense as those just mentioned, its six means of entering or exiting the space place it

only slightly higher.

Table 1: Heritagescape Analysis.

Category	Criterion	Acropolis Museum — Parthenon	Ashmolean Museum Cast Gallery — Temple of Zeus	Archaeological Museum of Olympia — Temple of Zeus	British Museum — Parthenon	British Museum — Temple of Apollo	Delphi Archaeological Museum — Sikyonian Treasury	Delphi — Siphnian Treasury	Delphi — Athenian Treasury	Glyptothek — Temple of Aphaia	Kongelige Afstøbningssamling — Siphnian Treasury	Kongelige — Temple of Aphaia	Kongelige — Temple of Zeus	Kongelige — Parthenon	Kongelige — Temple of Apollo	Musée du Louvre — Temple of Zeus	Louvre — Parthenon	Museum of Classical Archaeology — Sikyonian Treasury	MCA — Siphnian Treasury	MCA — Athenian Treasury	MCA — Temple of Aphaia	MCA — Temple of Zeus	MCA — Parthenon	MCA — Temple of Apollo	Skulpturhalle — Parthenon
Boundaries	Lack of exits	purple	red	orange	purple	purple	orange	purple	orange	orange	green	green	green	green	green	yellow	orange	green	green	green	green	green	green	green	red
	Dedicated Gallery	purple	orange	purple	purple	purple	green	purple	purple	purple	orange	red	red	red	yellow	purple	purple	yellow	orange	orange	orange	red	red	green	purple
	Target gallery	purple	orange	red	purple	red	yellow	purple	red	red	red	red	orange	orange	red	green	red	yellow	yellow	yellow	orange	orange	red	yellow	red
	Isolation from outside	orange	red	orange	red	purple	red	red	red	orange	purple	red	green	green	red	red	red	green	green	yellow	yellow	yellow	orange	green	red
Visibility	Gallery scale	red	orange	red	red	orange	orange	red	orange	purple	yellow	orange	orange	orange	green	purple	purple	orange	green	orange	yellow	orange	yellow	orange	orange
	Display height	orange	yellow	purple	red	purple	purple	purple	purple	yellow	green	purple	purple	purple	orange	orange	purple	green	orange	green	red	purple	yellow	green	yellow
	Windows	purple	yellow	green	yellow	green	green	green	orange	yellow	orange	green	red	green	red	yellow	orange	yellow	yellow	yellow	yellow	yellow	yellow	yellow	yellow
	Tours	purple	orange	purple	purple	green	purple	purple	purple	purple	yellow	yellow	yellow	yellow	green	green	red	green	green	green	green	green	green	green	green
Cohesion	Flow in museum	yellow	yellow	orange	yellow	green	red	red	red	red	orange	orange	red	red	green	purple	orange	red	red	red	red	red	orange	red	red
	Pictures	purple	purple	purple	purple	purple	purple	purple	purple	purple	green	green	yellow	green	green	purple	green	green	green	green	green	yellow	yellow	green	green
	Models	purple	green	yellow	purple	green	yellow	yellow	green	purple	green	green	green	green	green	orange	green	green	green	green	green	red	green	green	orange
	Coherent mounting	purple	yellow	red	orange	red	orange	orange	red	red	orange	orange	red	red	yellow	yellow	orange	orange	yellow	orange	orange	red	yellow	green	red

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Museum		Boundaries (%)	Visibility (%)	Cohesion (%)	Average (%)
Acropolis Museum	Parthenon	90	85	85	87
Ashmolean Museum Cast Gallery	Temple of Zeus	70	50	50	57
Archaeological Museum of Olympia	Temple of Zeus	75	75	70	73
British Museum	Parthenon	95	75	75	82
	Temple of Apollo	95	50	55	67
Delphi Archaeological Museum	Sikyonian Treasury	50	70	70	63
	Siphnian Treasury	95	85	70	83
	Athenian Treasury	80	75	75	77
Glyptothek	Temple of Aphaia	75	75	90	80
Kongelige Afstøbningssamling	Siphnian Treasury	65	30	40	45
	Temple of Aphaia	65	70	40	58
	Temple of Zeus	45	55	55	52
	Parthenon	45	70	60	58
	Temple of Apollo	55	40	35	43
Musée du Louvre	Temple of Zeus	60	60	75	65
	Parthenon	80	80	70	77
Museum of Classical Archaeology	Sikyonian Treasury	30	35	45	37
	Siphnian Treasury	35	35	40	37
	Athenian Treasury	35	35	45	38
	Temple of Aphaia	40	45	45	43
	Temple of Zeus	50	55	70	58
	Parthenon	60	40	40	47
	Temple of Apollo	30	35	35	33
Skulpturhalle	Parthenon	85	40	60	62

Table 2: Results of the Heritagescape analysis

Those exhibitions scoring in the middle for the number of exits each feature two ways in and out of the gallery. The display of the Parthenon sculptures in the Musée du Louvre, the Aeginetan pediments in the Glyptothek, those of the Temple of Zeus in the Archaeological Museum of Olympia and the metopes from the Athenian Treasury in the Delphi Archaeological Museum are all located in galleries with two entrances on opposing walls. Although Gallery III of the Delphi Archaeological Museum, exhibiting the sculptures from the Sikyonian Treasury, has three entry and exit points, it has been given a score of three, as this gallery is much more akin to those at the centre of this spread than to the Salle d'Olympie, in the Musée du Louvre.

The Ashmolean Museum Cast Gallery and the Skulpturhalle have both received scores of four in this area. While both are served by only one entrance, in that entrance does not solely serve this exhibition. In these galleries the sense of boundaries created by the limited entry points is not as strong as for those graded five but is more apparent than in those receiving a score of three.

Dedicated Gallery

The exhibition in the Acropolis Museum, those of the British Museum, the Glyptothek, the Archaeological Museum of Olympia, the Musée du Louvre and those displaying the sculptures of the Athenian and Siphnian Treasuries in the Delphi Archaeological Museum all constituted dedicated galleries, presenting only the specified sets of sculptures and therefore receiving the full score of five for this criterion.

The pedimental sculptures in the Kongelige Afstøbningssamling and those from the Temple of Zeus and the Parthenon shown in the Museum of Classical Archaeology each were each graded four. In these cases the sheer size of the sculptures dictates that a large area is required for their display, leaving little room for the inclusion of other pieces. While these displays are certainly kept separate from those around them, the open-plan nature of these museums prevents these exhibitions being awarded a score of five.

Five displays were considered to fall in the middle for this section: the Siphnian Treasury in the Kongelige Afstøbningssamling; the Ashmolean Museum Cast Gallery; and the sculptures of the Treasuries at Delphi in the Museum of Classical Archaeology. Each of these sets of sculptures is displayed as a whole, alongside, but not intermingled with other similar pieces.

The exhibition of casts of the Bassai frieze in the Royal Cast Collection and of the metopes of the Sikyonian Treasury in the Museum of Classical Archaeology are not displayed in the same self-contained manner as those displays graded three. For instance, the Bassai frieze is displayed partly in front of and partly between the rows of pedimental sculpture from the Temple of Aphaia. Therefore, these presentations have been graded two.

The lowest score for this criterion has been reserved for the Sikyonian metopes in the Delphi Archaeological Museum and the Ionic frieze from Bassai in the Museum of Classical Archaeology. Both displays have the feeling of being squeezed into whatever space remained after the other exhibits had been presented.

Target Gallery

Three displays received the highest possible score of five as target galleries: the Acropolis Museum, where the intended route for visitors leads up towards the third floor gallery and then back down towards the lower levels; the Duveen Gallery of the British Museum, the final destination for visitors moving out from the central court through the Egyptian, Roman and Greek antiquities; and the display of the remains of the Siphnian Treasury in one of the largest galleries of the Delphi Archaeological Museum. The sculptures are among the star attractions in each of these institutions. They are deliberately positioned to represent the climax of the visiting experience.[228]

Those exhibitions scoring four fall into two categories: on the one hand are those 'star exhibits' or prominent pieces placed on the main routes through the museum such as in the Archaeological Museum of Olympia, the Glyptothek or the Parthenon sculptures in the Musée du Louvre; on the other are those galleries which are located so as to force the visitor to deviate from the main route in order to visit the gallery, usually then requiring the visitor to double back on themselves, such as in the case of the metopes of the Athenian Treasury in the Delphi Archaeological Museum, Gallery 16 in the British Museum, the casts of the Parthenon sculptures in the Museum of Classical Archaeology and the Skulpturhalle and those pieces at the back of the second floor in the Kongelige Afstøbningssamling.

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[228] In the case of the Siphnian Treasury sculptures, the pieces occupy a prominent position in the first gallery on the usual route through the museum. The amount of sculpture which survives in such a state of repair make these one of the most important items in the collection, although it could be argued that the Delphic Charioteer with its own gallery at the far end of the museum occupies an equally prominent position.

The three galleries scored three in this criterion are the casts of the sculptures of the Parthenon and the Temple of Zeus in the Kongelige Afstøbningssamling and the pediments from Olympia in the Museum of Classical Archaeology. As mentioned previously, the sheer size of these pieces requires a substantial space, thereby increasing these areas as targets for visitors. However, in the case of these particular displays, the statues are shown alongside numerous pieces of similar provenance, age and quality. This decreases the impact of these particular sculptures as 'star exhibits' in comparison to those displays scoring one or two. Their position in the galleries on major routes through the space also contributes to this lower score.

The open-plan museums will naturally score less highly in this criterion as the sense of boundaries between one display and another is less defined than in the enclosed galleries. The remainder of the presentations in open-plan galleries are therefore given a score of two in this category as they do not demand the focus of the viewer to the same extent as those mentioned above, but they represent defined spaces to a greater degree than the gallery graded one.

The lowest score in this section is given to the space occupied by the Salle d'Olympie in the Musée du Louvre. As previously mentioned, with its multiple entry points and its location where several routes through the museum intersect, this area has the feel of a space through which visitors move in order to arrive at another location, rather than the intended destination.

Isolation From Outside

This criterion was based on the location of the gallery within the museum and in relation to the nearest exits or visible connections with the world outside the gallery. The highest scoring exhibitions were Gallery 16 of the British Museum and the display of the frieze from the Siphnian Treasury in the Kongelige Afstøbningssamling. In both cases, there is no visible access beyond the display and the nearest physical access is on another floor of the museum.

A number of displays were awarded scores of 4. These presentations were all located on the same floor as the nearest physical access to the outside and featured no visible connection. These were: the Ashmolean Museum Cast Gallery; Gallery 18 of the British Museum; all three exhibitions in the Delphi Archaeological Museum; both displays from the Musée du Louvre; the Skulpturhalle; and the sculptures from the Temples of Aphaia and Apollo as shown in the Royal Cast Collection.

Here the Acropolis Museum presents a very interesting case. At first thought one might expect the Parthenon Gallery, with its glass walls enabling views out over Athens in all directions, to receive the lowest possible score in terms of its isolation from the outside world. However, it is important in this category to consider also the location of the exhibition within the museum. The fact that the Parthenon Gallery is on the third floor, accessible through only a single entry point, counteracts the glass walls resulting in a score of three. The Archaeological Museum of Olympia, the Glyptothek and the sculptures of the Parthenon in Cambridge also received scores of three.

The sculptures of the Temples of Aphaia, Zeus and Apollo as displayed in the Museum of Classical Archaeology were all awarded scores of two. This result was given to those exhibitions which are closer to the nearest exit than those scoring three, but further than those awarded one.

The remaining five exhibitions in Cambridge and Copenhagen all received scores of one. In these cases the displays are located within the entrance to the gallery space. The open-plan nature of these arrangements also contributes to the fact that these are spaces which cannot be avoided rather than target galleries which the visitor must make an effort to reach.

Visibility

Gallery Scale

The exhibition of the Glyptothek and those of the Musée du Louvre were determined to be well above the size required to display the sculptures at their full scale. These three presentations received scores of five. The displays of the Acropolis Museum, the Archaeological Museum of Olympia, the Duveen Gallery and Gallery V at Delphi were all more than adequate to show the sculptures, but were not so grand in scale as those previously mentioned and were therefore awarded scores of four.

The displays of the sculptures from the Siphnian Treasury at the Kongelige Afstøbningssamling and the sculptures from the Parthenon and the Temple of Aphaia at Aegina, both in the Museum of Classical Archaeology are scored two. In these cases the space allocated to the display is not quite sufficient to display the full length of the sculptures. The friezes of the Temple of Apollo in

Copenhagen and of the Siphnian Treasury in Cambridge are both awarded scores of one, as the space allocated to the sculptures is significantly below that needed to show them at their full width. The remaining displays all scored three as they allow just enough room to display the full length of the sculptures.

Display Height

The highest score of five in this category is awarded to those displays where the sculptures are mounted at eye level. These are the Archaeological Museum of Olympia, Gallery 16 of the British Museum, all the exhibitions in Delphi Archaeological Museum, the sculptures from the Temples of Aphaia and Zeus and the Parthenon in Copenhagen, the Parthenon room in Paris and the display of sculptures from the Temple of Zeus in Cambridge.

Conversely the lowest score of one was given to the displays of the Siphnian frieze in the Kongelige Afstøbningssamling and the sculptures of the Athenian Treasury and of the Temple of Apollo in the Museum of Classical Archaeology. In these three cases the sculptures are mounted high above eye level.

The Duveen Gallery and the figures from the Temple of Aphaia shown in Cambridge receive scores of four. The two both display the sculptures slightly above eye level. Those displays with a mixture of mounting heights were given a score of three. These are the Acropolis Museum, the display of the frieze from the Temple of Apollo in the Royal Cast Collection, the sculptures from Olympia as shown in the Musée du Louvre, and the Siphnian sculptures in Cambridge. The Ashmolean

Museum Cast Gallery, the Glyptothek, the display of the Parthenon sculptures in the Museum of Classical Archaeology and the Skulpturhalle, where more of the exhibitions are mounted above or below eye level, were scored two.

Windows

Unsurprisingly the Acropolis Museum with its glass walls received the highest score of five for it windows. The sculptures of the Temple of Aphaia and the Parthenon in the Kongelige Afstøbningssamling were awarded scores of four as they are positioned next to the large windows. The Siphnian sculptures in Delphi, the Glyptothek, the sculptures from Olympia in the Musée du Louvre and the Parthenon sculptures were scored three as they are all near windows, albeit smaller in size than those in the galleries given a score of four.

The displays in the Archaeological Museum of Olympia, Gallery 16 of the British Museum, Gallery III of the Delphi Archaeological Museum, and the sculptures of the Siphnian Treasury and the Temple of Zeus in Copenhagen, all of which have no windows, were scored one. The remaining exhibitions were all awarded scores of 2 on account of their having either small windows or skylights.

Tours

The Bassai display in the British Museum, the Olympia display in the Musée du Louvre, all the displays in the Museum of Classical Archaeology and the Skulpturhalle all received scores of one.

None of these galleries appear on regularly timetabled tours. In the Kongelige Afstøbningssamling, tours are available in both Danish and in English, but are not regularly scheduled. This gallery therefore achieved a score of two.

Tours of the Ashmolean Museum Cast Gallery take place twice weekly, earning a score of three. The Parthenon display in the Musée du Louvre appears on some of the museum's regular tours and so was scored four. The remaining displays are major focal points on regularly scheduled tours and thus achieved scores of five.

Cohesion

Flow in Museum

The display exhibiting the most flow within the museum was deemed to be that of the Temple of Zeus at Olympia in the Musée du Louvre. The next most cohesive exhibitions were those of Delphi Archaeological Museum, the Glyptothek, the sculpture of the Temple of Zeus and the Parthenon in the Royal Cast Collection, the Skulpturhalle and the sculptures of the Delphic treasuries and the Temples of Aphaia, Zeus and Apollo in the Museum of Classical Archaeology. A score of three was given to the Archaeological Museum of Olympia, the sculptures of the Siphnian Treasury and the Temples of Apollo and Aphaia in Copenhagen, and those of the Parthenon in Paris and Cambridge. The Acropolis Museum, the cast collection in Oxford and the Duveen Gallery all achieved a score of two. The Bassai display in London was considered the least cohesive with the rest of the museum.

Pictures

All displays were awarded the highest score of five for their use of pictures excepting the displays of the Kongelige Afstøbningssamling and the Museum of Classical Archaeology. In both of these institutions, the displays of the sculptures from the Parthenon and the Temple of Zeus were scored two on account of their complimentary maps and diagrams. The remaining exhibitions in these two museums received the lowest possible score of one, as they featured no visual auxiliary material.

Models

The Acropolis Museum, the Duveen Gallery and the Glyptothek were all scored five as they feature full scale replicas among their supplementary materials. The sculptures from the Temple of Zeus as displayed in Cambridge are accompanied by a small-scale copy and so received a score of four. All the sculptures in the Musée du Louvre and the Skulpturhalle were accompanied by scale models of the buildings from which they came and were therefore given scores of three. The sculptures in Delphi and Olympia, and the Parthenon display in Denmark featured scale models of their sanctuaries, giving them scores of two. The lowest score was awarded to the remaining galleries as they feature no supplementary models.

Coherent Mounting

The displays in the Acropolis Museum were deemed to demonstrate the most cohesion in their mounting whereas the frieze from the Temple of Apollo at Bassai as shown in the Museum of

Classical Archaeology was the least cohesive. Scores of four were given to the exhibitions in the Archaeological Museum of Olympia, Gallery 16 of the British Museum, Gallery VII of the Delphi Archaeological Museum, the Glyptothek, the sculptures from the Temple of Zeus and the Parthenon in Copenhagen, those from Olympia in Cambridge and the Skulpturhalle.

The Duveen Gallery, the sculptures of the Siphnian and Sikyonian Treasuries as shown in Delphi, the pieces from the Siphnian Treasury and the Temple of Aphaia as displayed in Copenhagen, the Parthenon Room in the Musée du Louvre and the Sikyonian, Siphnian and Aeginetan sculptures as exhibited in Cambridge, all received a score of three for the cohesion of their mounting. The remaining displays were scored two.

Heritagescape Results

Having outlined the overall heritagescape assessment for the survey as a whole, what follows is the presentation of the heritagescape for each exhibition. The pictorial representations of this information are produced to the same scale to better highlight the strengths and weaknesses of each display space. As has been previously mentioned, the stronger the score in a given category, the larger the circle used in the illustration. Red circles represent scores in the boundaries category; blue is used for visibility scores; and yellow circles indicate the results of the analysis of the exhibition's cohesion.

The Acropolis Museum

Figure 4-20 illustrates the heritagescape of the display of sculptures from the Parthenon Gallery of the Acropolis Museum in Athens. This exhibition, the highest scoring in terms of its heritagescape, scored 90% for its boundaries, 85% for its visibility and 85% for its cohesion. This particular exhibition is both very strong and very balanced across the three areas.
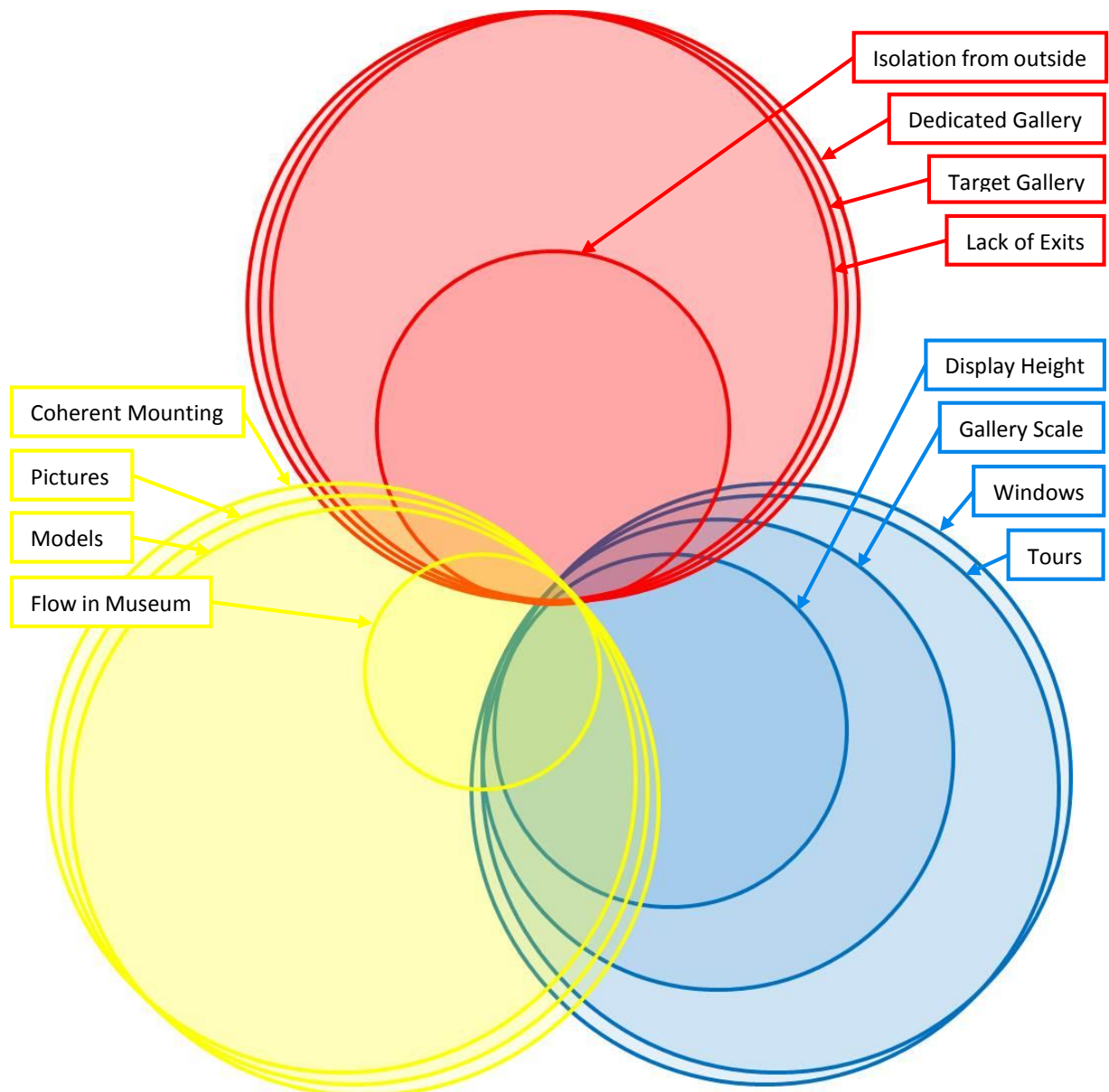
Figure 4-20: Heritagescape assessment for the Acropolis Museum

The Ashmolean Museum Cast Gallery

Figure 4-21 illustrates the heritagescape for the display of sculptures from the Temple of Zeus at Olympia in the Cast Gallery of the Ashmolean Museum of Art and Archaeology. The exhibition scored 70% for its boundaries, 50% for its visibility and 50% for its cohesion. This represents a fairly strong heritagescape with a heightened sense of boundaries.
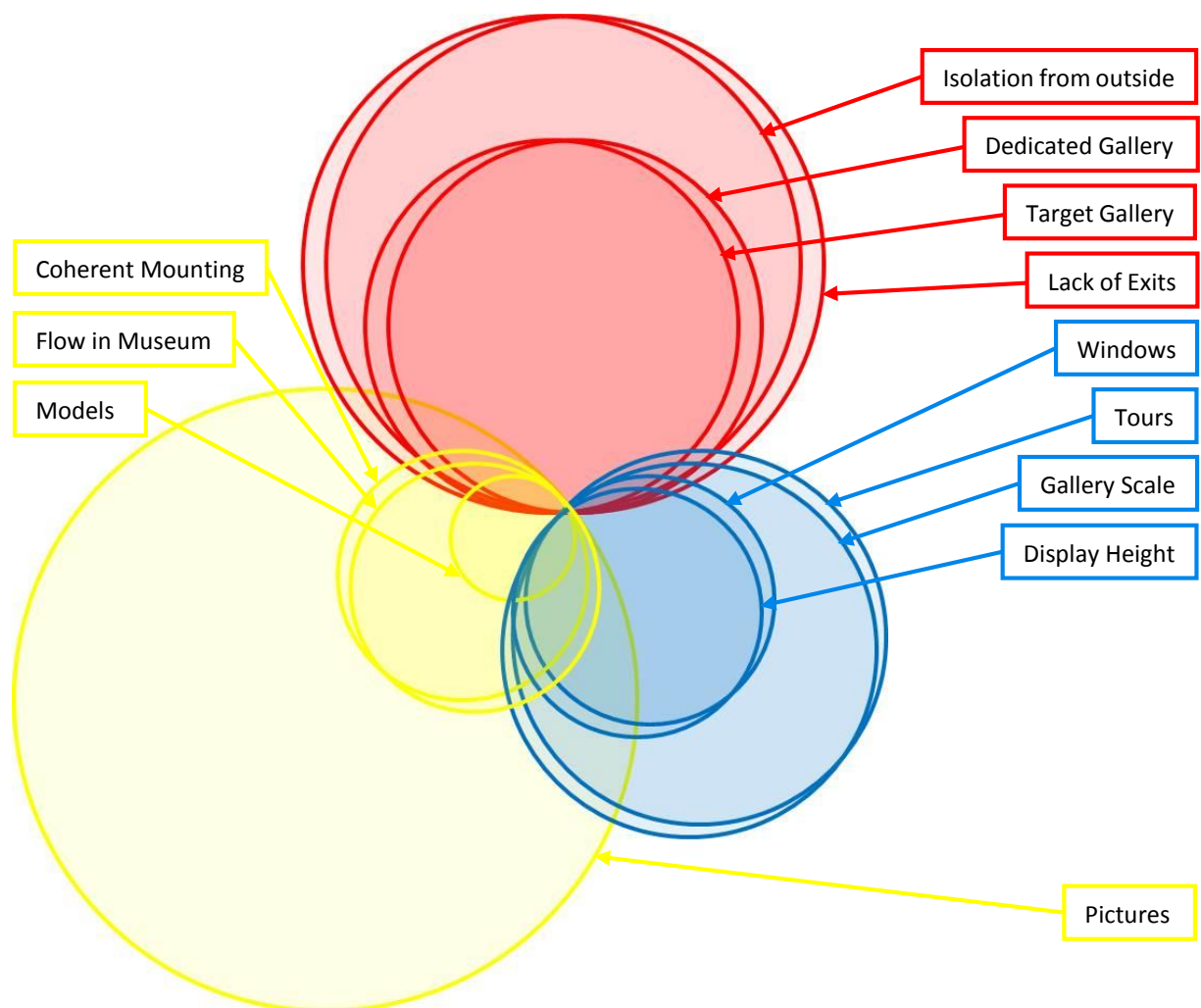
Figure 4-21: Heritagescape assessment for the Ashmolean Museum Cast Gallery

Archaeological Museum of Olympia

Figure 4-22 represents the heritagescape assessment for the exhibition of the sculptures from the Temple of Zeus in the Archaeological Museum of Olympia. The exhibition scored 75% for its boundaries, 70% for its visibility and 70% for its cohesion. The display techniques used in this exhibition result in a heritagescape which is strong in all three contributing areas and balanced across all categories.
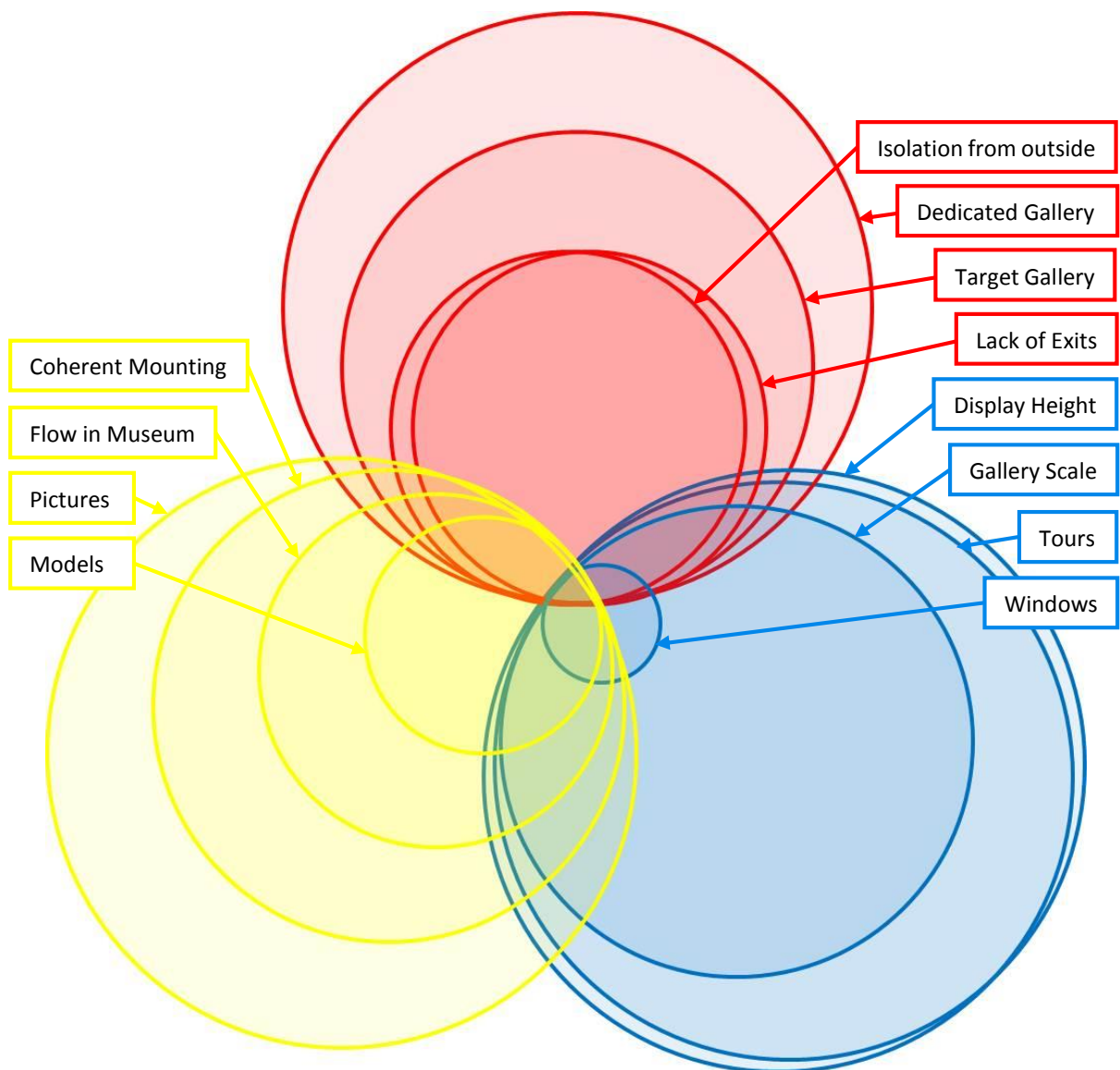
Figure 4-22: Heritagescape for the Archaeological Museum of Olympia

The British Museum

The Duveen Gallery

Figure 4-23 displays the heritagescape of the Duveen Gallery in the British Museum. The exhibition scored 95% for its boundaries, 75% for its visibility and 75% for its cohesion. In this case the exhibition results in a heritagescape which is very strong in its sense of boundaries and strong in
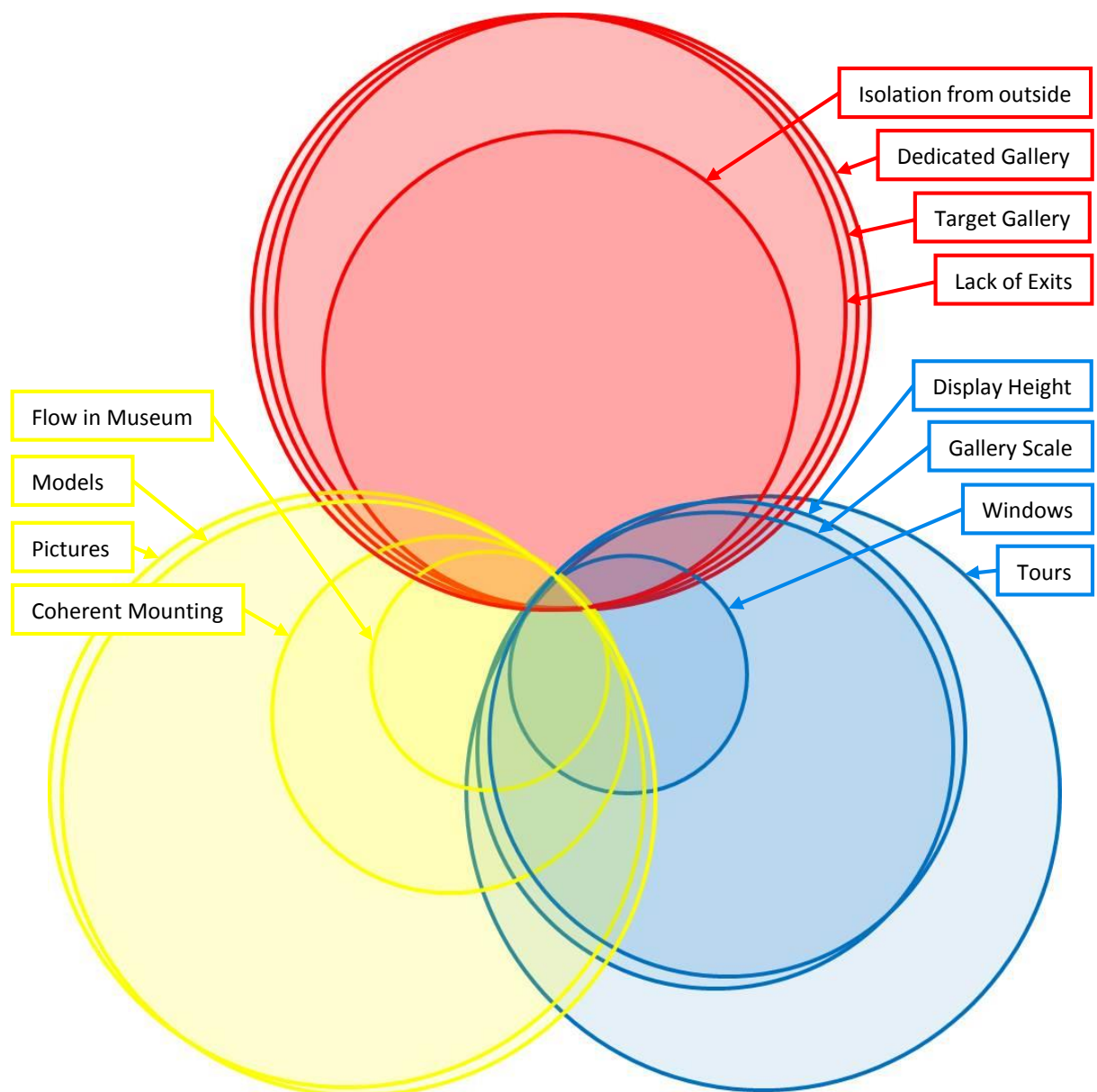
Figure 4-23: Heritagescape for the Duveen Gallery in the British Museum

its cohesion and visibility, producing a slightly less balanced heritagescape than those seen previously.

Gallery 16

Figure 4-24 displays the results of the heritagescape analysis for the display of the Ionic frieze from the Temple of Apollo at Bassai in Gallery 16 of the British Museum. The exhibition scored 95% for its boundaries, 50% for its visibility and 55% for its cohesion. This, along with that of the
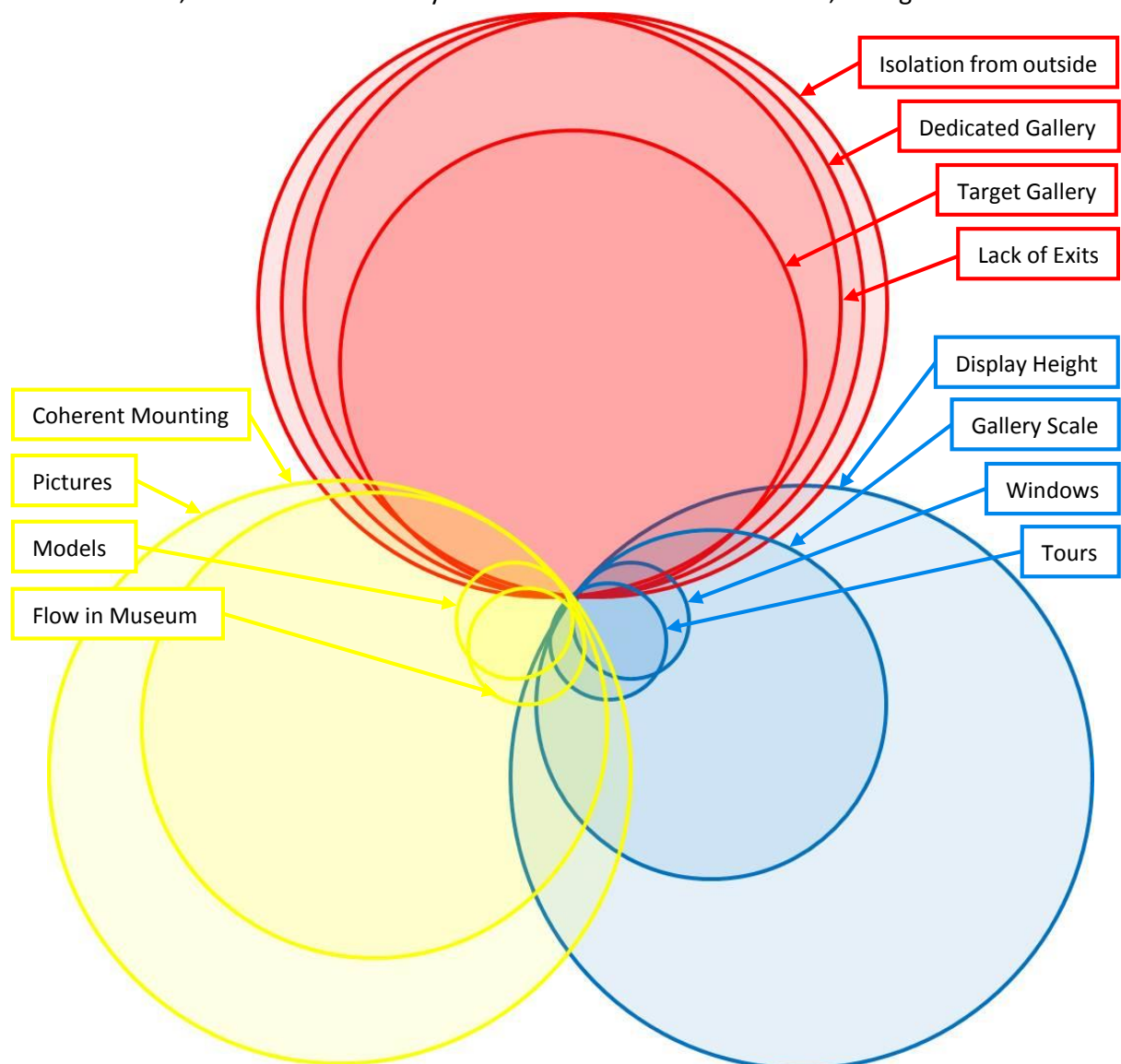
Figure 4-24: Heritagescape for Gallery 16 of the British Museum

Skulpturhalle is the least balanced heritagescape in terms of the relationships between the three assessment categories.

Delphi Archaeological Museum

Sculptures from the Sikyonian Treasury at Delphi

Figure 4-25 illustrates the heritagescape of the display of sculptures from the Sikyonian Treasury
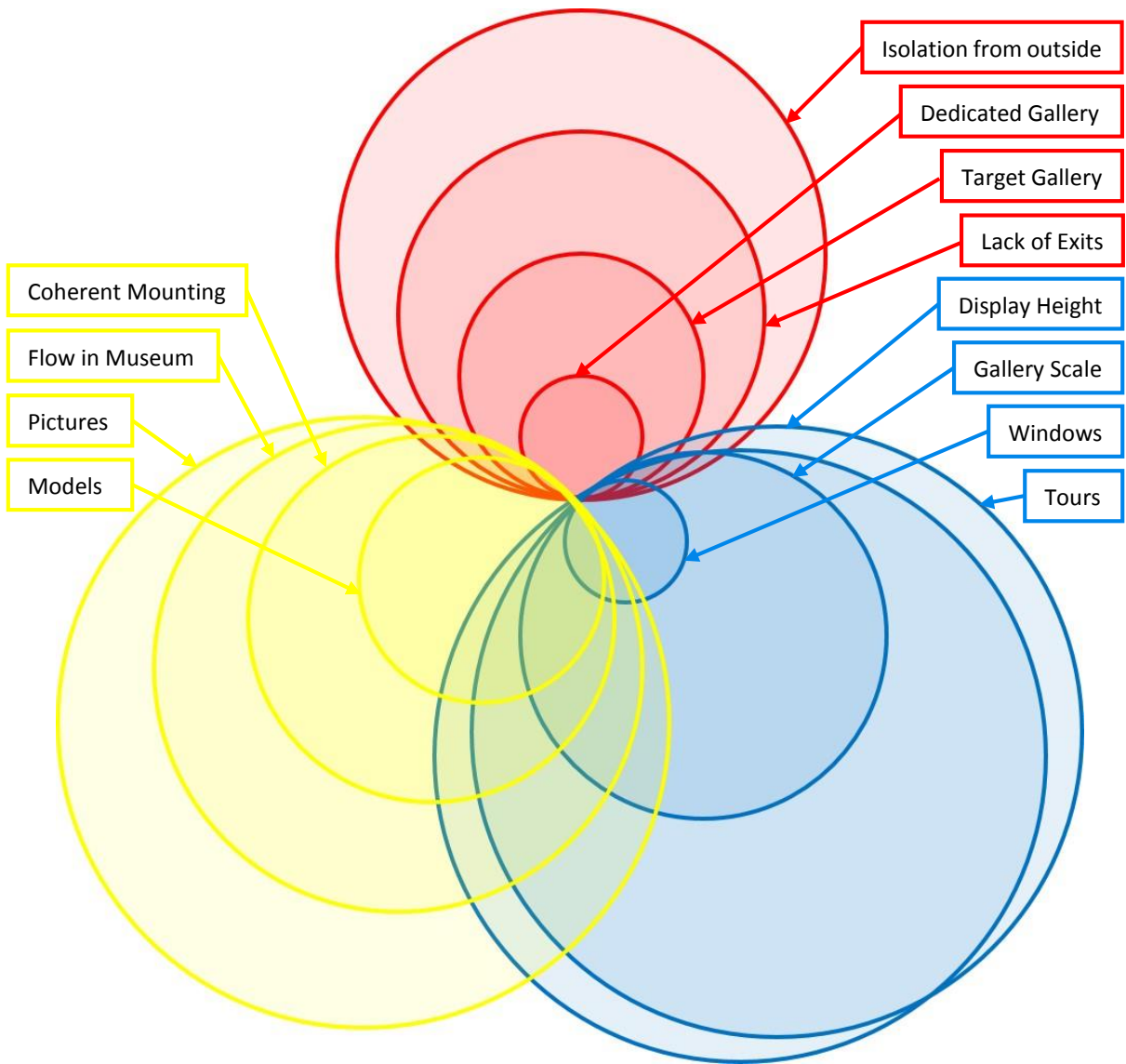
Figure 4-25: Heritagescape for the display of the Sikyonian Treasury in Delphi Archaeological Museum

at Delphi in Delphi Archaeological Museum. The exhibition scored 50% for its boundaries, 70% for its visibility and 70% for its cohesion. In this particular display, the heritagescape is weaker in its sense of boundaries than in the other two categories. This is perhaps unsurprising given the role of the sculptures as a side feature in this particular gallery.

Sculptures from the Siphnian Treasury at Delphi

Figure 4-26 illustrates the heritagescape of the display of sculptures from the Siphnian Treasury at Delphi in the Delphi Archaeological Museum. The exhibition scored 95% for its boundaries, 80% for its visibility and 70% for its cohesion. Here is an example of a display which is strong overall but shows some variation in strength across the three categories.
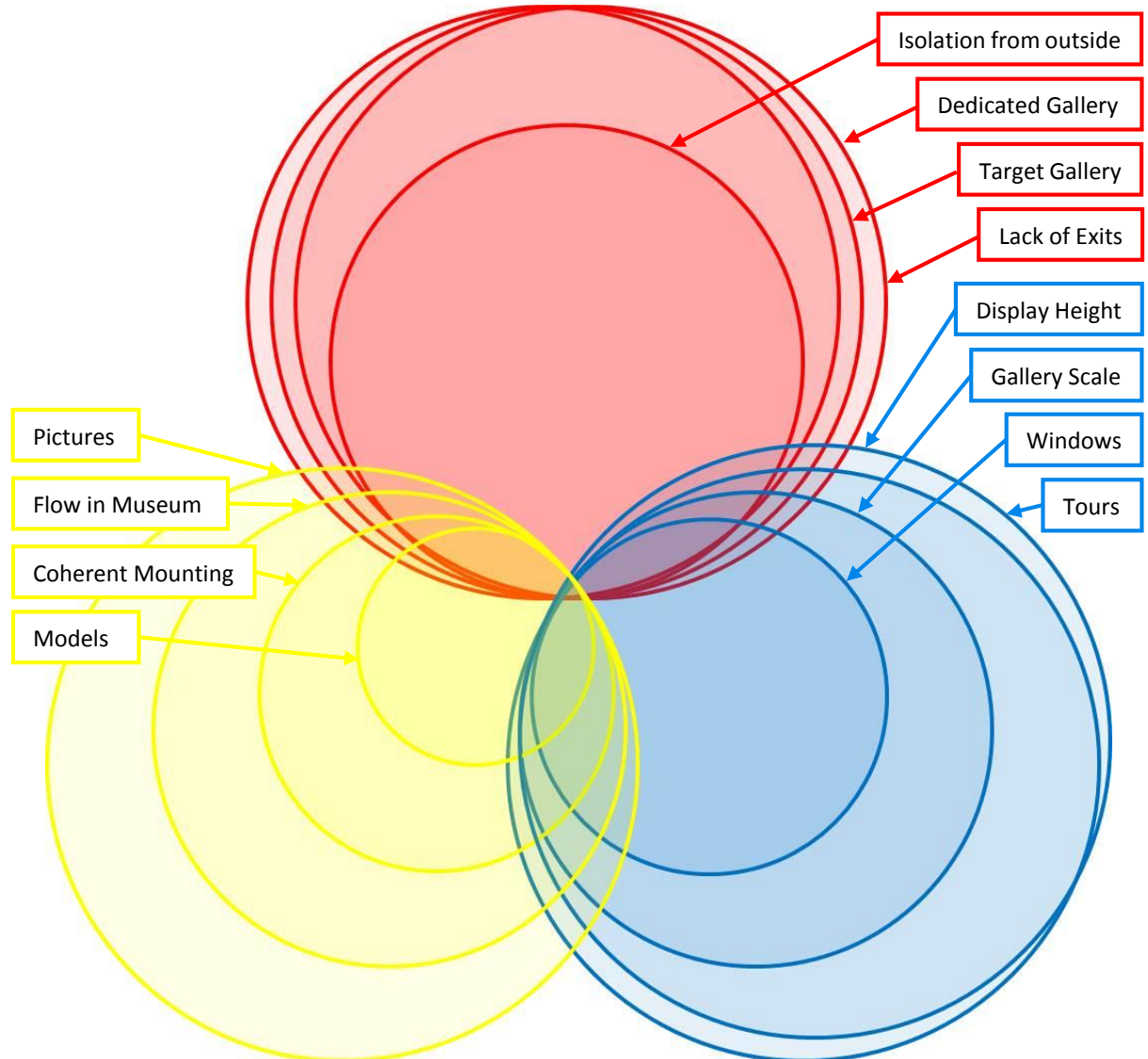
Figure 4-26: Heritagescape for the display of sculptures from the Siphnian Treasury in Delphi Archaeological Museum

Isolation from outside

Dedicated Gallery

Target Gallery

Lack of Exits

Display Height

Gallery Scale

Windows

Tours

Pictures

Flow in Museum

Coherent Mounting

Models

Sculptures of the Athenian Treasury at Delphi

Figure 4-27 illustrates the heritagescape of the display of sculptures from the Treasury of the Athenians at Delphi in the Delphi Archaeological Museum. The exhibition scored 80% for its boundaries, 75% for its visibility and 75% for its cohesion. The display techniques used in this exhibition result in a heritagescape which is fairly evenly spread across all three measurement categories.
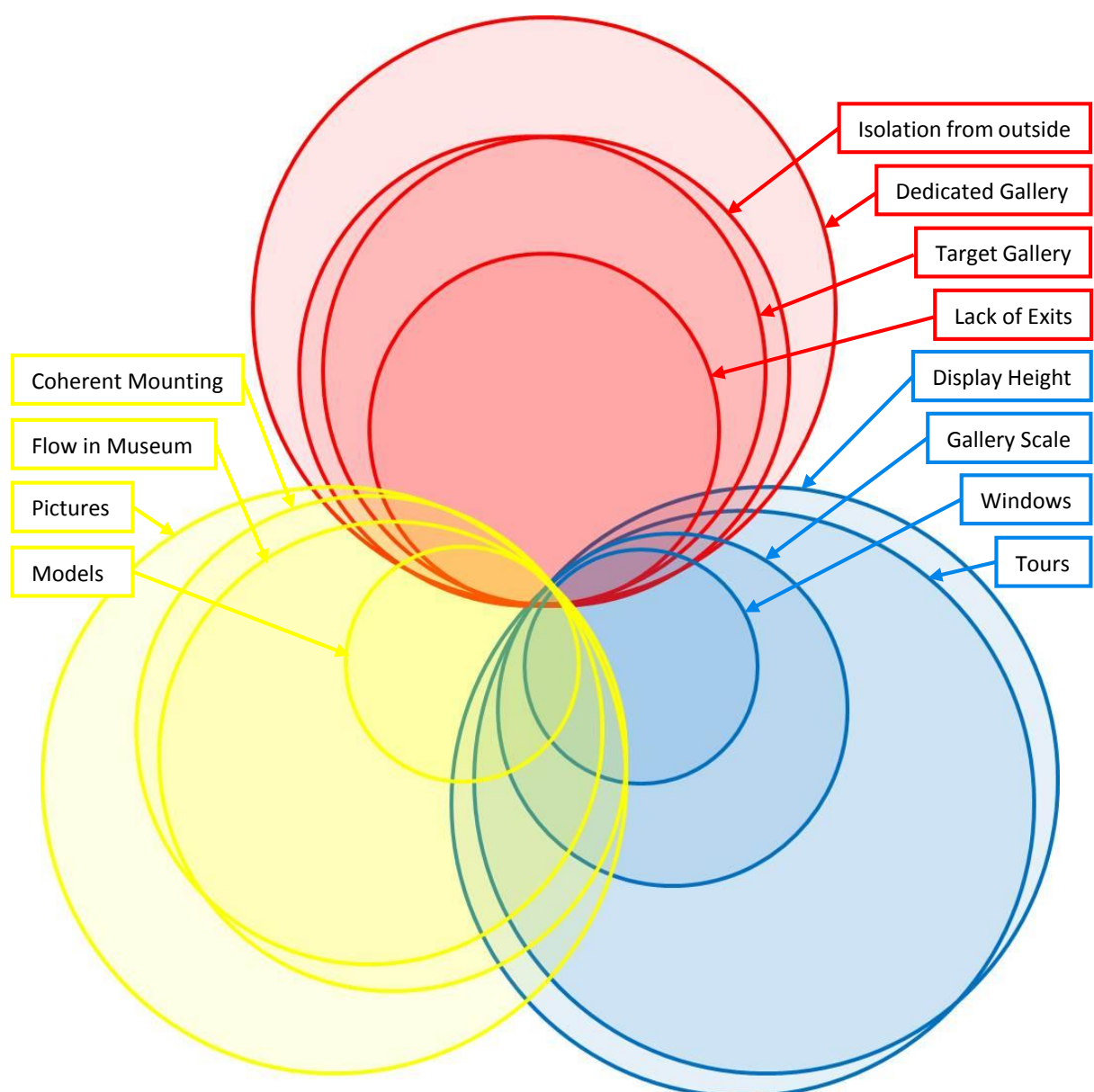
Figure 4-27: Heritagescape for the display of sculptures from the Athenian Treasury in Delphi Archaeological Museum

Glyptothek

Figure 4-28 demonstrates the heritagescape of the display of the pedimental sculptures from the Temple of Aphaia at Aegina in the Glyptothek. The exhibition scored 75% for its boundaries, 75% for its visibility and 90% for its cohesion. The display techniques used in this exhibition result in a heritagescape which is strong in its boundaries and visibility, but is very strong in its sense of cohesion.
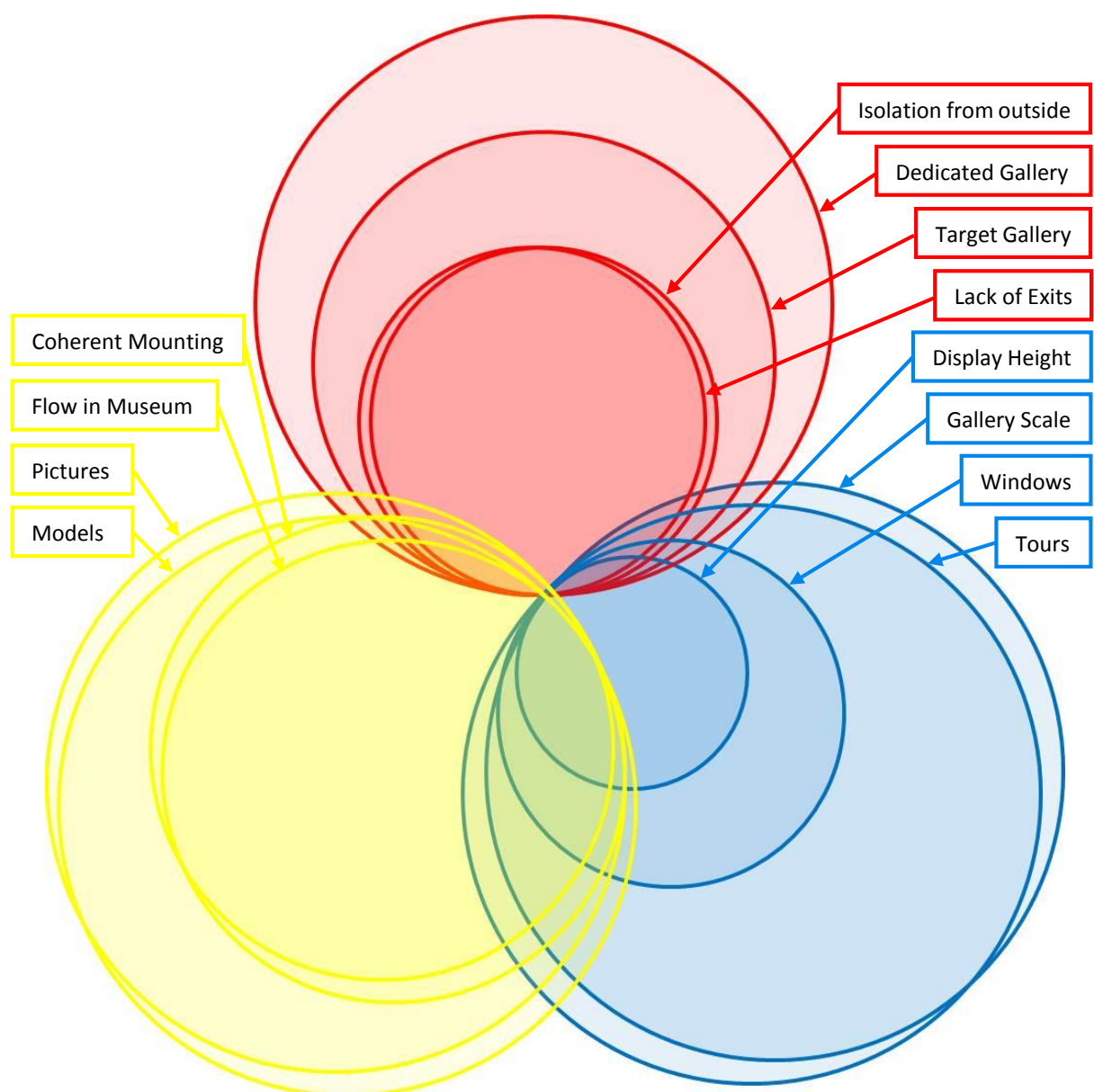
Figure 4-28: Heritagescape for the display in the Glyptothek

Kongelige Afstøbningssamling

Sculptures of the Siphnian Treasury

Figure 4-29 demonstrates the heritagescape for the display of casts of sculptures from the Siphnian Treasury at Delphi in the Kongelige Afstøbningssamling. The exhibition scored 65% for its boundaries, 30% for its visibility and 40% for its cohesion. The sense of balance is not dissimilar to that displayed by Gallery 16 in the British Museum, although on a slightly weaker scale.
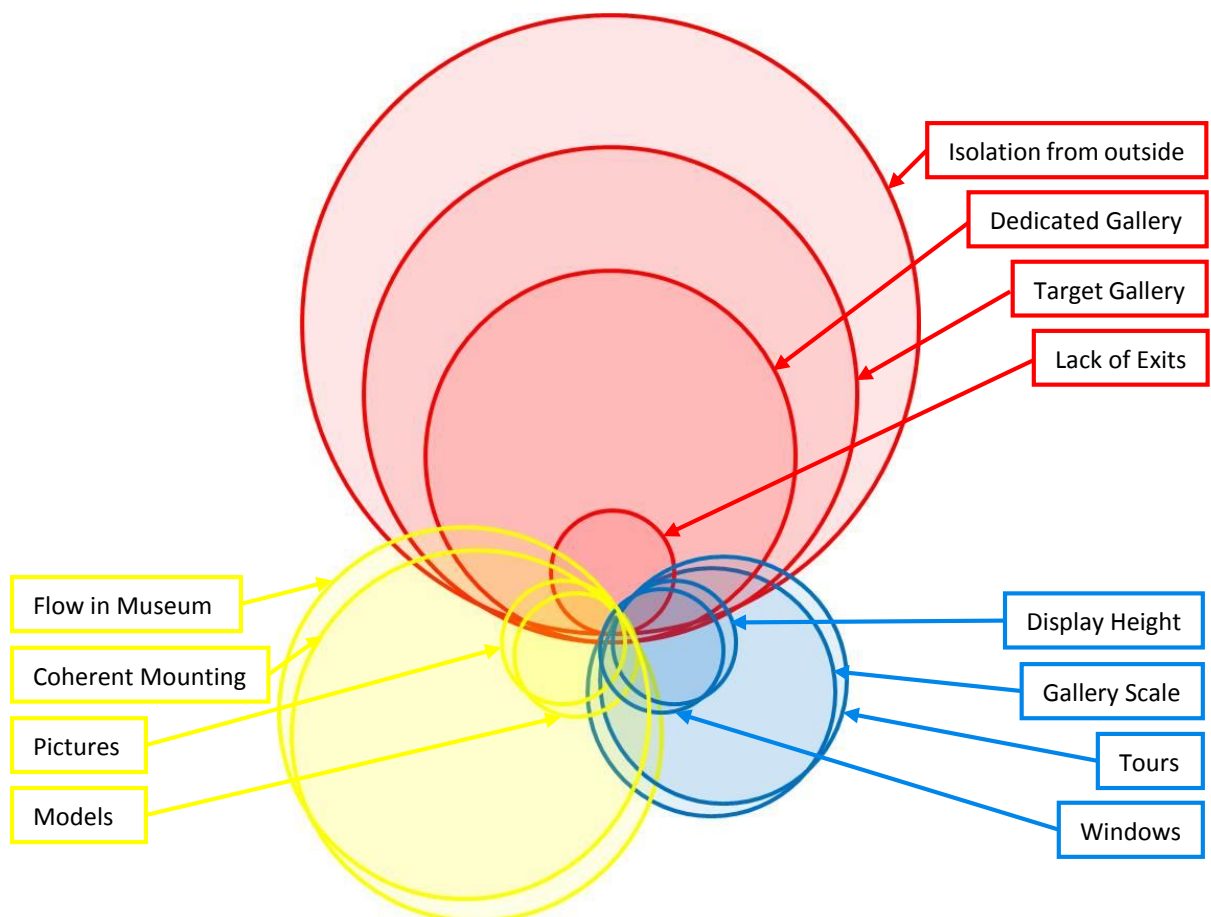
Figure 4-29: Heritagescape for the display of sculptures from the Siphnian Treasury in the Kongelige Afstøbningssamling

Sculptures from the Temple of Aphaia

Figure 4-30 depicts the heritagescape for the display of sculptures from the Temple of Aphaia at Aegina in the Kongelige Afstøbningssamling. The exhibition scored 65% for its boundaries, 70% for its visibility and 40% for its cohesion. This heritagescape is the inverse of that demonstrated in the Glyptothek as here the cohesion is the weak area of an otherwise balanced heritagescape.
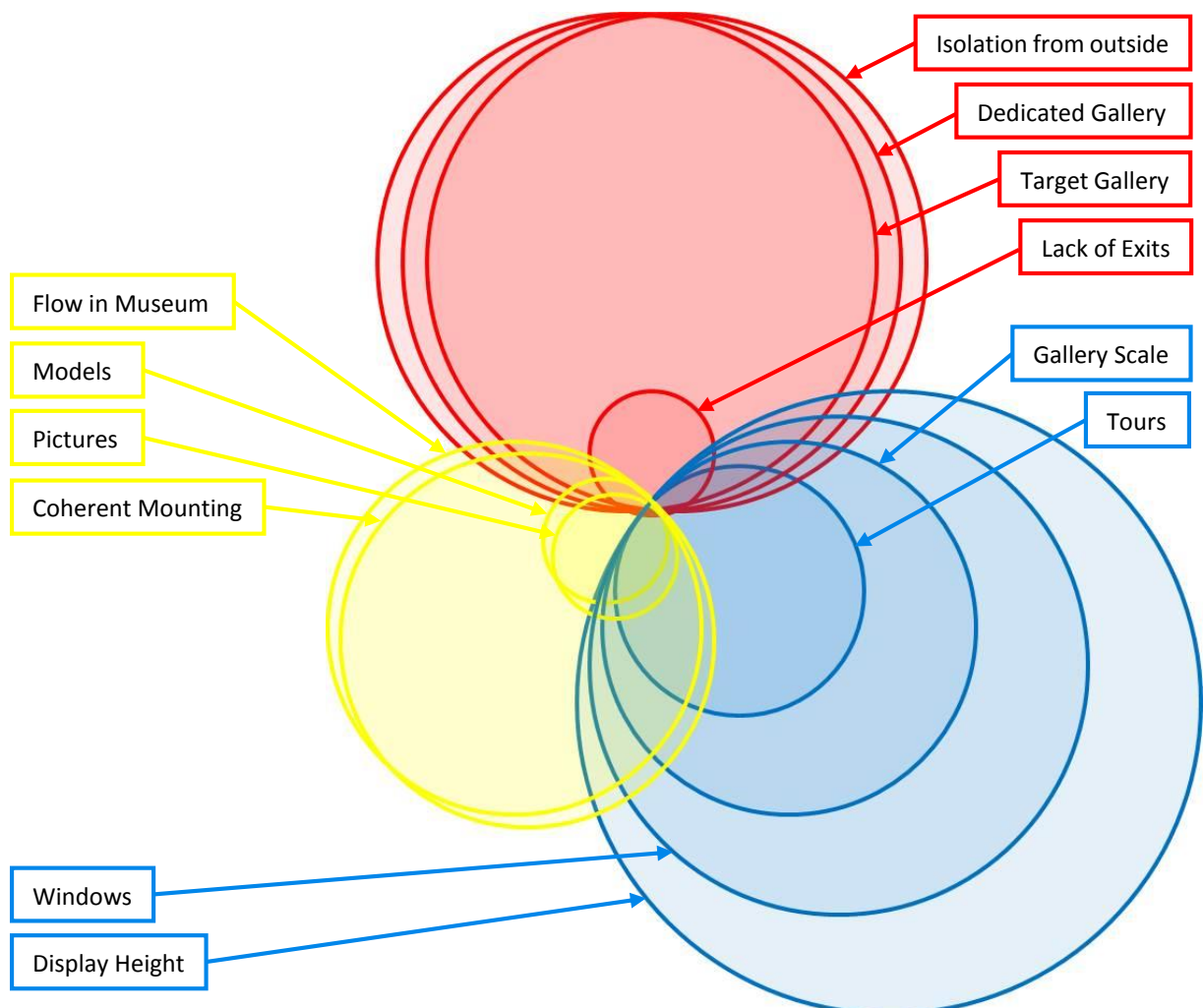
Figure 4-30: Heritagescape for the display of the sculptures of the Temple of Aphaia in the Kongelige Afstøbningssamling

Sculptures from the Temple of Olympia

Figure 4-31 represents the heritagescape for the display of sculptures from the Temple of Zeus at Olympia in the Kongelige Afstøbningssamling. The exhibition scored 45% for its boundaries, 55% for its visibility and 55% for its cohesion. This heritagescape is slightly weaker in its sense of boundaries than in the other assessment categories.
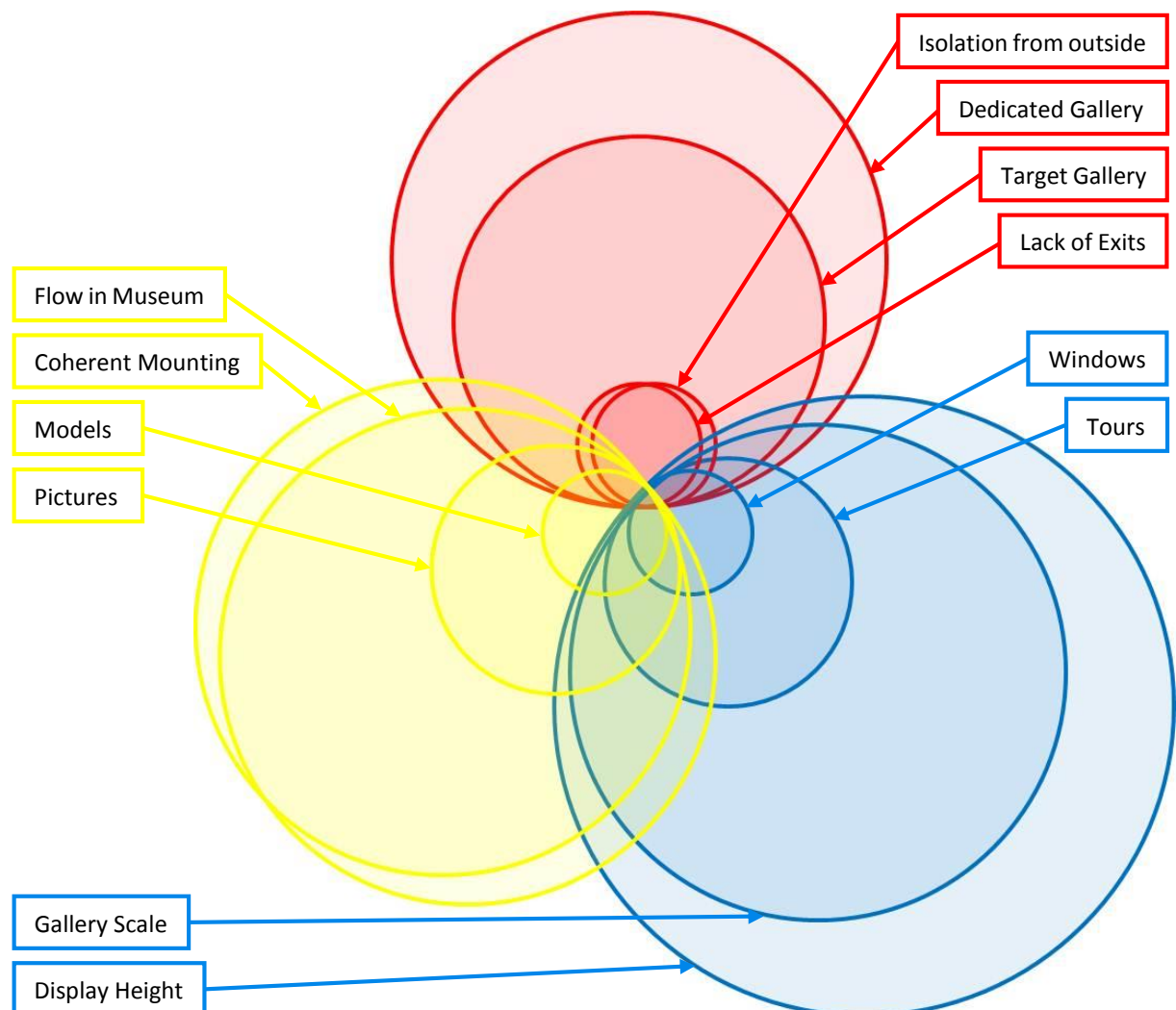
Figure 4-31: Heritagescape for the display of the sculptures of the Temple of Zeus in the Kongelige Afstøbningssamling

Sculptures of the Parthenon

Figure 4-32 depicts the heritagescape for the display of sculptures from the Parthenon in the Kongelige Afstøbningssamling. The exhibition scored 45% for its boundaries, 70% for its visibility and 60% for its cohesion. This particular heritagescape is rather unbalanced with a marked difference between the strength of its visibility and the relative weakness of its boundaries.
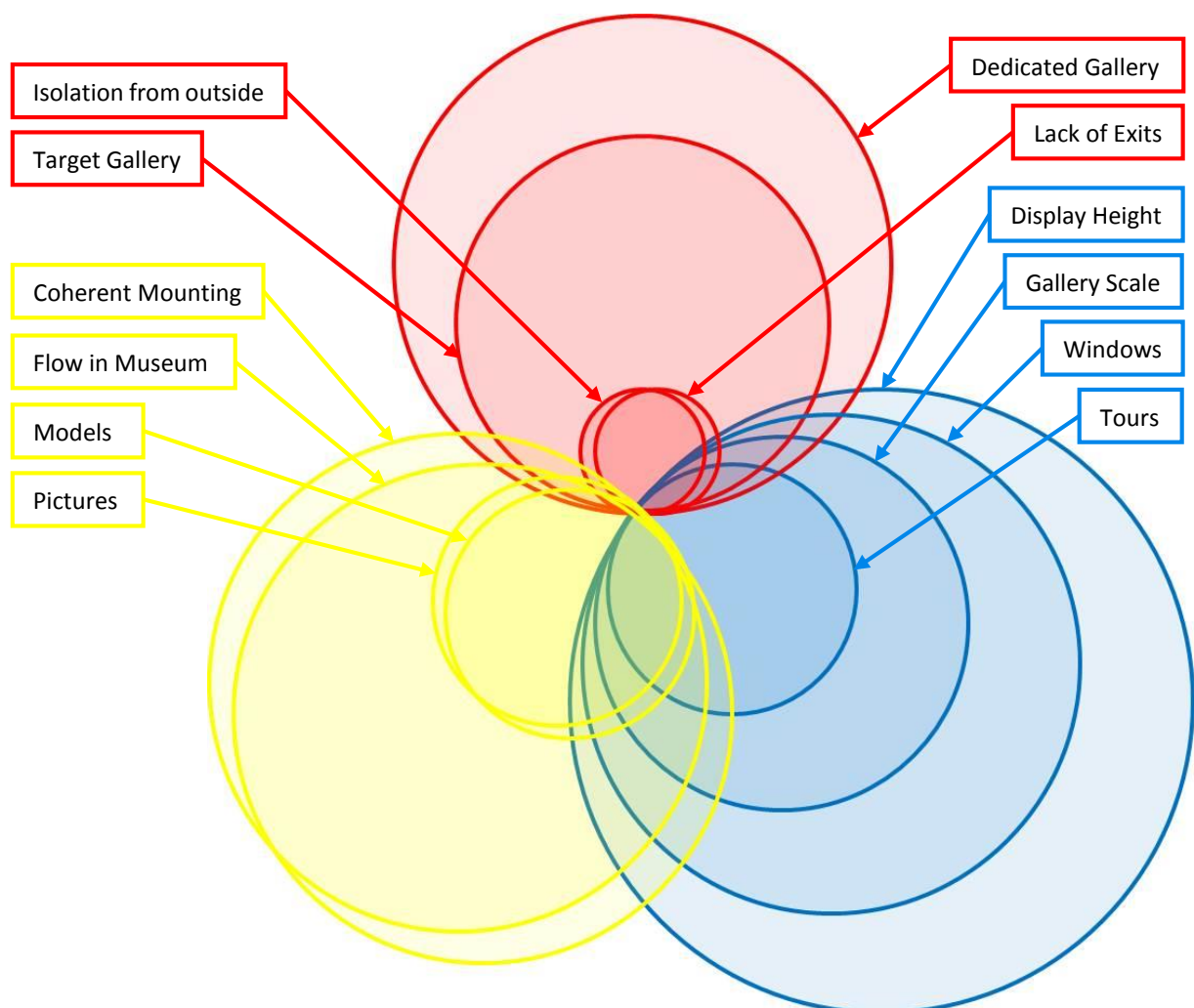
Figure 4-32: Heritagescape for the display of the sculptures of the Parthenon in the Kongelige Afstøbningssamling

Frieze from the Temple of Apollo at Bassai

Figure 4-33 illustrates the heritagescape of the display of casts of the frieze from the Temple of Apollo at Bassai in the Kongelige Afstøbningssamling. The exhibition scored 55% for its boundaries, 40% for its visibility and 35% for its cohesion. This heritagescape is again, not the most balanced across its three categories but is by no means the least balanced in this study.
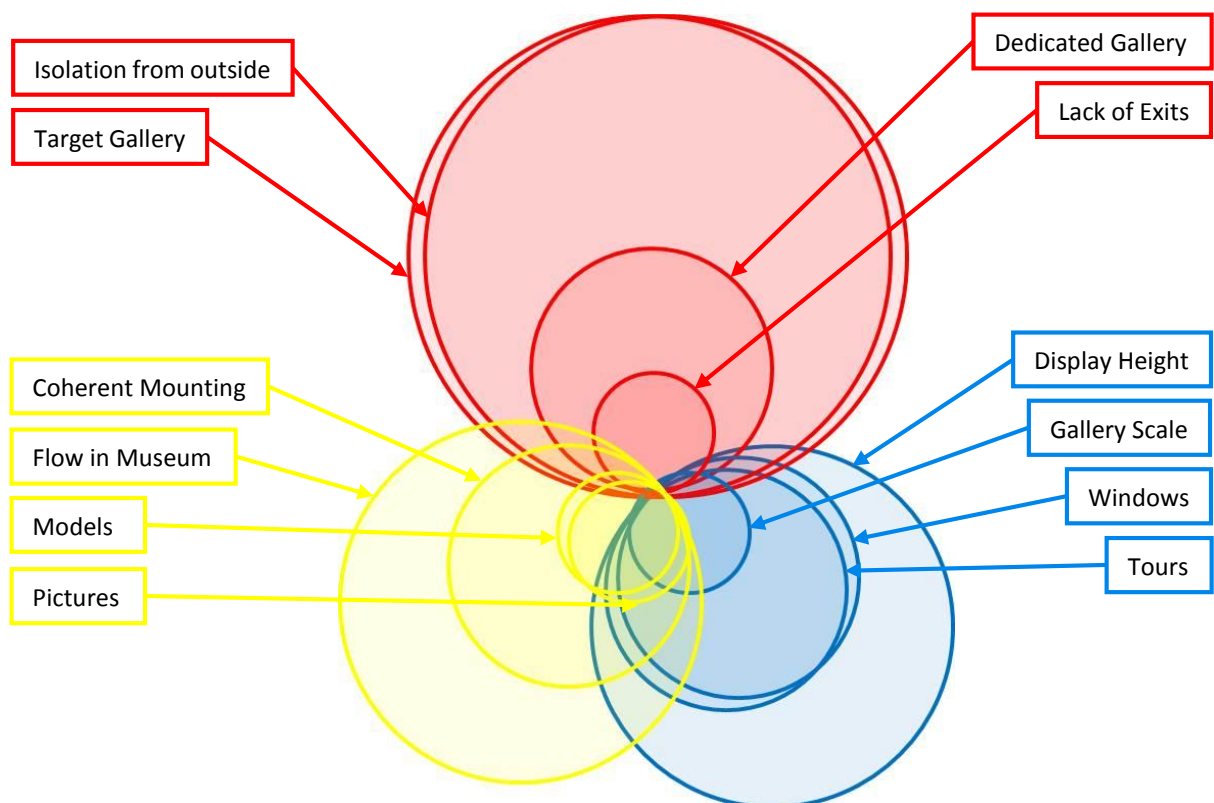
Figure 4-33: Heritagescape for the display of the frieze from the Temple of Apollo in the Kongelige Afstøbningssamling

Musée du Louvre

Metopes from the Temple of Zeus at Olympia

Figure 4-34 portrays the heritagescape of the display of the sculptures from the Temple of Zeus at Olympia in the Musée du Louvre. The exhibition scored 60% for its boundaries, 60% for its visibility and 75% for its cohesion. Here there is a spike in the strength of the cohesion in an otherwise balanced heritagescape.
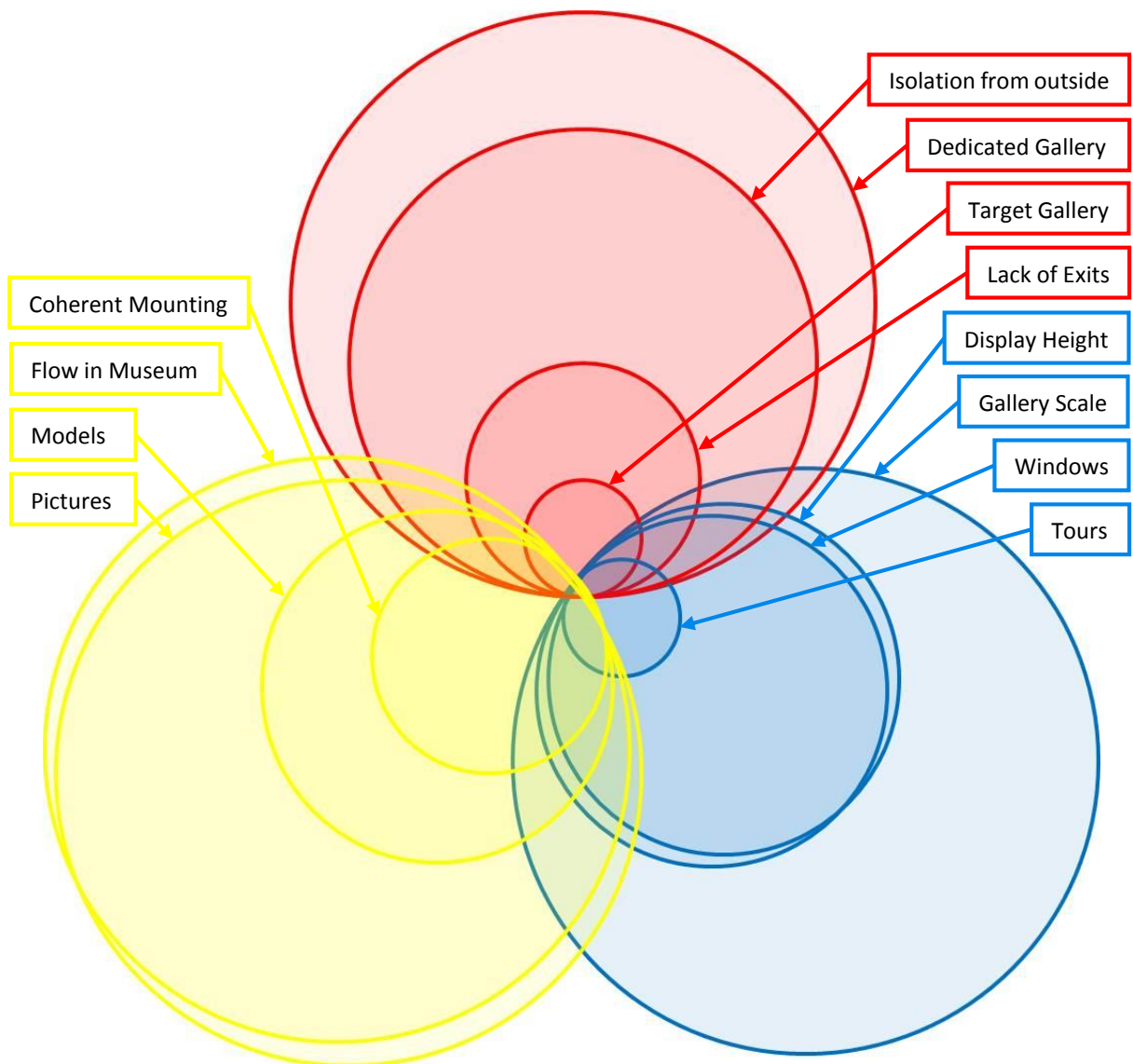
Figure 4-34: Heritagescape for the display of sculptures from the Temple of Zeus at Olympia, Musée du Louvre

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Sculptures from the Parthenon

Figure 4-35 illustrates the heritagescape of the display of the Parthenon sculptures in the Musée du Louvre. The exhibition scored 80% for its boundaries, 80% for its visibility and 70% for its cohesion, resulting in a fairly evenly balanced heritagescape.
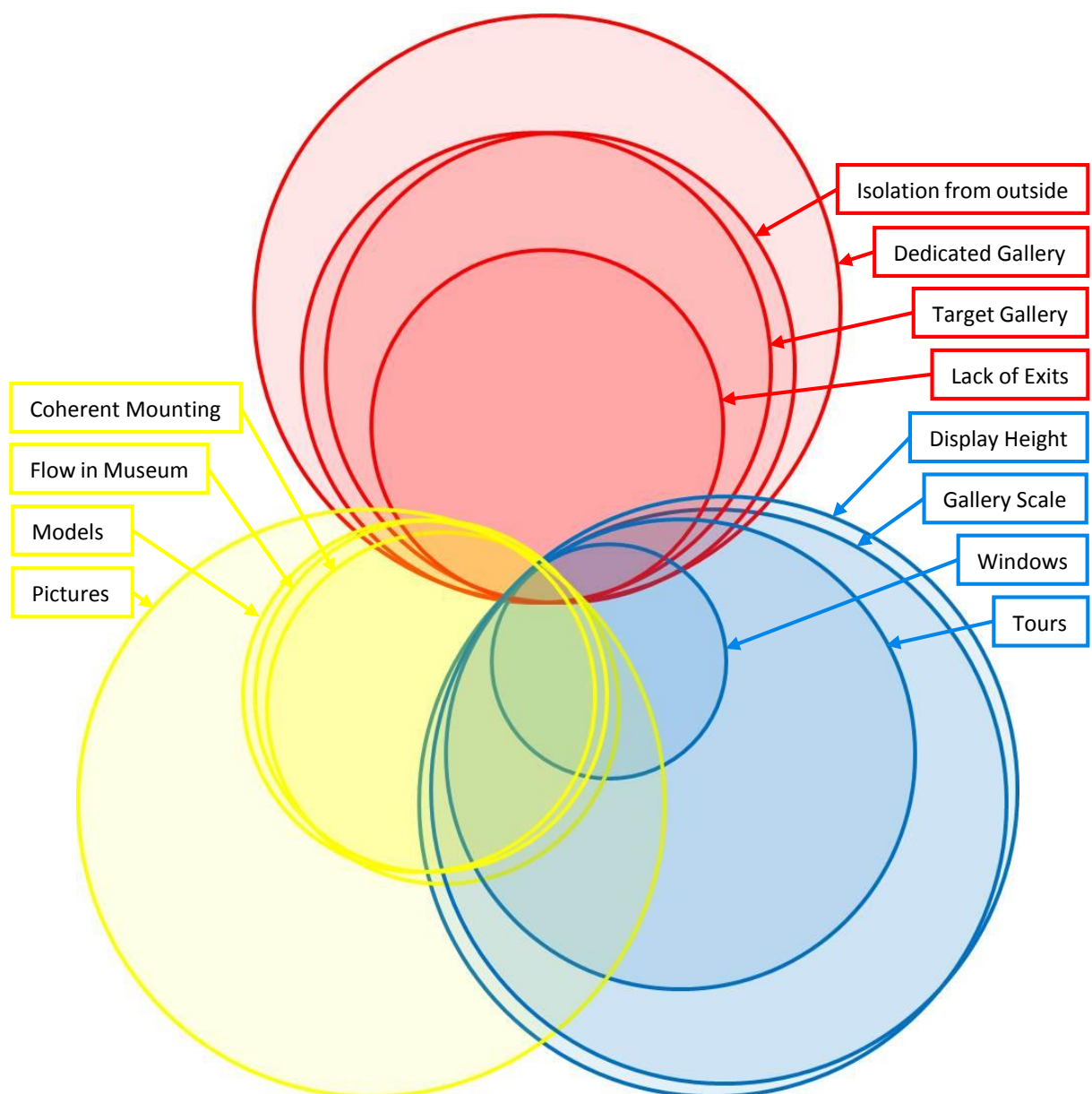
Figure 4-35: Heritagescape for the display of Parthenon sculptures, Musée du Louvre

Museum of Classical Archaeology

Sculptures from the Sikyonian Treasury

Figure 4-36 (Top) depicts the heritagescape of the display of the sculptures from the Sikyonian Treasury at Delphi in the Museum of Classical Archaeology. The exhibition scored 30% for its boundaries, 35% for its visibility and 45% for its cohesion, resulting in a rather weak heritagescape.

Sculptures of the Siphnian Treasury

Figure 4-36 (Bottom) illustrates the heritagescape for the display of casts of sculptures from the Siphnian Treasury in the Museum of Classical Archaeology. The exhibition scored 35% for its boundaries, 35% for its visibility and 40% for its cohesion. This heritagescape is slightly weaker overall than that previously mentioned, but is also slightly more balanced across the three assessment categories.

Sculptures of the Athenian Treasury

Figure 4-37 (Top) illustrates the heritagescape of the display of the sculptures from the Athenian Treasury at Delphi in the Museum of Classical Archaeology. The exhibition scored 35% for its boundaries, 35% for its visibility and 45% for its cohesion. Again, this is a weak but fairly balanced heritagescape.
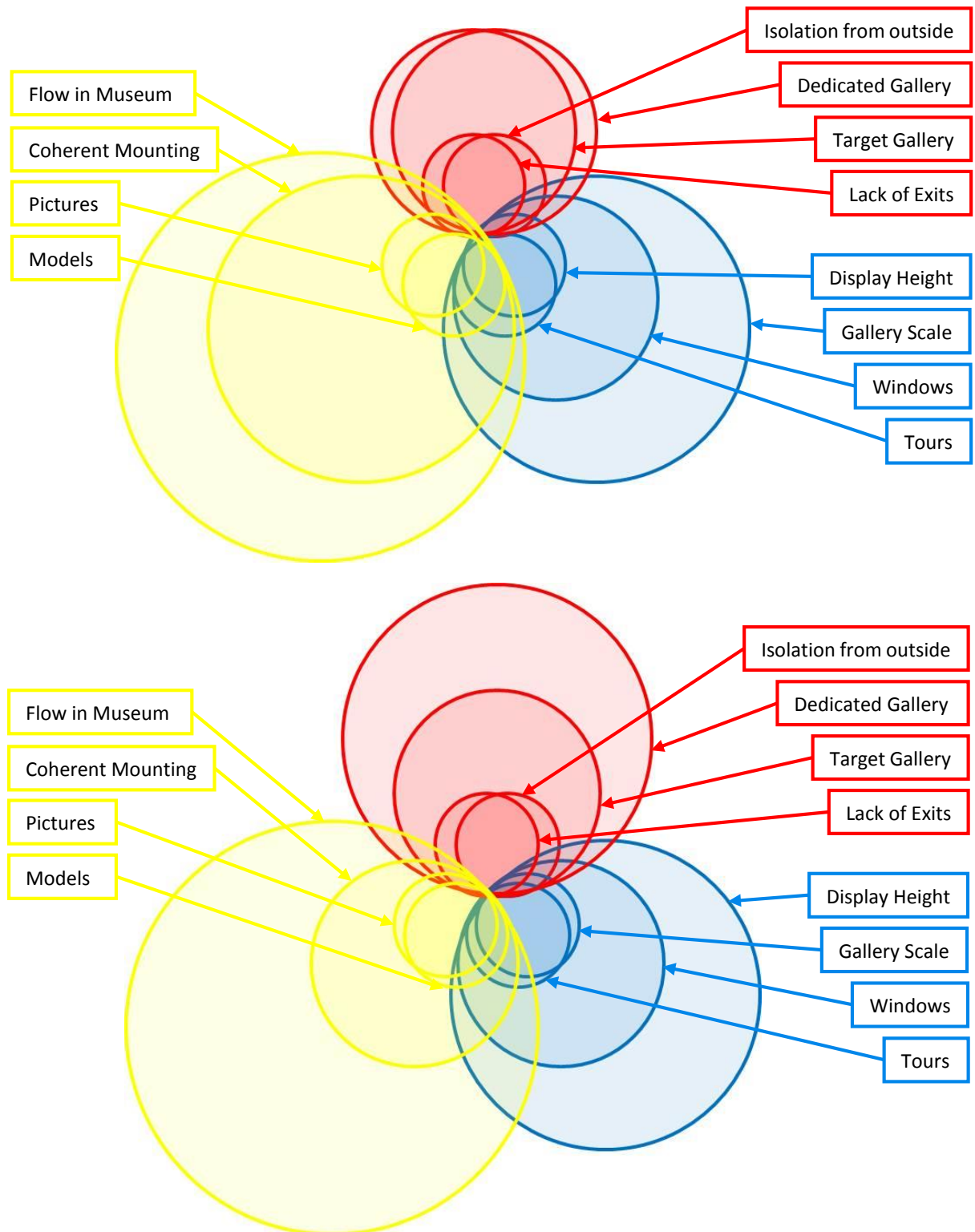
Figure 4-36: (Top) Heritagescape for the display of casts from the Sikyonian Treasury at Delphi
(Bottom) Heritagescape for the display of casts from the Siphnian Treasury at Delphi
Both in the Museum of Classical Archaeology, Cambridge
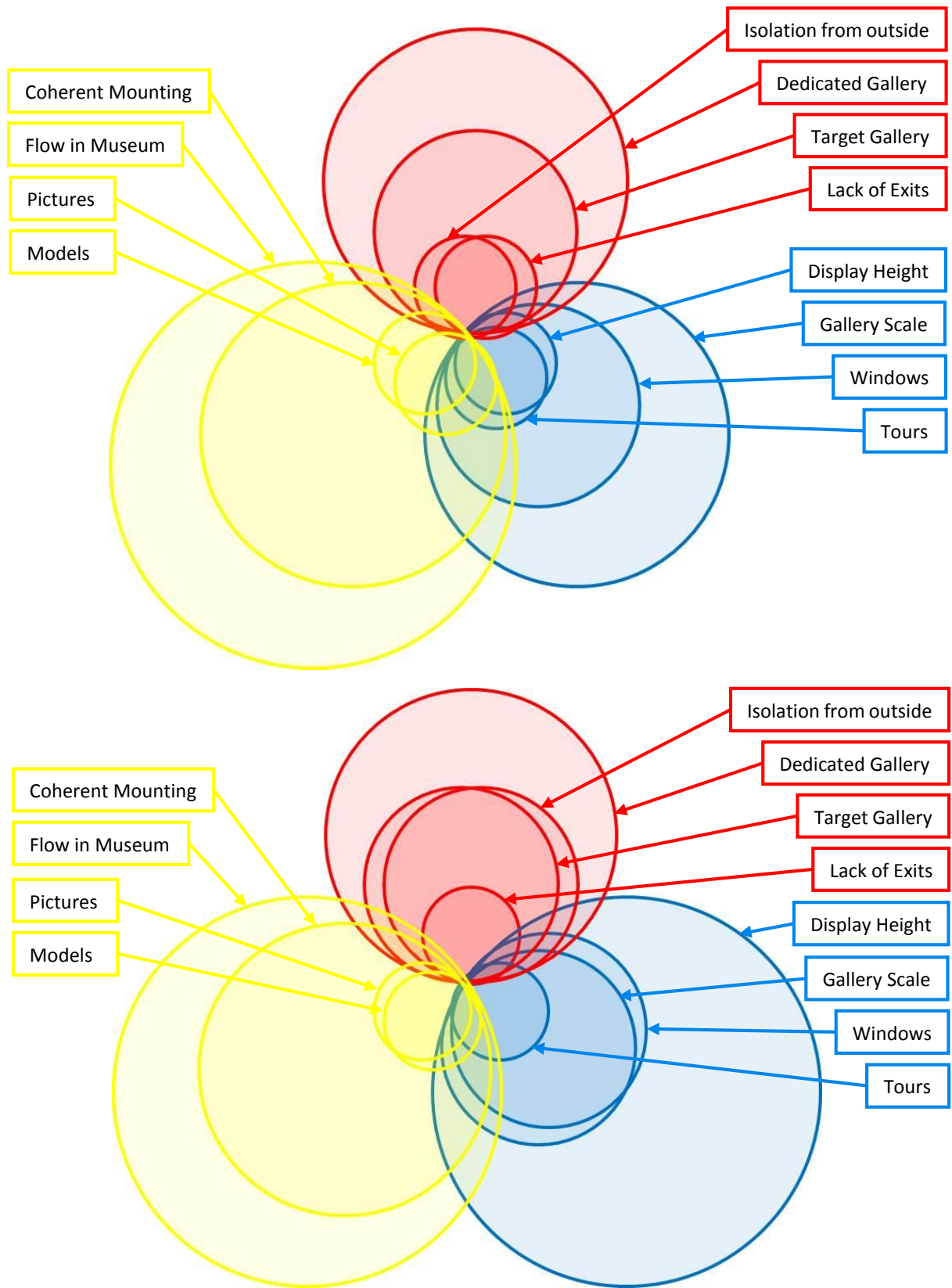
Figure 4-37: (Top) Heritagescape for the display of casts from the Athenian Treasury at Delphi (Bottom) Heritagescape for the display of casts from the Temple of Aphaia at Aegina Both in the Museum of Classical Archaeology, Cambridge

Pediments of the Temple of Aphaia at Aegina

Figure 4-37 (Bottom) represents the heritagescape for the presentation of casts of the pedimental sculpture from the Temple of Aphaia at Aegina in the Museum of Classical Archaeology. The exhibition scored 40% for its boundaries, 45% for its visibility and 45% for its cohesion. This is a balanced heritagescape of moderate strength.

Sculptures from the Temple of Zeus at Olympia

Figure 4-38 depicts the heritagescape of the display of the sculptures from the Temple of Zeus at Olympia in the Museum of Classical Archaeology. The exhibition scored 50% for its boundaries, 55% for its visibility and 70% for its cohesion. The strength of the sense of cohesion here creates a peak in an otherwise balanced heritagescape.
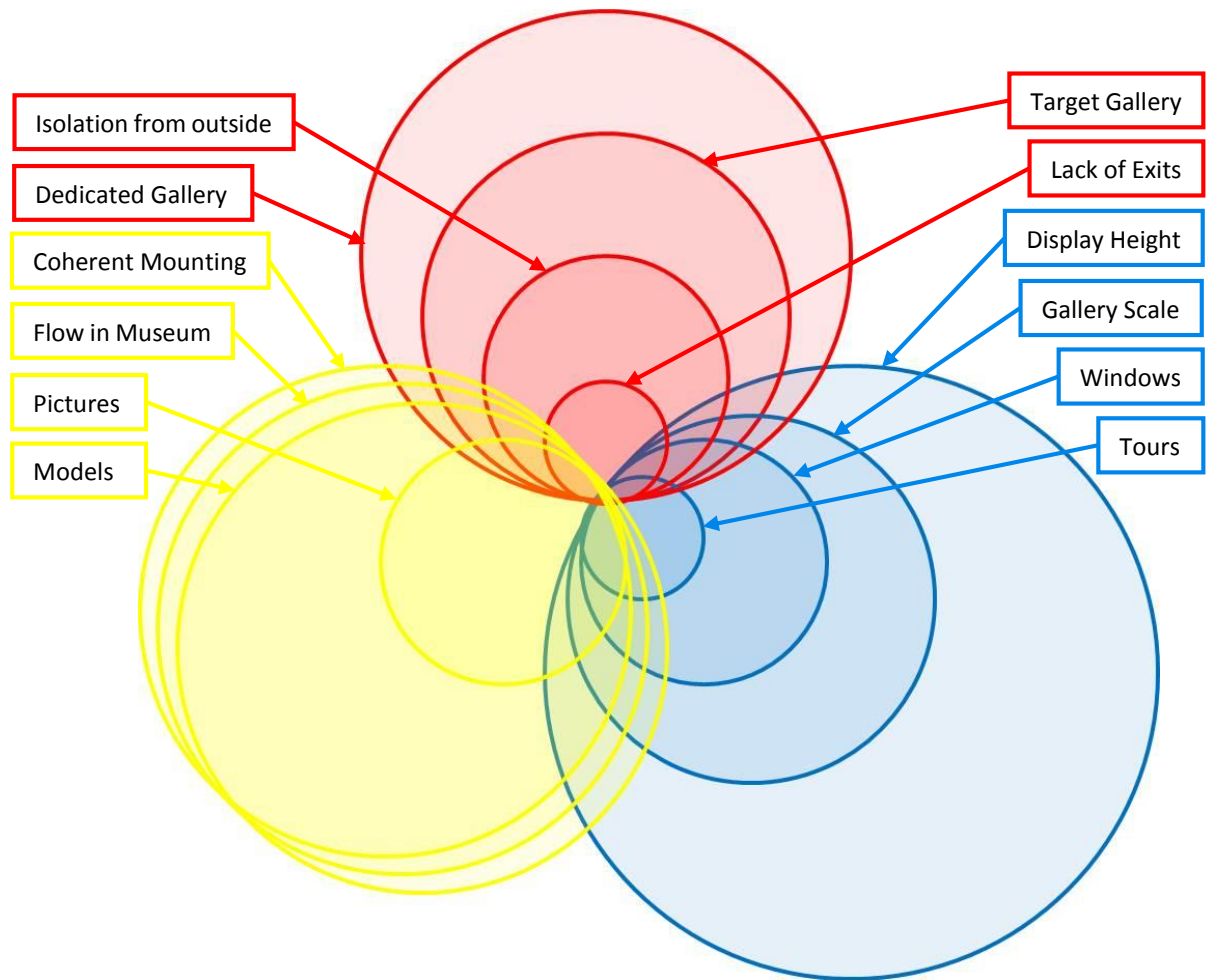
Figure 4-38: Heritagescape for the display of casts from the Temple of Zeus at Olympia in the Museum of Classical Archaeology

Sculptures from the Parthenon

Figure 4-39 (Top) represents the heritagescape for the display of casts of the Parthenon sculptures in the Museum of Classical Archaeology, The exhibition scored 60% for its boundaries, 40% for its visibility and 40% for its cohesion. In this case it is the strength of the boundaries which causes the peak in the otherwise balanced heritagescape. This peak is the same strength as that demonstrated in the display of the same sculptures in the British Museum, although the overall heritagescape is weaker.
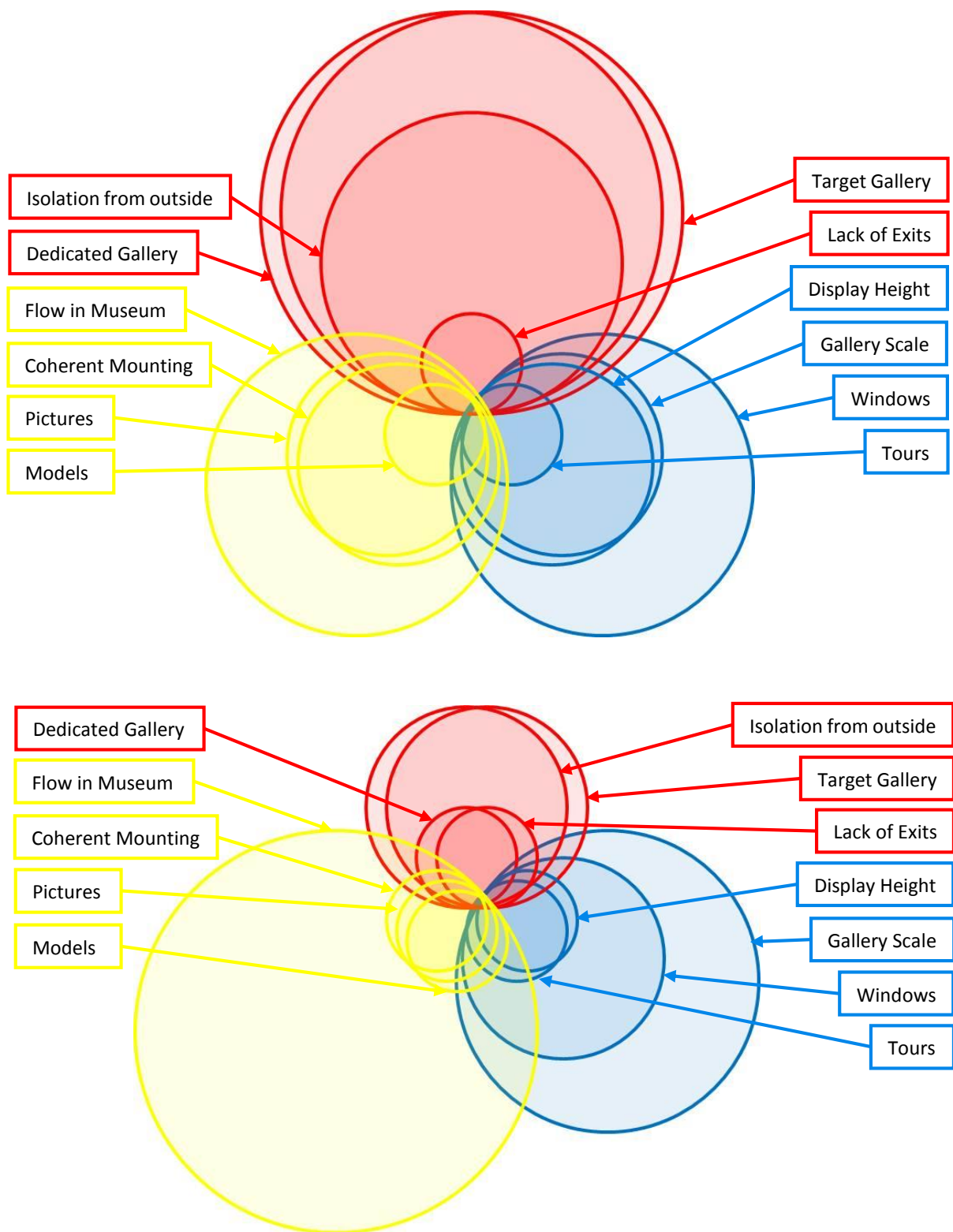
Figure 4-39: (Top) Heritagescape of the disaplay of casts from the Parthenon

(Bottom) Heritagescape for the display of casts from the Temple of Apollo at Bassai

Both Museum of Classical Archaeology, Cambridge

Frieze of the Temple of Apollo at Bassai

Figure 4-39 (Bottom) demonstrates the heritagescape of the display of casts of the Ionic frieze from the Temple of Apollo at Bassai in the Museum of Classical Archaeology. The exhibition scored 30% for its boundaries and 35% for both its visibility and cohesion, resulting in a weak heritagescape across all three areas.

Skulpturhalle

Figure 4-40 illustrates the heritagescape for the presentation of casts of the Parthenon sculptures in the Skulpturhalle. The display scored 85% for its boundaries, 40% for its visibility and 60% for its cohesion. This, along with that of the display of the sculptures from the Temple of Apollo at Bassai in the British Museum, is the least balanced of the heritagescapes in terms of the relationships between the three categories.

While this chapter has presented the assessment of the heritagescapes for each exhibition separately, further evaluation of comparative discussion of these results is used in Chapter 5: Analysing Heritagescapes to create a broader picture of the heritagescapes created among the displays surveyed in this thesis and again in Chapter 7: Comparison of Institutions in comparison with the results of the visitor response survey.
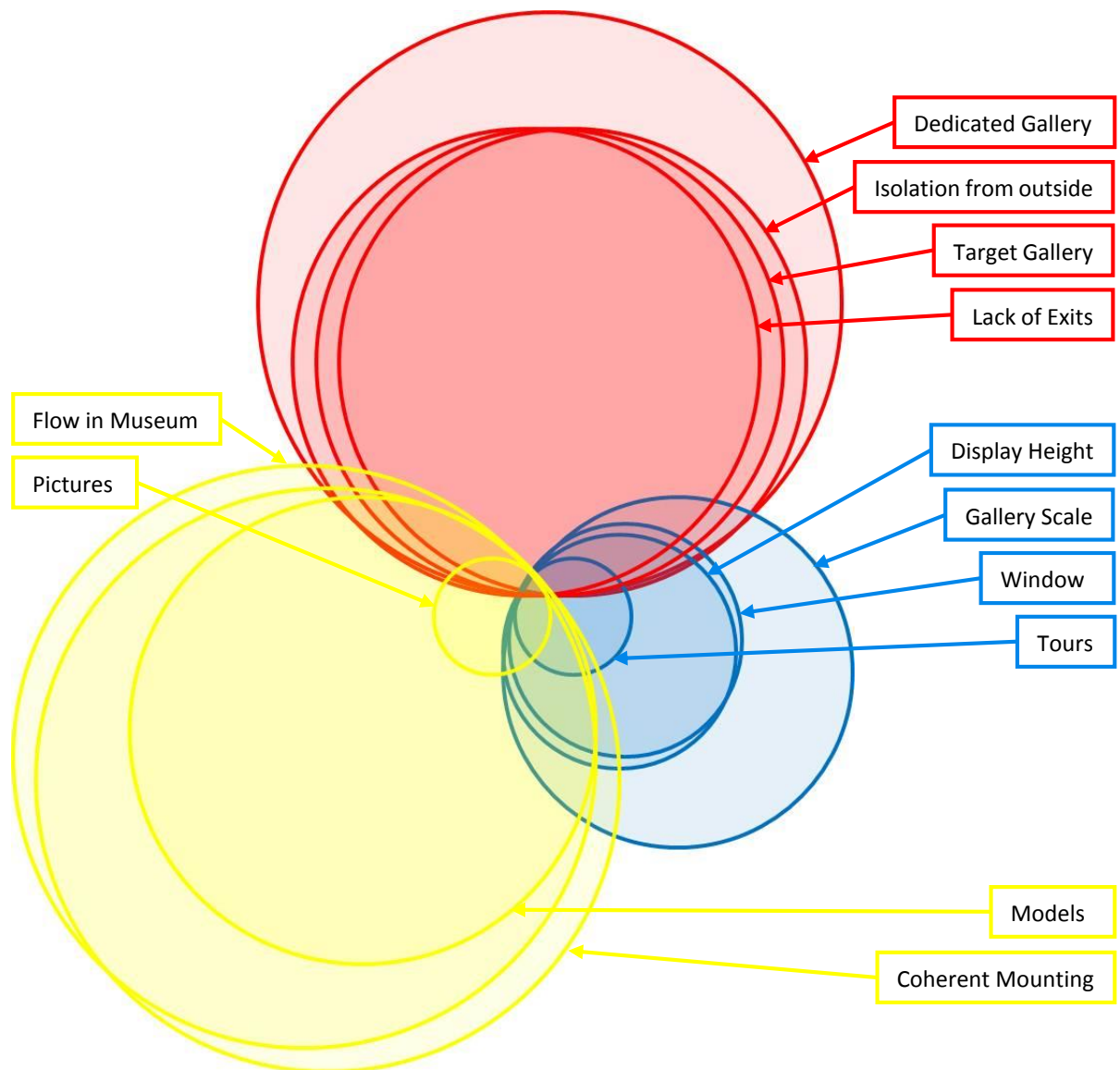
Figure 4-40: Heritagescape for the display of the Parthenon sculptures in the Skulpturhalle

Dedicated Gallery

Isolation from outside

Target Gallery

Lack of Exits

Flow in Museum

Pictures

Display Height

Gallery Scale

Window

Tours

Models

Coherent Mounting

CHAPTER 5 ANALYSING HERITAGESCAPES

This chapter draws on the heritagescape assessment presented above in Chapter 4: Exhibition Assessment. Where previous discussion has presented the evaluations for individual exhibitions, this chapter considers the trends across the different displays. It begins with a consideration of exhibitions as places of the past, where the attention of the visitors is directed towards the period of history portrayed. It then looks at the two factors comprising the shape of the heritagescape, the strength and the balance between the three categories. This chapter finishes with a discussion of the difference between an inherent sense of the past and one which is created by the exhibition and how these manifest themselves in the shape and strength of the heritagescape.

Given that the heritagescape measures the sense of the past created by, in this case, exhibitions, in order to fully appreciate the differences in the shapes of the heritagescapes produced, it is important firstly to understand how the museums operate as places of the past and how this differs from a past place.

Past Places

The past place is where the designation of a space as 'place' is dependent on some significance of the space in the past; it will be acknowledged as a place in the collective and cultural memories of the groups involved in the past event.[229] Although some built sites such as the Egyptian pyramids

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[229] For a summary of sociologists arguing that historical importance 'is ascribed retroactively' see Gielen 2004: 148.

at Giza, a past place on account of its use as the burial site of the pharaohs, or the town of Pompeii, can be classified as past places, the designation of such does not rely on such physical demarcation of the space. For example, a battlefield becomes a place by virtue of being where the battle took place; it would be marked on the Ordnance Survey map with the cross-swords, a symbolic acknowledgement of place, although a distinction between this site and the space surrounding it may not be visible on the ground.

The past place is an organic concept; it arises out of the acknowledgement of the space as being significant within the collective or cultural memory of a group without the interference or influence of external forces. As mentioned above the past place could be a built environment, but no physical boundaries or construction are required for it to exist.

Places of the Past

The place of the past, on the other hand, is entirely dependent on some sort of intervention from external forces. Walsh argues that all heritage presentations share a sort of artificiality 'based on the construction of "unreal" places', that they 'use images from the past to create a spectacle, an environment that is different, but a certain extent remains familiar and safe'.[230] This is the place of the past, where an external influence creates a place in which the visitor's attention is directed away from the present and towards the past. The place of the past is where the designation of a

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[230] Walsh 1992: 103.

space as 'place' relies on its connection with the past. It acts as a way of transporting the visitor from the present.

The place of the past is an inorganic concept, arising through some sort of construction by a force beyond the space itself in order to enable those not sharing in the cultural or collective memories of a past to acquire the shared knowledge and/or understanding of that past. This might manifest itself, as in the cases of this study, as a museum, a space designated for the presentation and interpretation of the past through the exhibition of its material culture, or alternatively it could result from the erection of visitor centres or information boards at pre-existing heritage sites. This sort of interjection and manifestation of the past is possible since, as Tilley notes, 'the meaning of the past does not reside in the past, but belongs in the present'.[231]

Again, this construction need not be physical in the sense of building a visitor centre at the site of ancient ruins, although this would certainly contribute towards the conception of the place of the past, but is simply some form of interpretation of the site. The external force previously mentioned refers to any form of interference with the site in the case of creating a past place from an existing heritage site.

The two concepts are not mutually exclusive and places may pass from one to the other or exist in both categories simultaneously. For example, the Palais du Louvre was a past place by virtue of its status as an historic building and then also became a place of the past through its function as a

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[231] Tilley 1989: 192.

museum. The process can also work in the other direction. For instance the British Museum, initially a place of the past has, to many, become a past place by virtue of its history and cultural significance.

The dual nature of some sites highlights the idea that the designation of a site as a place of the past or a past place may also reside with the visitor, picking up on the previously mentioned idea that there is a difference between sight-seeing and seeing the sites. For example, those visiting the grave of a lost loved one at the Père Lachaise cemetery in Paris will see it as a past place, significant in their collective and cultural memories as the space in which their remains are held; those going to the site as one of the 'must-see' sites of Paris, looking for the graves of the famous, sometimes infamous occupants will be visiting a place of the past where the burial rituals of Parisians are displayed and interpreted for those not sharing in its cultural and collective memories.

All the exhibitions in this study fall into the category of places of the past to varying degrees. Even the Kongelige Afstøbningssamling, ostensibly an art gallery, acts as a place of the past where the visitor might interact with the history of Art. However, the same is not necessarily true of all museums; archaeological and historical museums will generally be places of the past, whereas other sorts of institutions may be places of the present, like the Museum of Broken Relationships in Zagreb where no attention is drawn to aspects of time or chronology, or even of the future, such as the National Museum of Emerging Science and Innovation in Tokyo.

It should also be noted that it is the manner of display on which the distinction between places of the past, present and future rests when discussing museums, rather than on the particular objects exhibited. For example the Edinburgh College of Art displays casts of the Parthenon sculptures, but they are intended to inspire the artists working there, rather than to inform about the past in the same way as in, for example, the Museum of Classical Archaeology in Cambridge.

Heritagescape

As Garden mentions, places which are significant in a personal past do not fall under the remit of the heritagescape.[232] The sites for which the heritagescape provides a useful tool for analysis are those falling into one of two categories, they are either a past place recognised in the cultural memory of a particular group, or they are a place of the past where those who are not members of that particular group go to acquire the knowledge of the past which forms the cultural memory.

The heritagescape acts as a measurement for the degree to which the exhibition creates a sense of the past for the visitor. The stronger the heritagescape, the greater the sense of the past invoked by the exhibition. All the displays under consideration in this study form places of the past (and some can also be considered past places).

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[232] Garden 2006: 395.

Acropolis Museum

Delphi Archaeological Museum
Siphnian Treasury

British Museum
Parthenon

Glyptothek

Musée du Louvre
Parthenon

Delphi Archaeological Museum
Athenian Treasury

Archaeological Museum
of Olympia

British Museum
Temple of Apollo

Musée du Louvre
Temple of Zeus

Delphi Archaeological Museum
Sikyonian Treasury

Skulpturhalle

Kongelige Afstøbningssamling
Temple of Aphaia

Kongelige Afstøbningssamling
Parthenon

Museum of Classical Archaeology
Temple of Zeus

Ashmolean Museum
Cast Gallery

Kongelige Afstøbningssamling
Temple of Zeus

Museum of Classical Archaeology
Parthenon

Kongelige Afstøbningssamling
Siphnian Treasury

Museum of Classical Archaeology
Temple of Aphaia

Kongelige Afstøbningssamling
Temple of Apollo

Museum of Classical Archaeology
Athenian Treasury

Museum of Classical Archaeology
Sikyonian Treasury

Museum of Classical Archaeology
Siphnian Treasury

Museum of Classical Archaeology
Temple of Apollo

Figure 5-1: Comparative heritagescapes

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The shape of the heritagescape depends on two areas: the strength of the sense of the past and the balance between the three assessment categories. Figure 5-1 shows the heritagescapes for all the galleries side by side. The heritagescapes are arranged according to their overall percentage, that is their strength, as calculated in Chapter 4: Exhibition Assessment, beginning with the highest scoring gallery, the Acropolis Museum proceeding through to the display of the frieze from the Temple of Apollo in the Museum of Classical Archaeology.

Strength

Target Audience

The results of the heritagescape analysis show that the stronger heritagescapes are prevelant among the large international museums, whereas the weaker heritagescapes arise from the smaller, more specialist institutions. At frst thought it might be anticipated that these results should be reversed, with the specialist collections producing the stronger heritagescapes, that being said, further inspection of the effects demonstrated by the heritagescape explains the reason for this supposed anomaly.

As the heritagescape is a measure of the degree to which a site or an exhibition is a place of the past, separate from the surrounding present, it makes sense that those museums attracting the visitors with less specialist knowledge of that past will need to do more to create that interpretation. The more specialised the museum, the less its visitors rely on a strong heritagescape to create the sense of the past required to appreciate, in this case, the sculptures. Where the target audience is the uninformed tourist, there is a greater dependence on the

exhibition to create a sense of the past, of the exhibition as something separate and somehow different from the world of the present outside. As the target audience becomes more knowledgeable about the sculptures, a greater familiarity with the past can be assumed by the curators and so the stronger heritagescape is not such a necessity.

In the more specialist collections it can be assumed that the familiarity with the past is created by the visitor themselves, and not by the institution. Here the focus is on the artefacts themselves, rather than on the display technique used. It is presumed that the visitor to these museums, with a more in-depth knowledge of the subjects illustrated, is able to look past the display techniques and allow the sculptures to speak for themselves. While the assumed visitor to the more specialist collection does not necessarily share the collective or cultural memory of the past represented, they will, generally, have a greater awareness and understanding of that past than the target audience of the less specialised collections.

It is interesting to note that the difference in intended audience evident in the heritagescape assessment is also perceived by visitors. When asked who they believed the intended audience to be, 73% of answers given regarding the Acropolis Museum suggested the target audience was 'everyone', 'the public' or 'tourists' while only 16% of answers were for 'researchers/academics', 'students' or 'visitors with prior knowledge'. At the other end of the scale, in the Museum of Classical Archaeology, 9% of answers were either 'everyone' or 'tourists' compared with 39% answering 'researchers/academics' or 'students'. This will be examined more closely in the discussion of the visitor survey results in the following chapter.

Originals and Replicas

This ordering of the heritagescapes also reveals that all the exhibitions featuring the original pieces received higher scores for their overall heritagescapes than those for the displays of copies of the sculptures. This is also broadly indicated in the three separate categories, suggesting that it is representative of a trend across the results, rather than a coincidental result of the averaging of the three scores. For the cohesion category, the British Museum display of the Ionic frieze of the Temple of Apollo at Bassai is the only exhibition which does not follow this trend. For the boundaries category, the Skulpturhalle was the only higher scoring exhibition of plaster casts and the displays of the sculptures of the Temple of Zeus in the Musée du Louvre and those of the Sikyonian Treasury in Delphi Archaeological Museum were the only lower scoring collections of original pieces. The visibility category presented a less clear distinction between the originals and the copies.

Rather than being the result of the originality of the pieces under investigation having an effect on the size and shape of the exhibitions' heritagescapes, this is the by-product of the previous observation, that the large international institutions produced stronger heritagescapes. Two points support this assessment; the first is that none of the assessment criteria take account of whether or not the sculptures in the exhibitions were originals or copies; the second is tied up with the reasons for the establishment and continued existence of cast collections, the desire to increase the accessibility of the original pieces already acquired by the national and royal collections of Europe. That is, that the Museum of Classical Archaeology is a university collection intended for specialist study with the implications that brings as discussed above and the Kongelige Afstøbningssamling represents an art gallery rather than a history museum as is the

case with the other institutions in this study. In this sense Gazi raises a good point when she notes that 'a simple label inscribed on a wall does not provide much in the way of enlightenment or "understanding" of the "importance of antiquities", nor does a reproduction help much if it is not interpreted to the visitor'.[233] In this way we see that the displays of the Skulpturhalle and the Ashmolean Museum Cast Gallery, where the reproductions receive a greater degree of interpretation, score more highly than those of the Museum of Classical Archaeology, and that the Kongelige Afstøbningssamling receives lower scores overall. As Tuan notes, 'what is needed is a sign to stimulate the imagination: the sign itself does not have to be an authentic artifact'.[234]

Balance

In addition to its strength, the other aspect to be considered as part of the heritagescape is the balance demonstrated between the three categories. Figure 5-2 shows the scores from the heritagescape analysis represented by coloured cells (highest scores in purple, followed by red, orange, yellow and then green for the lowest scores) and arranged by the three heritagescape categories. As in Figure 5-1, the institutions have been arranged in order of the strength of their overall heritagescape, with the highest scoring institution, the Acropolis Museum on the left, through to the lowest scoring Gallery 16 of the British Museum on the right.

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[233] Gazi 2008: 70.

[234] Tuan 1978: 16.

Figure 5-2: Heritagescape comparison by category

	AM	DAM	BM	G	Louvre	DAM	AMO	BM	Louvre	DAM	S	KA	KA	MCA	AMCG	KA	MCA	KA	MCA	KA	MCA	MCA	MCA	MCA
		Siphnian	Parthenon		Parthenon	Athenian		Bassai	TOZ	Sikyonian	Parthenon	TOAph	Parthenon	TOZ		TOZ	Parthenon	Siphnian	TOAph	TOApo	Athenian	Sikyonian	Siphnian	TOApo
Boundaries																								
visibility																								
cohesion																								
Balance	5	25	20	15	10	5	5	45	15	20	45	30	25	20	20	10	20	35	5	20	10	15	5	5
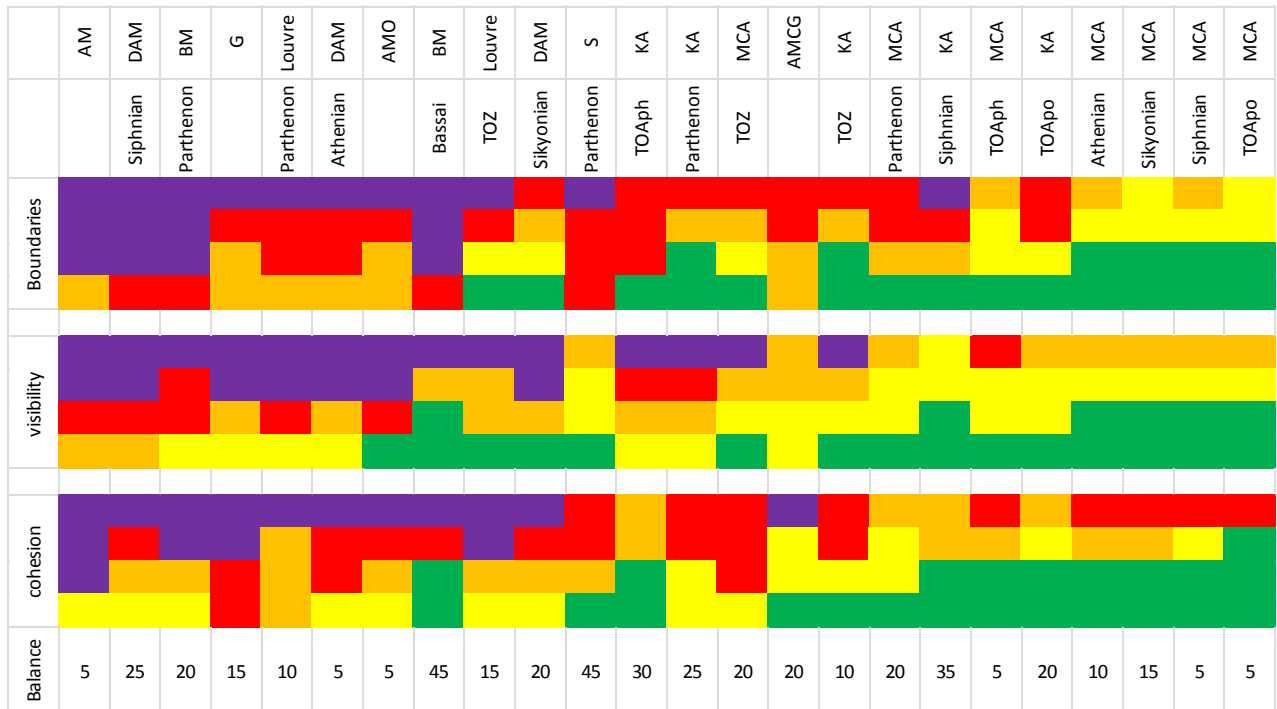
Figure 5-2: Heritagescape comparison by category

It is clear from Figure 5-2 that there is a general trend whereby the highest scoring museums do so across all three categories, and similarly the lowest scoring museums also do so across all categories. This suggests that the factors selected for the assessment of the heritagescape have been suitably selected and distributed across the three categories. This reinforces the idea that the heritagescape assessment portrays not only the strength of the sense of the past portrayed in the exhibitions, but also the balance between the three guiding principles of boundaries, visibility and cohesion.

This visualisation of the heritagescape scores also sheds further light on the institutions involved in this study. For example, the heritagescape for the display of the Ionic frieze from the Temple of Apollo at Bassai is particularly polarised, receiving, apart from one orange score for its scale, rated three, either very high or very low scores for each criterion. This is reminiscent of the extreme

nature of the exhibition. This again demonstrates that the heritagescape is an effective methodology as it provides a quantitative measurement of the exhibition which reflects the qualitative holistic 'feel' of the gallery. This particular heritagescape is interesting since, unlike those of the Acropolis Museum and the exhibition of the sculptures from the Temple of Apollo at Bassai in the Museum of Classical Archaeology, which represent either end of the scale, the display of the Bassai sculptures in the British Museum represents either end of the scale within a single heritagescape. This particular exhibition is reminiscent of a specialist display housed in an institution targeting a non-specialist audience.

Although some displays result in a heritagescape which is stronger in one or two areas than others, such as that of the sculptures of the Siphnian Treasury in the Kongelige Afstøbningssamling which appears to be much stronger in its cohesion than its visibility and boundaries, Figure 5-2 demonstrates that the general trend in the results is the same across all three categories. This highlights the way the three assessment categories of boundaries, visibility and cohesion are interrelated and all contribute towards the overall heritagescape of the exhibition.

While it has already been observed that the institutions receiving the highest and lowest overall scores also did so in the three assessment categories, there is still variety in the degree of balance between those categories. The percentages for each category, outlined in Chapter 4: Exhibition Assessment are used to compare how balanced the heritagescapes are for each exhibition. The balance across the three areas is calculated as the difference between the score for the highest category and that of the lowest.

The most balanced exhibitions were the Acropolis Museum, the Archaeological Museum of Olympia, the Athenian Treasury in the Delphi Archaeological Museum and the displays of casts from the Siphnian Treasury, and the Temples of Aphaia and Apollo in the Museum of Classical Archaeology. In each of these displays the variation across the three categories is by only five points (equal to changing one criterion in one category by a single grade). It is to be expected that the highest and lowest scoring exhibitions for their overall assessment are also among the most balanced as a high score across all categories is required to achieve the highest overall score and vice versa a low score across the board is needed to achieve the lowest overall percentage.

The presentations of the sculptures from the Parthenon in the Musée du Louvre, of the Temple of Zeus in the Kongelige Afstøbningssamling, and of the Athenian Treasury at Delphi in the Museum of Classical Archaeology represent the second most-balanced set of exhibitions with a variation of ten points across the three assessment categories. These are followed by the Glyptothek, the sculptures from the Temple of Zeus in the Musée du Louvre and those of the Sikyonian Treasury in Cambridge with a difference of fifteen points.

Twenty points separate the highest and lowest assessment categories in the exhibitions of the Duveen Gallery, the metopes of the Sikyonian Treasury in Delphi Archaeological Museum, the Temple of Zeus and the Parthenon in the Museum of Classical Archaeology, the Ashmolean Museum Cast Gallery and of the Temple of Apollo in Copenhagen. Moving further along the scale of balanced displays, we find the Treasury of the Siphnians in Delphi Archaeological Museum and the casts of the Parthenon sculptures as shown in the Kongelige Afstøbningssamling with a difference of twenty-five points each, the Aeginetan sculptures, also in Copenhagen, with thirty

points difference, and the Siphnian frieze in the same institution with a difference across the three categories of thirty-five points. The least balanced heritagescapes belong to the Skulpturhalle and the display of the sculptures from the Temple of Apollo in the British Museum.

While it is difficult to pinpoint a balanced heritagescape without conducting an evaluation of the assessment criterion, it is much easier to identify the less balanced exhibitions. Considering the displays with the least balanced heritagescapes, both Gallery 16 of the British Museum and the exhibition of casts of the Parthenon sculptures in the Skulpturhalle, have a very different feel to them to the likes of the Acropolis Museum or the Archaeological Museum of Olympia. Gallery 16 feels very dark, enclosed and segregated from the rest of the museum, the high boundaries and low cohesion are easily apparent. In the Skulpturhalle, the full-scale reproductions are imposing but the lack of space greatly restricts their visibility. Here the invitation to escape the here and now is powerful, but the accessibility of the past as an alternative destination is weak.

In half of the exhibitions assessed, the boundaries were found to be the strongest of the three criteria and were the joint highest in a further two exhibitions. This category was the lowest of the areas under investigation in seven exhibitions. It is to be expected that besides the display of the Sikyonian Treasury sculptures in Delphi Archaeological Museum, all cases where boundaries were the single lowest category occurred in the open-plan galleries of the Kongelige Afstøbningssamling and the Museum of Classical Archaeology.

In only two of the exhibitions studied, the displays of the sculptures of the Temple of Aphaia and the Parthenon in the Kongelige Afstøbningssamling, was visibility the single highest scoring of the

three assessment categories. The galleries which score most highly in the visibility category are also those which have the largest gallery scale scores, which manifests itself as a spacious or even sparse feeling in the exhibitions. When considering those exhibitions where visibility was the single lowest scoring category it is unsurprising to find the only three displays are those of Gallery 16 in London, the Skulpturhalle and the Siphnian Treasury frieze in Copenhagen.

For six of the exhibitions the cohesion section is the highest scoring. The highest scores are awarded to the largest and most spacious museums, moving through to the lowest scores received by the museums with the open plan arrangement.

If we consider the three categories using slightly different terminology, the importance of balance between them becomes more evident. Returning to the idea of the place of the past being somewhere to mentally remove visitors from the 'here and now' and to take them instead to the 'there and then', we can consider the boundaries category as the invitation to leave the present; the visibility becomes the vehicle, enabling the visitor to move between the past and the present; and the cohesion category beomes the destination, creating a convincing alternative to the reality fo the present outside the exhibition.

Considerinf Gallery 16 of the British Museum, one of the least balanched exhibitions, in light of this observation, the following becomes apparent. The strength of the boundaries, that is, of the invitation to leave the 'here and now', the sense of segregation from the present, far exceeds the means of transportation and the credibility of the destination. Conversely, in the display of the metopes of the Sikyonian Treasury in the Delphi Archaeological Museum, the vehicle and the

destination are relatively strong but the weaker boundaries mean that visitors struggle to access the past in theis exhibition as there is insufficient segregation from the present.

The importance of balance applies equally across the three categories. For instance, in the display of the sculptures from the Temple of Aphaia in the Kongelige Afstöbningssamling the relatively low cohesion results in the visitor being successfully moved from the present but the destination is not sufficiently formed to retain the visitor's attention. In the Museum of Classical Archaeology, the display of the sculptures from the Temple of Zeus demonstrate the reverse situation, here the destination is clear, but the invitation and the means of transportationare too weak to distract the viewer from the present.

The heritagescape therefore provides two means of comparison between different sites, its overall strength and the sense of balance between the three examination areas. These may be used separately or together to offer different ways of contrasting the various exhibitions under discussion.

Created or Inherent Sense of the Past

The heritagescape scores also indicate that the sense of the past, to whatever extent such a thing exists in each exhibition, falls into two categories in the different museums, thanks largely to the target audience of each. The first type of sense of the past is inherent. This is the sort typically found in archaeological exhibitions, onsite museums, or those institutions targeted at visitors with a high level of prior knowledge. In such circumstances little further interpretation is needed as the

artefacts themselves, in the context of their display, whether that be the manner in which they are exhibited or the other artefacts around them, create their own sense of the past.

The second variety of the sense of the past is fabricated. This is that more usually found in large international museums or those where the intended audience of the exhibition is not assumed to possess a high level of previous knowledge about the items on display. Rather in this case, in order for the exhibits to be valued for their link to the past, interpretation must be provided by the institution rather than already being present in either the sculptures or the visitors.

Overall, therefore, it is important to consider both the strength and the balance of the heritagescape in evaluating its shape. Having assessed the heritagescape results for the ten exhibitions in this study, it becomes clear that the extremes of the heritagescape are apparent in the initial viewing of the gallery to some degree. In looking at an exhibition it is possible to gain a sense of whether the feel of the overall gallery is particularly striking in one way or another, such as the exhibitions of the Parthenon Gallery in the Acropolis Museum of in Gallery 16 of the British Museum, which would appear to indicate either a particularly strong or particularly weak heritagescape. Similarly the extremes of the balance between the three assessment categories are visible in looking at the gallery. Where the heritagescape therefore becomes of the greatest use is in providing a scale against which the exhibtions might be compared and enabling the contrast of one exhibition with another, seemingly very different, display.

From here the discussion moves on to consider the results of the visitor survey. However, the results and trends considered here will also play a role in Chapter 7: Comparison of Institutions

where they are compare with the trends identified in the answers provided by the survey participants.

CHAPTER 6 VISITOR SURVEY ANALYSIS

The heritagescape analysis details the version of the exhibitions presented by the museums and galleries. However, it has been noted that what is presented is not necessary what is perceived by the visitor.[235] The visitor survey has been undertaken as a means of elaborating on how the presentations offered by the galleries are received by those who visit them.

As outlined in Chapter 3: Methodology, 267 museum attendees took part in the visitor survey by completing the questionnaire, which can be found in Appendix 3: Questionnaire. Digital versions of these questionnaires are stored on the CD-ROM in the back cover of this thesis. The raw data from their answers has been collated into the tables forming Appendix 4: Visitor Survey Results. Here the data is arranged by section of the questionnaire, beginning with demographics and overall reactions before presenting the five different areas assessed: tours, videos, pictures, models and information labels. Each section begins with the overall results from all the questionnaires before being broken down by museum. The current chapter presents the analysis of these results. It follows the same layout as that employed in Appendix 4: Visitor Survey Analysis, based largely on the order of questions used in the questionnaire.

It should be remembered that the views brought out in this chapter demonstrate the perception of the exhibitions received by the visitors, rather than the intentions put forward by the galleries or what is actually the case in each of the displays. The charts used as illustrations in this chapter

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[235] Garden 2006: 396.

exclude participants who were not asked certain questions, those who chose not to answer or those whose answers were disregarded on the grounds on being inappropriate.[236]

Demographics

As Duncan and Wallach note, 'individuals respond in different ways according to their education, culture and class'.[237] For this reason, information on visitor demographics was collected in the survey. The overall demographic trends are presented here but they will also be considered throughout the analysis of the other sections where appropriate.

Visitor Residence and Nationality

The internationality of each museum is considered by taking into account the number of nationalities represented by its visitors and where they live in relation to the institution. Overall, twenty-eight nationalities were recorded, which equates to an average of 9.5 people per nationality, with 42.2% visiting from another country, almost double the 21.7% living in the same town as the museum they visited.[238]

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[236] For the grounds on which answers were deemed inappropriate, refer back to Chapter 3: Methodology.

[237] Duncan & Wallach 1980: 450.

[238] The ATLAS survey found 16% of visitors surveyed were 'local', but that this figure was swayed by the large numbers of tourists visiting the large international museums. Richards 2000: 4. It is not unusual for more than half of visitor to be tourists, McManus 2000: xiii.
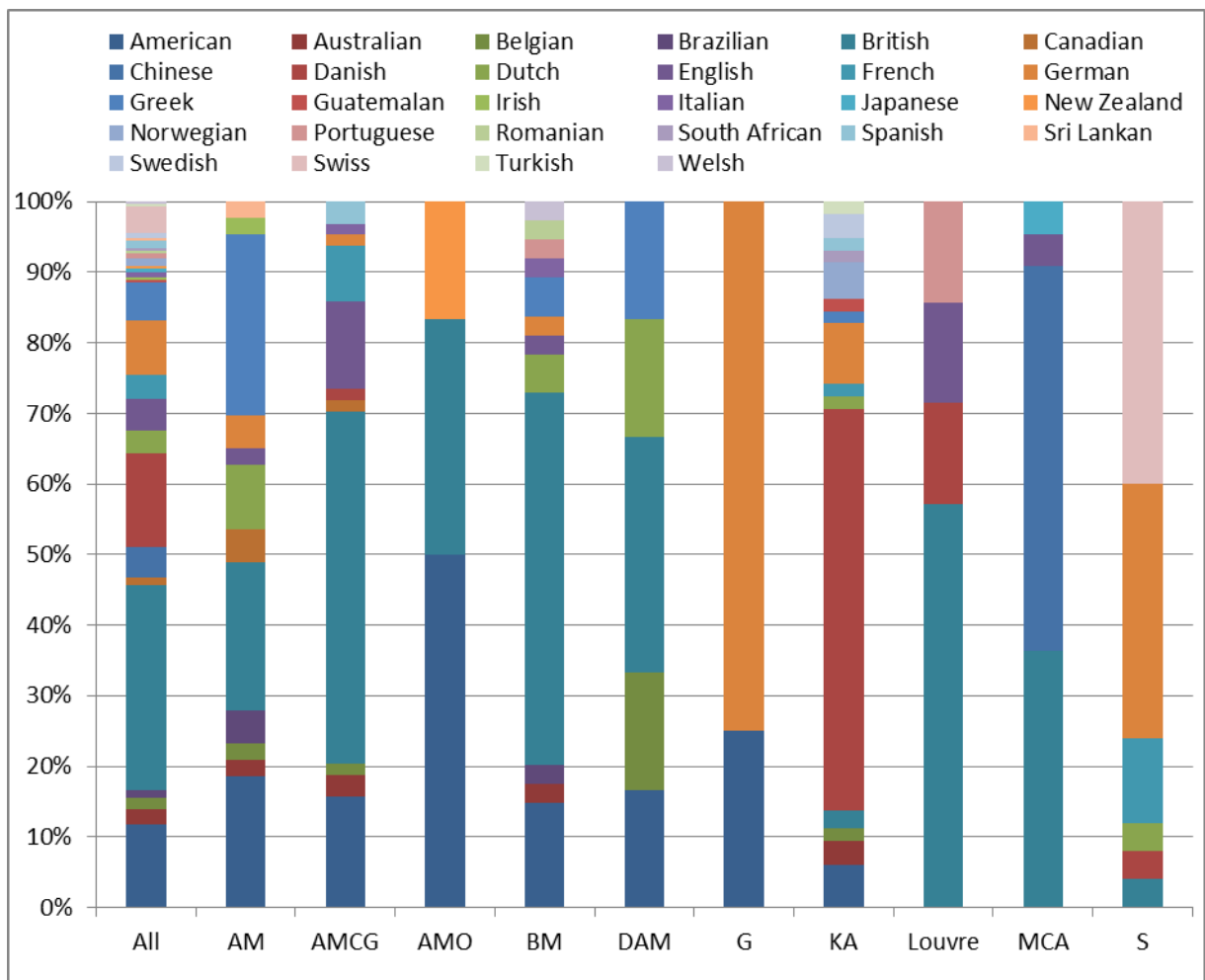
Figure 6-1: Comparison of visitor nationalities
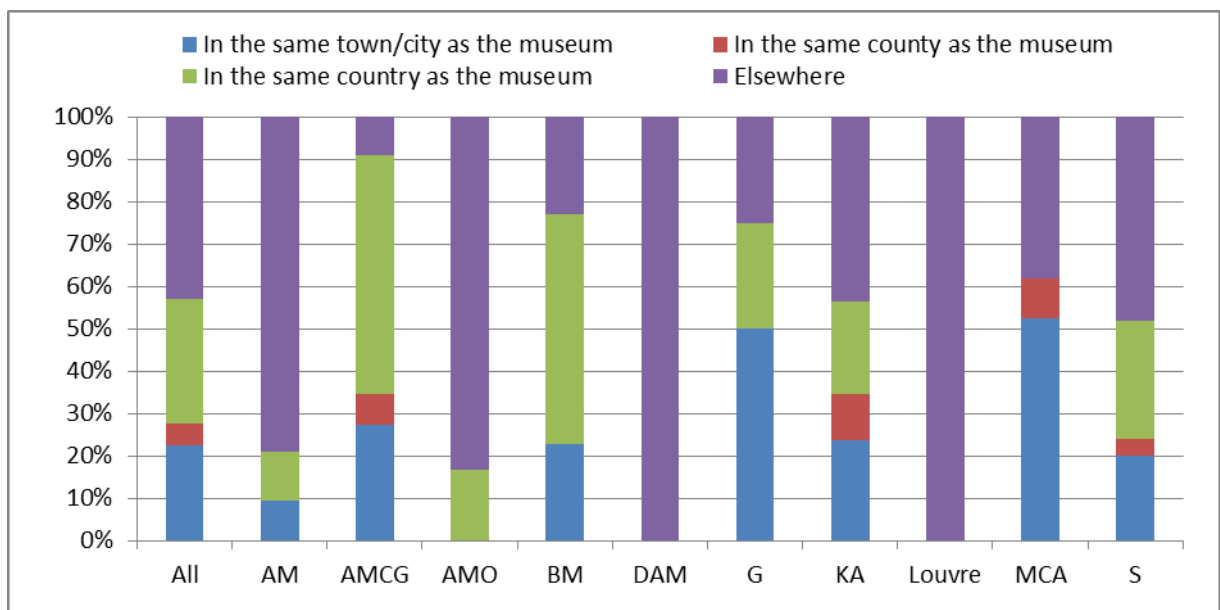
Figure 6-2: Comparison of visitor residences

Looking at the individual museums, Delphi Archaeological Museum is the most multi-national in terms of its visitors with only 1.2 visitors per nationality represented and all of its participants having visited from overseas. This is perhaps unsurprising when one considers that the modern town virtually shuts down during the winter and remains predominantly to support the tourist industry generated by the archaeological site and the museum.

Similar high levels of internationality among visitors can be found at the Musée du Louvre, the Glyptothek and the Archaeological Museum of Olympia, all of which were visited by two visitors per nationality represented and saw the vast majority of their visitors, 100% and 83% respectively, coming from overseas.

As might be anticipated, the Museum of Classical Archaeology and the Ashmolean Museum and Cast Gallery represent the two least international institutions, achieving 5.25 and 5.18 visitors per nationality respectively. This is supported by the results of the visitor residence question as 52.4% of participants at the former were from Cambridge and only 8.8% of those at the latter were visiting from overseas.

The two satellite galleries, the Kongelige Afstøbningssamling, governed by the Statens Museum fur Kunst, and the Skulpturhalle, part of the Antikenmuseum Basel und Sammlung Ludwig, achieved similar results. The Royal Cast Collection brought in 3.9 visitors per nationality represented compared with 4.3 at the Skulpturhalle. The former attracted 22% of its visitors from the local area and 40.7% from overseas while the latter achieved scores of 19.2% and 46.2% in the same categories. Thus, overall, as might be anticipated, the university collections were the least

international in terms of their visitors, while the on-site galleries were the most successful in attracting overseas visitors, followed by the large universal institutions.

Spikes in the number of participants visiting museums from outside the country occur for two reasons. Those at the Delphi Archaeological Museum and the Archaeological Museum of Olympia are explained by the fact that these are on-site museums in otherwise isolated locations. While the Acropolis Museum and the Musée du Louvre have strong numbers of overseas visitors, what is perhaps surprising is the lower number of participants from the British Museum who were visiting from other countries. This may be partly explained by the dissemination of the survey, whereby most visitors to the British Museum were British.

Sakellariadi noted that 'visitor numbers of the Greek archaeological museums show dependence on tourism and school visits. Despite extensive refurbishment, Greeks still do not visit them'.[239] The data from the current study supports this argument. Of the 56 visitors to Greek museums, 41 were visiting from outside of Greece. Of the eleven visiting from within Greece, seven listed educational occupations. Of the remaining four visitors, only one said they were resident in the same town as the museum.

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[239] General Secretariat of National Statistical Service of Greece, Ministry of Culture, 1998, 'Greeks and museums, relationship at a distance, Kathimerini, 2/3/2008 as cited in Sakellariadi 2008: 138.

Visitor Age and Occupation

The ages of visitors are here analysed in conjunction with the answers given for occupation. Overall eleven age brackets were represented with visitors between the ages of 26 and 30, and 21 and 25 forming the largest groups (19% and 18.3% respectively). The fact that so many visitors were at the lower end of the age scale is reflected in the number of visitors listing their occupation as 'student', as seen in 40.7% of visitors.[240]

Delphi Archaeological Museum demonstrates the smallest spread in visitor ages, with all participants aged between 21 and 35. This is partly explained by the very small sample in this particular institution and is unsurprising when considered alongside the fact that all visitors to this museum identified themselves as students.

Conversely, the Kongelige Afstøbningssamling and the Museum of Classical Archaeology demonstrated the widest spread in the ages of their visitors, with results from 11 to over 61. The differing functions of these two galleries is evident in the peaks within those age ranges. In the results from Cambridge the majority of visitors, 57.1%, were aged between 11 and 15 and were visiting as part of a Summer School programme. Here, where the function of the museum is as a study collection, 71.4% of visitors listed occupations that were categorised as either 'student' or 'education'. In Copenhagen, where the exhibition is more akin to the traditional art gallery display,

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[240] The ATLAS survey found over a third of visitors to be over the age of 50, compared with 23% in the current study. Richards 2000: 5.
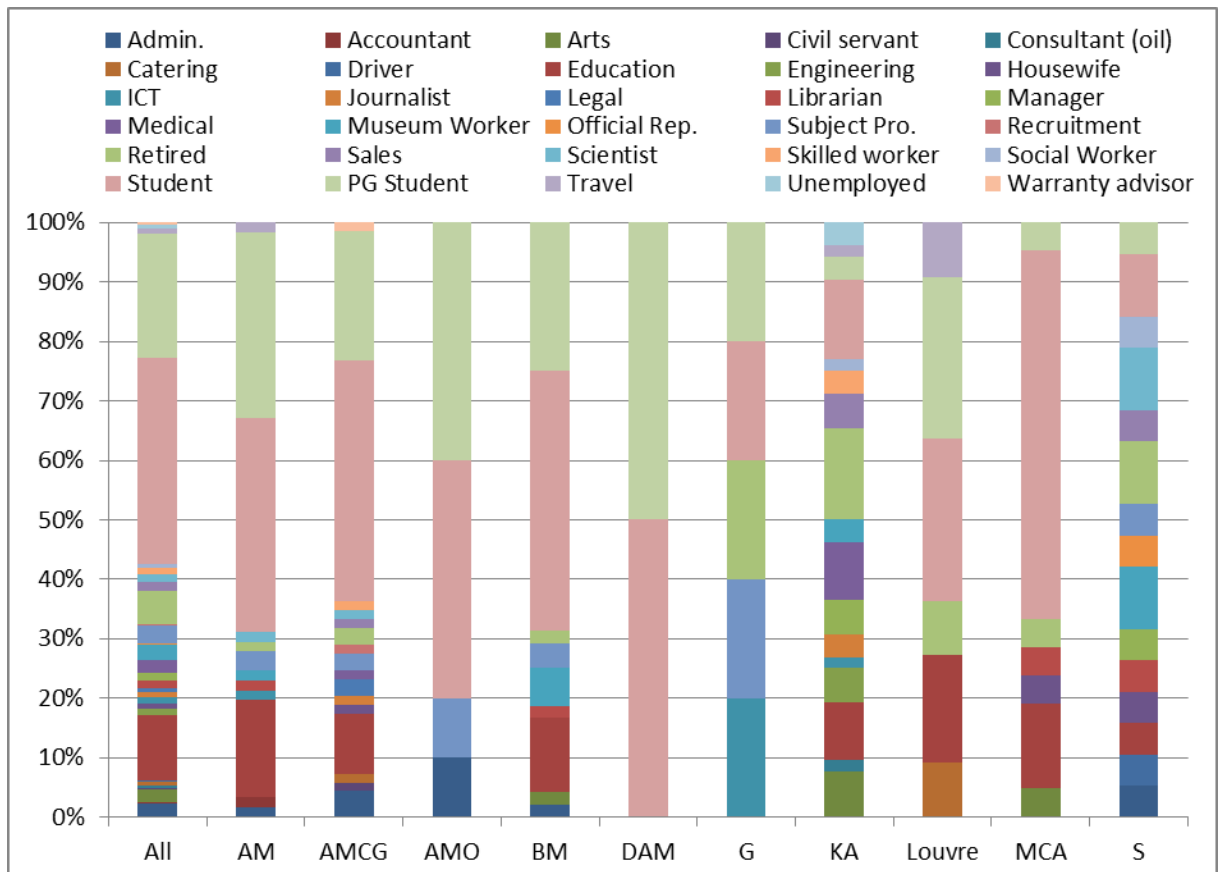
Figure 6-3: Comparison of visitor occupations
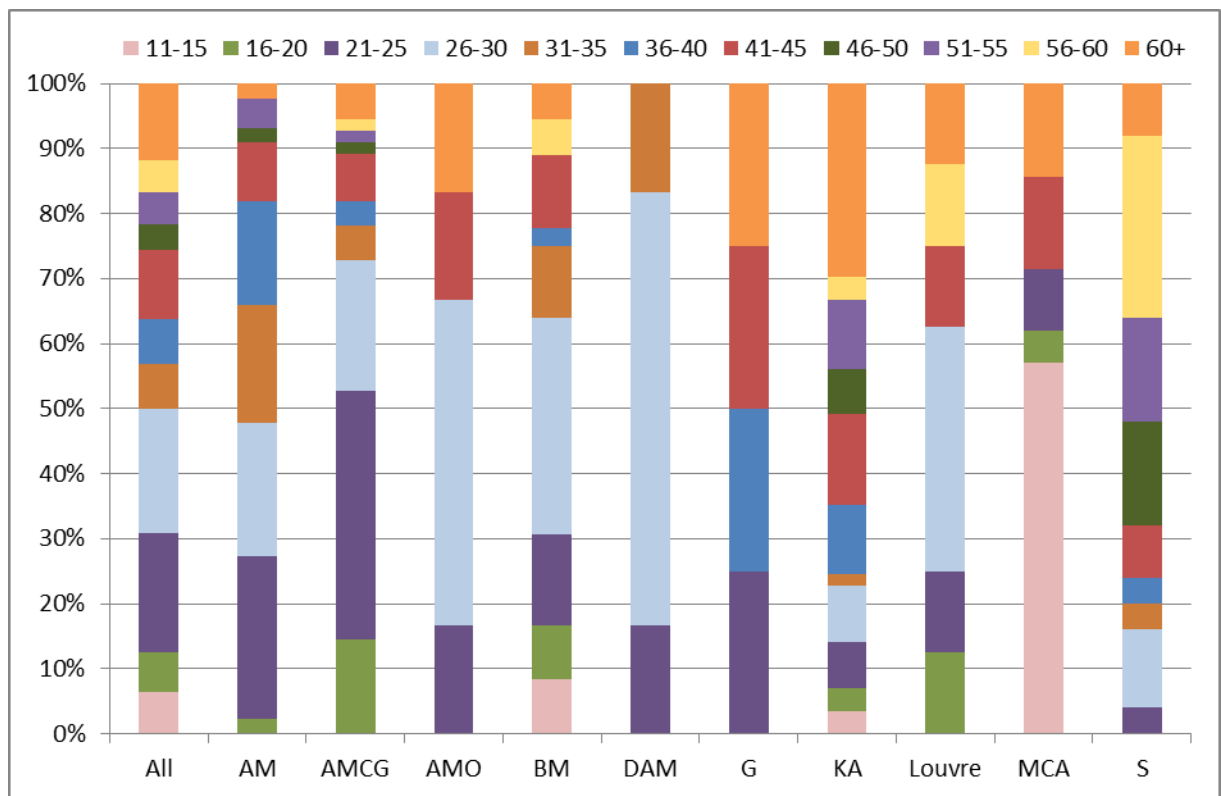
Figure 6-4: Comparison of visitor ages

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28.8% of visitors were aged 61 or over, 13.6% of visitors were retired and only 20.4% were involved in education.

On average students made up 40.7% of all visitors, with 25.1% undertaking postgraduate studies. Interestingly the next most frequently cited occupations were education at 12.2% followed by retired visitors, comprising 6.5% of participants. Museum workers and professional subject specialists each contributed 3% to the overall total. Previous studies have also noted that 'cultural attractions tend to be visited by a relatively high proportion of people with cultural occupations.[241]

Breaking these figures down by museum, students made up the highest percentages of visitors to the Delphi Archaeological Museum (100%), the Archaeological Museum of Olympia (66.7%) and the Museum of Classical Archaeology (61.9%). Students appear least likely to visit the Skulpturhalle were they account for only 9.5% of participants. Visitors working in education were most likely to visit the Acropolis Museum, where they accounted for 22.7% of visitors, followed by the Museum of Classical Archaeology, where they accounted for 14.3%. As was the case for students, those working in education were least likely to visit the Skulpturhalle where they made up only 4.8% of visitors. Again, the method of dissemination of the survey may have affected these results. Whereas the demographics for the Skulpturhalle offer an accurate representation of its visitors, as the questionnaires were left in the gallery, in the case of the Acropolis Museum,

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[241] Richards 2000: 5.

responses come almost entirely from participants recruited through mailing lists targeted at the education sector.

Museum workers were most likely to visit the British Museum, where they comprised 9.4% of visitors. Subject professionals accounted for 25% of the participant population at the Glyptothek, 16.7% at the Archaeological Museum of Olympia and 4.8% at the Skulpturhalle.

The percentages of student visitors to the Glyptothek, the Kongelige Afstøbningssamling and the Skulpturhalle are considerably smaller than for the other institutions. This may be due to the fact that all three are specialist sculpture galleries which are not under the control of universities.

While the percentage of students may be slightly elevated thanks to the methods of participant recruitment, they are in keeping with Hooper-Greenhill's findings regarding museum visitors in general. She writes that 'students…tend to be over-represented in proportion to their numbers in the population in general, while…the retired, the unemployed…tend to be under-represented'.[242] Having said this, it is worth noting that looking only at visitors who were approached in the galleries, 16.7% listed their occupation as being relevant to the exhibitions and held a degree. In comparison, those who were contacted via the mailing lists were almost 9% more likely to meet these criteria.

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[242] Hooper-Greenhill 1994a: 62.

Visitor Education Levels

The result of over 50% of visitors holding higher degrees should be treated with some care. The method employed for the dissemination of this survey favoured visitors in the higher education environment with an interest in the subject and has biased the demographics slightly towards visitors with higher degrees. However, this is not the case for the results for visitors to the Skulpturhalle and the Kongelige Afstøbningssamling, since these results were collected by approaching visitors on site, and so present a more accurate representation of the educational qualifications of visitors. These two museums suggest that on average the number of visitors with a higher degree is likely to be closer to 25% than the 50% suggested by the figures indicated here, having said this, Hooper-Greenhill's study also suggests that 'visitors tend to be educated beyond the minimum school-leaving age, or are still in full-time education'.[243] Similarly, Ang notes that visitors to art museums in particular 'remain more highly educated, have higher incomes, and are less ethnically diverse than the general population'.[244]

Ireland noted similar high levels of education amongst participants in her survey of visitors to colonial archaeological sites preserved in Australia and New Zealand.[245] Like the current study, Ireland used pre-existing interest groups as a source of participants.

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[243] Hooper-Greenhill 1994a: 62.

[244] Ang 2015: 214.

[245] Ireland 2012.
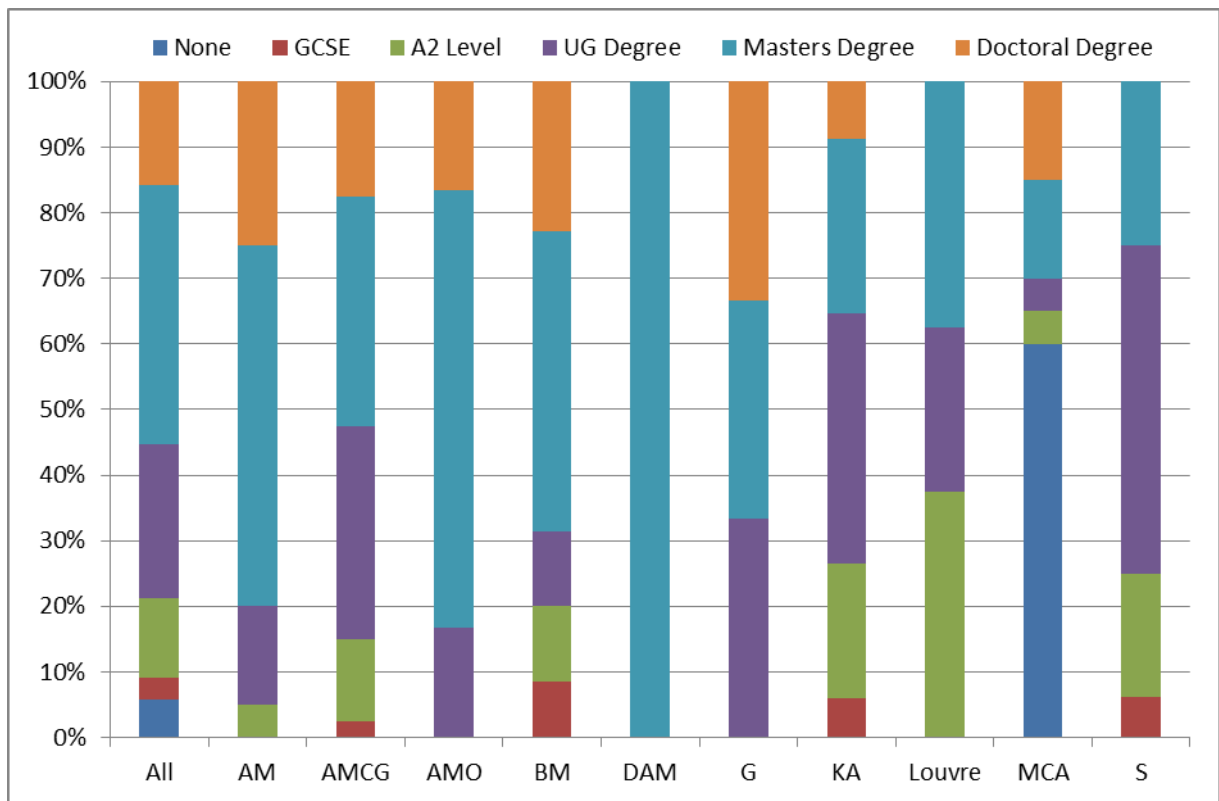
Figure 6-5: Comparison of visitor qualifications
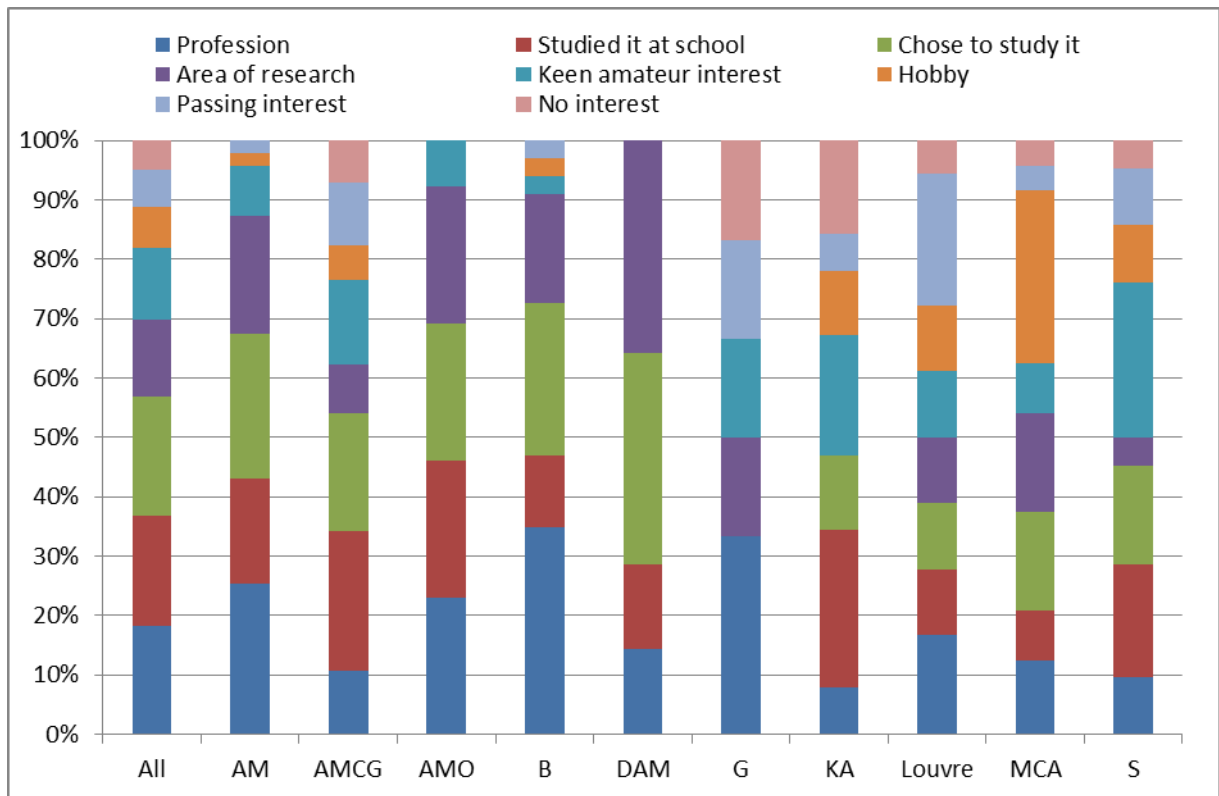
Figure 6-6: Comparison of visitor interests

Setting aside the apparent proliferation of higher degrees among visitors, the results still give an indication of the ratios of lower qualifications among visitors. Interestingly, the four cast galleries featured the highest percentages of visitors with the two lowest levels of educational qualifications, while visitors to the institutions exhibiting the original sculptures hold at least an undergraduate degree. This might suggest, perhaps counter to expectations, that the cast collections are more accessible to those with lower educational qualifications. Alternatively, this data may support the idea of cast collections being established to increase the opportunities for a broader audience to engage with classical sculptures.

Area of Interest

The overall results for this question indicate that, generally, participants of this study had some sort of previous interest in the subject of the exhibitions. As mentioned above, such a high result to his effect may be in part due to the method of dissemination.

Again the results for the Skulpturhalle and Kongelige Afstøbningssamling display a more accurate representation of visitor demographics. In both cases we see visitors answering that they had no particular interest in the subjects of the exhibitions. The Glyptothek is the only institution where visitors did not choose to study the subjects illustrated by the exhibition.

Reactions to Overall Experience

Reasons for Visiting

The most popular reasons given for visiting these exhibitions were that visitors were 'passing by' or for a 'day out'. However, as expected, the number of visitors who said they visited as they were passing by in the on-site museums is very low. None of the visitors in Olympia gave this as an answer and only one of those in Delphi, however this visitor also stated that they were visiting from overseas.

In these three museums 'passing by' was given as a reason for visiting in around 5% of responses compared with just under 25% for off-site museums. This considerably lower figure for the on-site institutions reflects the fact that visitors to these museums need to make a concerted effort to get to the museum. Whereas, for instance, someone might be in London for a wide variety of reasons, as a resident, student, worker, tourist etc., and might happen to stumble across the British Museum and decide to go inside, the reasons for being in the vicinity of the on-site museums are much more limited: in Delphi or Olympia the difficult terrain and sheer distance from major transport links mean that visitors to the area tend to make the journey with the aim of visiting the sites and their respective museums.

The Acropolis Museum in Athens is, however, slightly different to the other on-site museums, only partly due to its scale and location. Firstly, since it is situated in a major city, the museum is an attraction, rather than the attraction, for many visitors and residents alike. This means that there is a higher proportion of chance visitors here than in the other on-site museums. Secondly, the

Acropolis Museum operates on a different scale to that of the museums in Delphi and Olympia. The museum in Athens annually receives over twelve visitors for every one who goes to the museum in Delphi, and twenty for each that visits Olympia. It is also not simply a case of more visitors. The overall feel of the Acropolis Museum is more akin to that of the large international collections such as the British Museum or the Musée du Louvre, with which it wishes to compete for visitors. The construction of the new building and the arrangement of its collections was in direct competition with the British Museum for the display of the sculptures of the Parthenon and was used to counter arguments against the return of the Elgin Marbles to Greece, which said that Greece could not provide a suitable home for them, both in terms of providing for their conservation needs and in terms of accommodating the vast numbers of visitors attracted by the sculptures.

Only visitors to the Ashmolean Museum Cast Gallery and the Kongelige Afstøbningssamling said they were attending to draw/paint exhibits. Both galleries advertise on their websites that artists are welcome to make use of the casts. The Royal Cast Collection even provides a number of folding chairs, for visitors to make use of during their time in the gallery.

The overall results indicate that these galleries are visited deliberately. This also reflects the results of the question on visitors' prior interest in the subject of the exhibition. The fact that the Ashmolean Museum Cast Gallery received the largest percentage of visitors claiming they did not deliberately visit the exhibition (many stated they went to the museum to see the Pre-Raphaelite exhibition), reflects the position of the exhibition as not being among the museum's star-

attractions. However it also suggests that the refurbishment and connection of the gallery to the museum proper has been successful in terms of attracting more visitors to the cast collection.

Across the ten museums, 26.6% of participants said they attended as part of a school visit or to conduct research. The highest percentages of visitors citing these reasons are found in the Museum of Classical Archaeology, where 71.4% answered in this way, in the Acropolis Museum, where 43.2% gave these answers; and in the British Museum where 34.4% of contributors listed these reasons for their visits. As is expected, sixty-seven of the seventy-four visitors who stated that they went to the museum for research or as part of an educational visit listed occupations that were either classified as education or professional subject specialist.

Perceived Exhibition Subject

As might have been expected, visitors to the on-site museums were most likely to give answers categorised as relating to a specific building or site for the subject of the exhibition. Of the four galleries displaying plaster casts, only visitors to the Ashmolean Museum Cast Gallery and the Kongelige Afstøbningssamling thought these were the subject of the exhibition. It is worth noting here that by far the most frequent answer to this question was that the exhibitions were about the sculptures themselves, followed by the idea that they were about specific buildings or sites. The suggestion that the museums may have had a broader topic in mind, such as history or art more generally, both of which were cited with similar frequency, was less common among visitors.
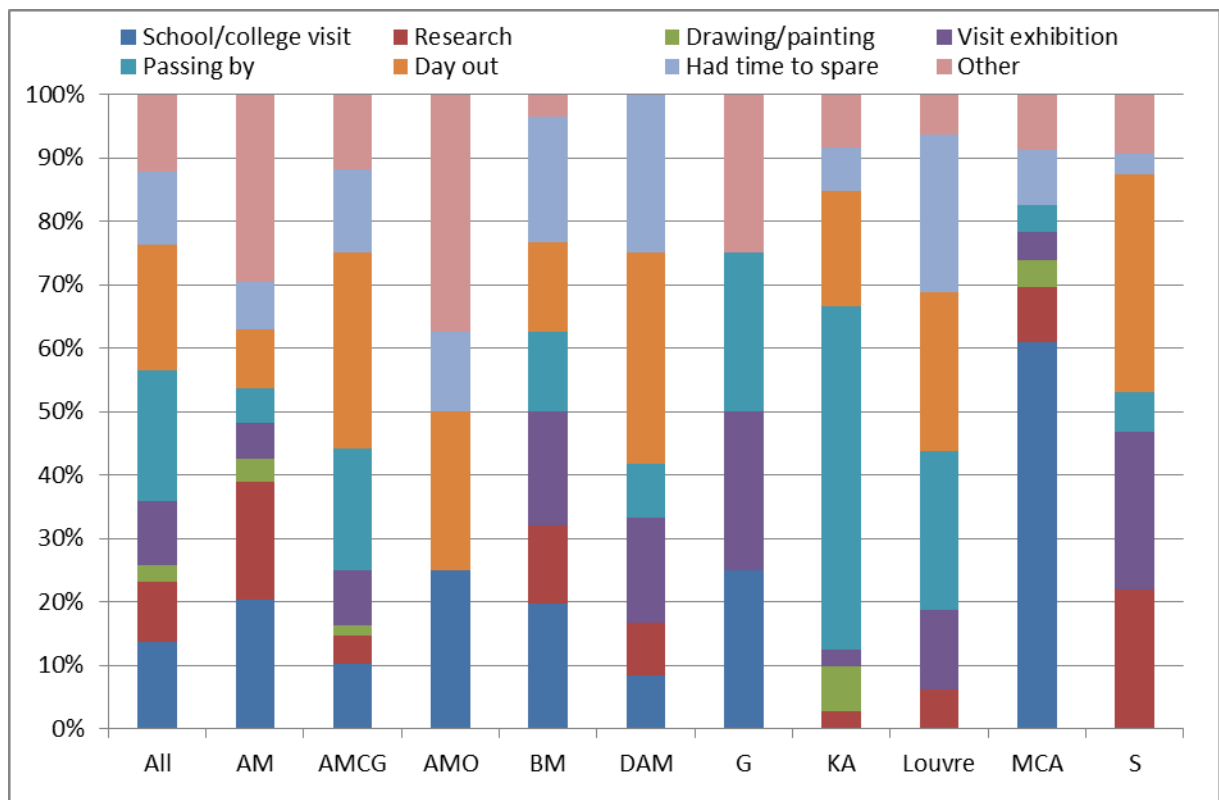
Figure 6-7: Reasons for visit
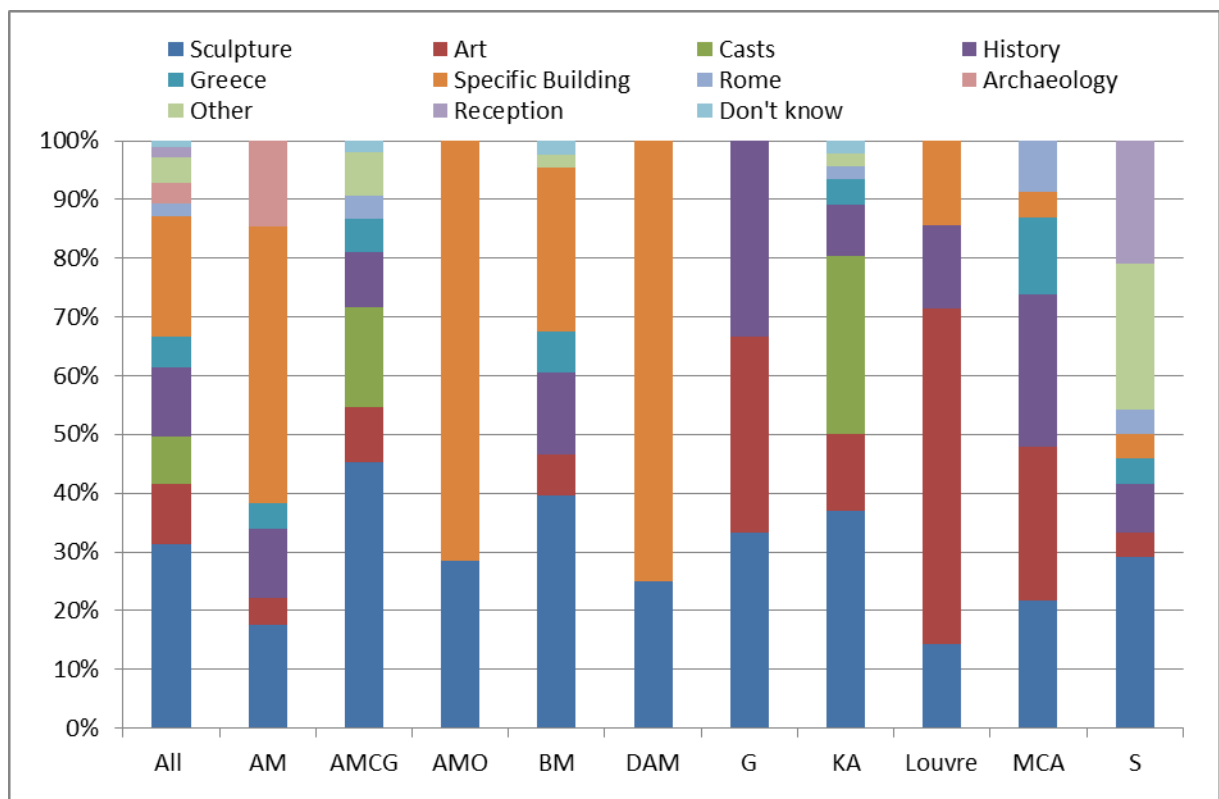
Figure 6-8: Perceived exhibition subjects

Perceived Exhibition Purpose

Again, the on-site museums were among those most likely to be described as having the representation of the sculptures' context as their purpose. Interestingly, despite being established to house Ludwig I's collection of classical sculpture, the Glyptothek is the only gallery which visitors did not describe as being intended to display sculpture. The low response rate for this museum, may have contributed to this result. The fact that education scored so highly is perhaps unsurprising, given the major part occupied by studies concerning the educational function of exhibitions in current research.[246]

Perceived Target Audience

The categories presented in Figure 6: 10 are based on the answers given by participants. The distinction between 'everyone' and 'public' arises from both answers being used within the survey responses. Whereas 'Everyone' tended to be given as a sole response, 'general public' was often combined with other answers, as in 'general public & students/academics',[247] or 'general public, more specifically tourists'.[248] All the museums surveyed were described by at least one participant as being targeted at everyone, or as not having a specific target group. It is perhaps unsurprising that the top three museums deemed to be targeted at tourists were those in Greece. The Glyptothek and the Skulpturhalle conversely received no comments to this effect. None of the

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[246] See Chapter 2: Literature Review.

[247] BM3FGBR21-25.

[248] AM25FUSA16-20.
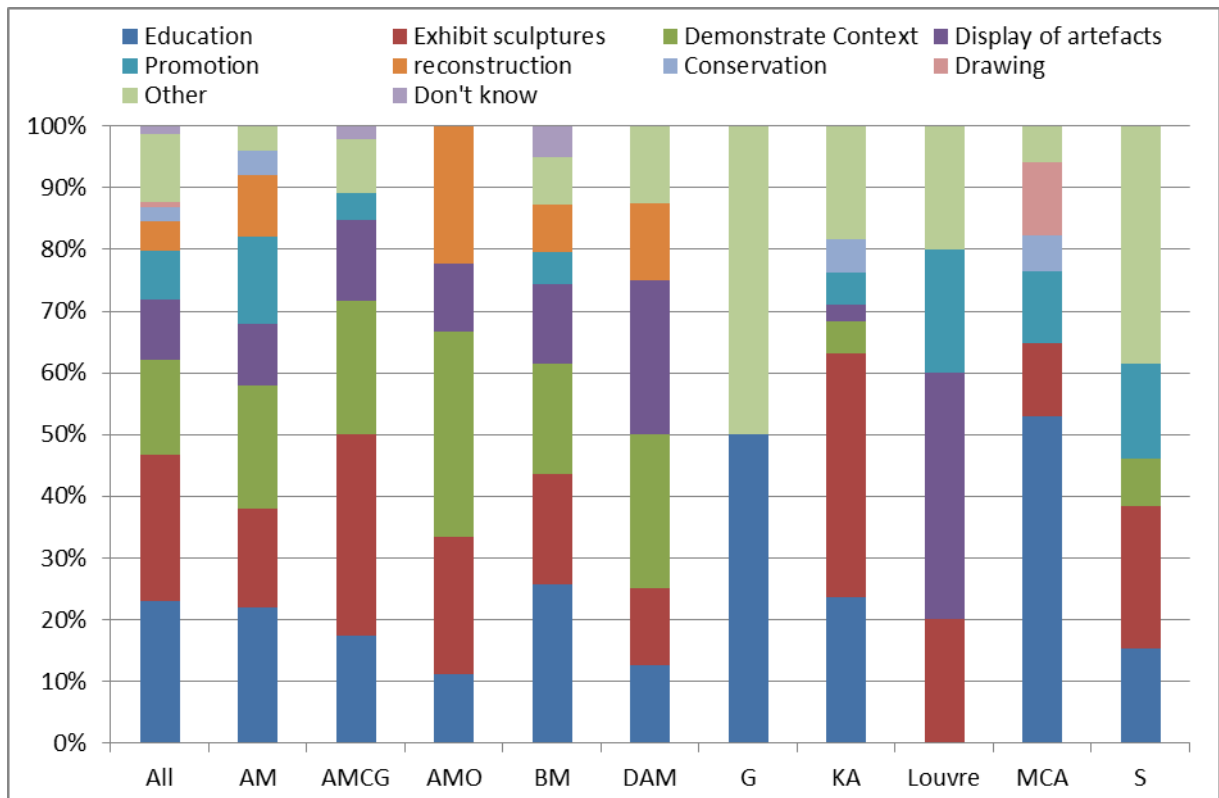
Figure 6-9: Perceived exhibition purposes
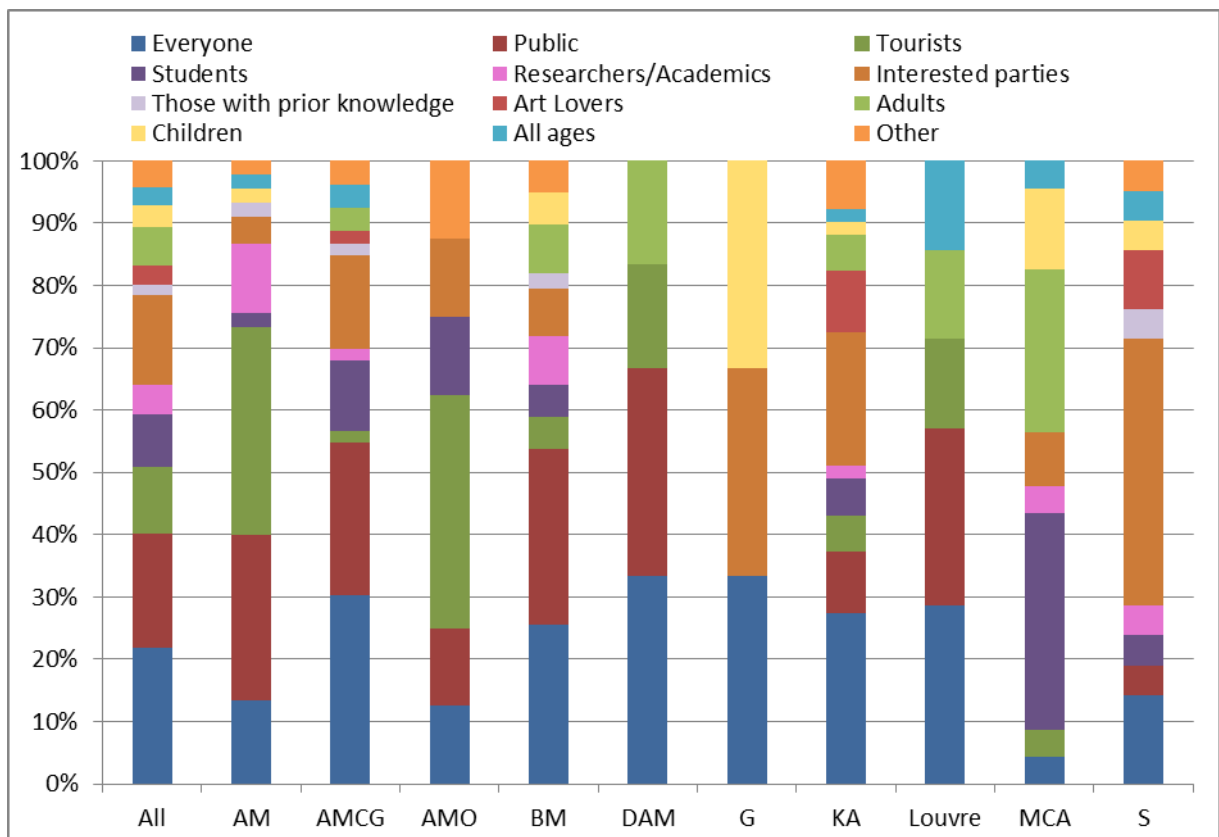
Figure 6-10: Perceived target audiences

visitors to the Glyptothek or the Museum of Classical Archaeology described the galleries as being aimed at the public.

The Museum of Classical Archaeology was most often described as being targeted at students whereas the Acropolis Museum was the institution most often described as being targeted at academics or researchers.

Comments Relating to Exhibitions Overall

The majority of comments made about the exhibitions were positive, ranging from the simple 'beautiful',[249] or 'very enjoyable',[250] to those who left more detailed comments, such as, 'I think the Glyptothek in Munich is a well-organised museum which makes the exhibits accessible to all visitors'.[251] Visitors remarked on numerous aspects of the exhibitions, including: the layouts of the museums; the beauty of the objects on display; the cost of entry; and even the politeness and helpfulness of staff.

Generally, negative comments most frequently picked up on a lack of space in exhibitions. Visitors to both the British Museum and the Acropolis Museum complained that the layout of the exhibitions was confusing and lacked interpretation, making comments like 'I never really liked

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[249] AMCG33MGBR21-25.

[250] BM3FGBR21-25.

[251] 'Je pense que la Glyptothek de Munich est un musée bien organisée qui met à la portée de tous les visiteurs les objets exposés' - G3FGER61+ (author's own translation).

the Parthenon marble exhibition. The frieze is not shown correctly and there isn't much information about it',[252] or 'I found the display of Archaic sculpture (kouroi & kourai) confusing for non-specialist audiences (e.g. my partner) – too many undifferentiated pieces with too little interpretation'.[253] It is interesting that in this particular case the respondent felt the purpose of the exhibition was to promote understanding of ancient art and architecture. The prohibition of photography in the Acropolis Museum was another common complaint.

Tours

Participation

Overall participation in tours was much lower than for any of the other forms of information dissemination analysed in this investigation with only 7.2% of visitors engaging in guided tours and no visitors making use of the audio-tour facility provided by six of the ten museums surveyed.

The Musée du Louvre scored 12.5% for its tour participation. While such a high figure may be partly the results of a small sample size, two points stand in favour of this institution genuinely having a higher rate of tour participation than the others in this study. The first is that the overall rate of tour participation and the small sample size for the Musée du Louvre suggest that, statistically, were this museum in line with the overall average, none of those who completed the survey should have taken part in the tour, as was the case with the Archaeological Museum of

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[252] BM19FGBR/USA41-45.

[253] AM1FGBR31-36.
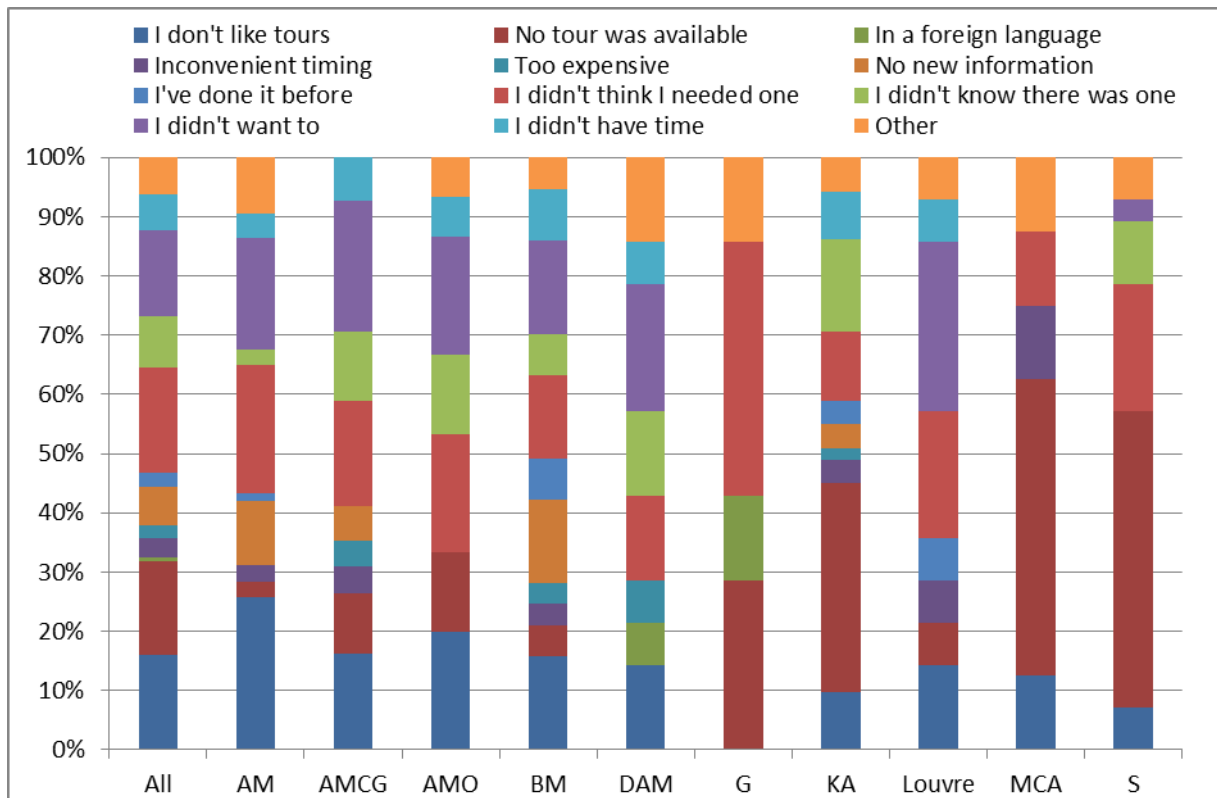
Figure 6-11: Reasons for non-participation in tours

Olympia, the Delphi Archaeological Museum and the Glyptothek. However, this has been shown

not to be the case. The second lies beyond the results of this survey in the fact that the Musée du

Louvre is by far the most visited of the museums under investigation and offers the largest number

of tours, from which a higher rate of participation in tours might be expected.

Conversely, the fact that none of the visitors to the Museum of Classical Archaeology surveyed

took part in a tour suggests a below average participation rate since, statistically, at least one

visitor might have been expected to have undertaken a tour. The British Museum and the

Skulpturhalle both achieved higher participation rates than the average, scoring 9.4% and 7.7%

respectively. Contrariwise, the Acropolis Museum was the only other institution to score lower

than the average rate for tour participation at 4.5%.

Across all museums the most frequently cited reasons for not taking part in tours were not feeling it was necessary, not liking tours and no tour being available. Interestingly, only visitors to the Delphi Archaeological Museum and the Museum of Classical Archaeology did not participate in tours due to language barriers.

In the Acropolis Museum the most frequently cited reasons for non-participation were a dislike of tours and the thought that a tour would not be necessary. The reasons expressed for non-participation are explained by the fact that the most popular reasons for visiting the Acropolis Museum were as part of school/college visits or research trips.[254]

Organisation of Tours

Overall 57.9% of the tours discussed were organised especially for participants' visits. All the participants of specially organised tours in the British Museum, the Acropolis Museum and the Ashmolean Museum Cast Gallery were attending the museum as part of educational visits. Contrariwise the five visitors who took part in the standard tours at the Kongelige Afstøbningssamling and the Ashmolean Museum Cast Gallery were not visiting as part of educational trips.

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[254] The reasons classified as 'other' indicate similar educational reasons, followed by those which might be considered tourism.

Informative Tours & Tours Aiding Understanding

All of the sixteen participants who answered question nine felt the tours, both those arranged especially and the standard museum tours, were informative. Similarly, all eighteen visitors who answered question eleven felt that the tours aided their understanding of the exhibition. The tours can therefore be appreciated as very successful in terms of their ability to assist visitors in their experience of the displays.

Perceived Subjects Illustrated by Tours

None of the visitors to the Archaeological Museum of Olympia, Delphi Archaeological Museum or the Glyptothek were asked these questions and none of the visitors to the Museum of Classical Archaeology answered, so these museums have not been included in the chart below.

When comparing the results of this question and those concerning the other media used to disseminate information in the exhibitions it is necessary to consider the impact of the differing numbers of respondents. In order to overcome the variation in participant numbers, the answers to this question are recorded as percentages.

In terms of which of the subjects described were most successfully demonstrated by the tours across all museums the rankings are as follows, from best to worst; equal second for where the sculptures came from (100%) and their original appearance (100%); the importance of the sculptures (95.5%); the story told by the sculptures (95%); how the sculptures were made (91.5%);
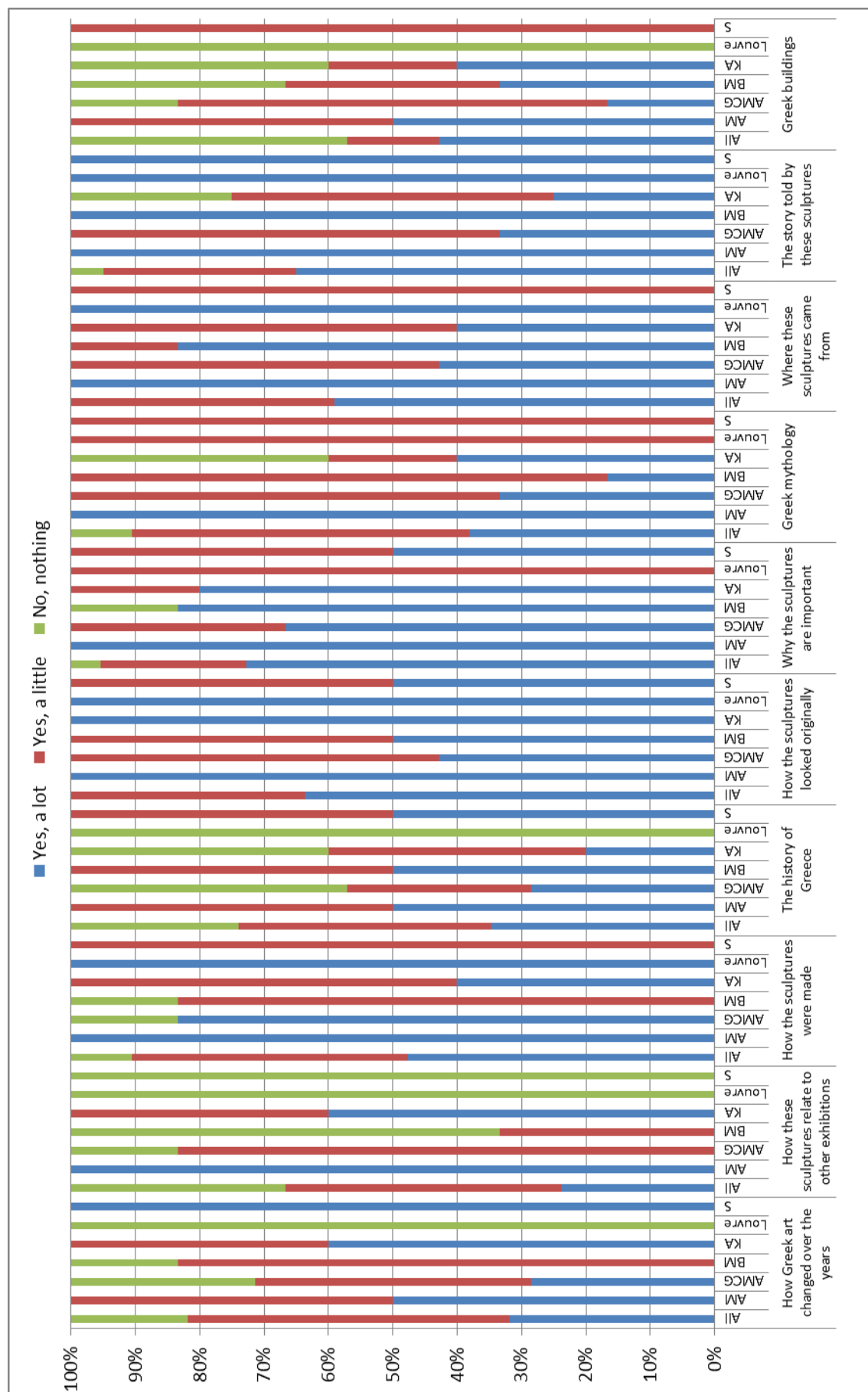
Figure 6-12: Perceived subjects illustrated by tours

Greek mythology (91.5%); how Greek art changed over the years (71.8%); how the sculptures relate to other exhibits (66.7%); the history of Greece (73.9%); and Greek buildings (57.1%).

Across the ten topics suggested, the tours at the various institutions were ranked as follows from most to least successful: The Acropolis Museum, the Skulpturhalle, The Ashmolean Museum Cast Gallery, the Kongelige Afstøbningssamling, the British Museum and the Musée du Louvre. However, taking into account participation rates creates a dramatic reordering of these rankings. The Ashmolean Museum Cast Gallery moves to the top spot, followed by the Musée du Louvre, while the Acropolis Museum and Skulpturhalle drop to the bottom two places.

Comments Regarding Tours

Comments were made regarding tours in the Acropolis Museum, the Ashmolean Museum Cast Gallery and the Kongelige Afstøbningssamling. All the comments were positive. The main area of praise was for the way the tours tied together the objects displayed. It is interesting, therefore, that 'how the sculptures relate to other exhibits' did not score more highly. One Canadian visitor to the Acropolis Museum commented that 'in most of the museums I visited…the experience was not very useful unless you had a guided tour. The information provided by the museum was sparse'.[255] It is worth noting here the choice of the word 'useful'. This implies, certainly for this particular visitor, who went to the museum as part of a college visit and considered the exhibition to be aimed at sight-seers, there should be a purpose in visiting the exhibition beyond the sheer

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[255] AM7FCAN21-25.

enjoyment of the visit, but that the tour enabled her to gain something making her visit worthwhile.

This may suggest that tours, of whatever format, provoke extreme reactions in visitors. Those who participate in tours generally find them informative and insightful. The problem this presents for museums is that while the tour offers the opportunity to expand upon the interpretation offered in the gallery itself, based on this data, the majority of visitors do not see this as a necessary or worthwhile part of their visit to the museum.

Pictures

Noticing & Studying Pictures

Overall 57% of visitors noticed pictures in the exhibitions. Visitors to the Archaeological Museum of Olympia were the most likely to notice the pictures in the display, while those at the Ashmolean Museum Cast Gallery were the least likely.

Overall, 48% of visitors surveyed took the time to study them further, which produces an average of 83% of visitors who noticed pictures choosing to study them. The Skulpturhalle and the Glyptothek were the most successful at enticing visitors to look closely at the images in their exhibitions with both institutions demonstrating a 100% rate of uptake among visitors who noticed the pictures.
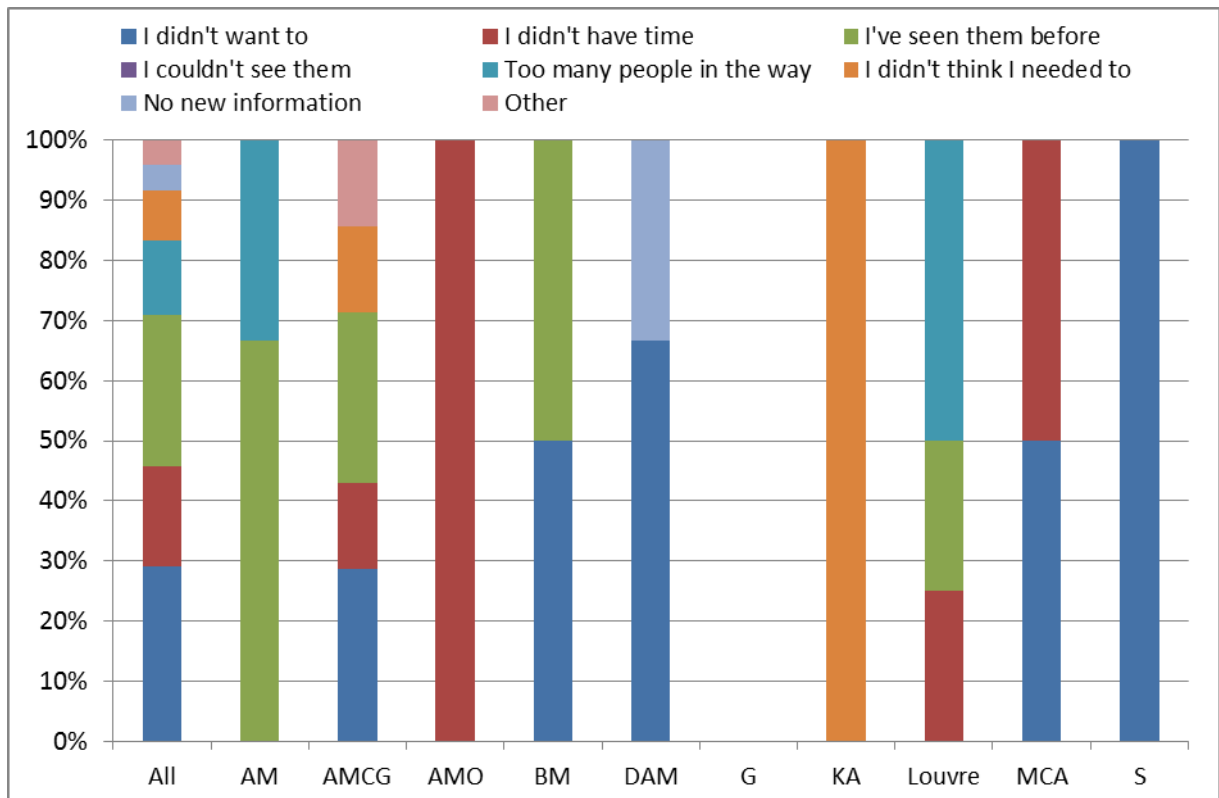
Figure 6-13: Reasons for not studying pictures

Visitors to the Museum of Classical Archaeology were least likely to study pictures in the exhibition. The Ashmolean Museum Cast Gallery, the Delphi Archaeological Museum, the Musée du Louvre and the Museum of Classical Archaeology all scored below average results for the numbers of visitor choosing to study the pictures they noticed in the exhibition.

The Acropolis Museum and the British Museum both produced above average results in this area with over 90% of those who saw images in the galleries choosing to pay them closer attention. In the cases of both the Archaeological Museum of Olympia and the Kongelige Afstøbningssamling, the numbers of visitors taking the time to study the images they noticed replicated the overall average. The most frequently stated reason for not studying the pictures was not wanting to. The fact that the next most popular reason was having studied the pictures on a previous visit suggests

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the pictures might be reaching a wider audience than initially suggested. Unfortunately the bounds of the current study limit investigation to the one visit.

Informative Pictures & Aiding Understanding

Across the ten museums, less than 5% of visitors felt the pictures were not informative. These visitors were all attending the British Museum, the Ashmolean Museum Cast Gallery or the Kongelige Afstøbningssamling; all visitors to the other seven institutions felt the pictures were informative.

Only 9.5% of visitors felt the pictures did not aid their understanding of the exhibition. Of the five participants who felt the pictures were uninformative, four also felt their understanding was not aided by looking at the pictures.

Perception of Subjects Illustrated by Pictures

Across the five topics suggested, the pictures at the various institutions were ranked as follows, from best to worst: the Kongelige Afstøbningssamling; the Musée du Louvre; the Ashmolean Museum Cast Gallery; the Glyptothek; the Acropolis Museum; Delphi Archaeological Museum; the Skulpturhalle; the Archaeological Museum of Olympia; the British Museum; and the Museum of Classical Archaeology.

When the participation rates are taken into account an interesting trend emerges in the success or otherwise of the pictures disseminating information. Now the most successful pictures are
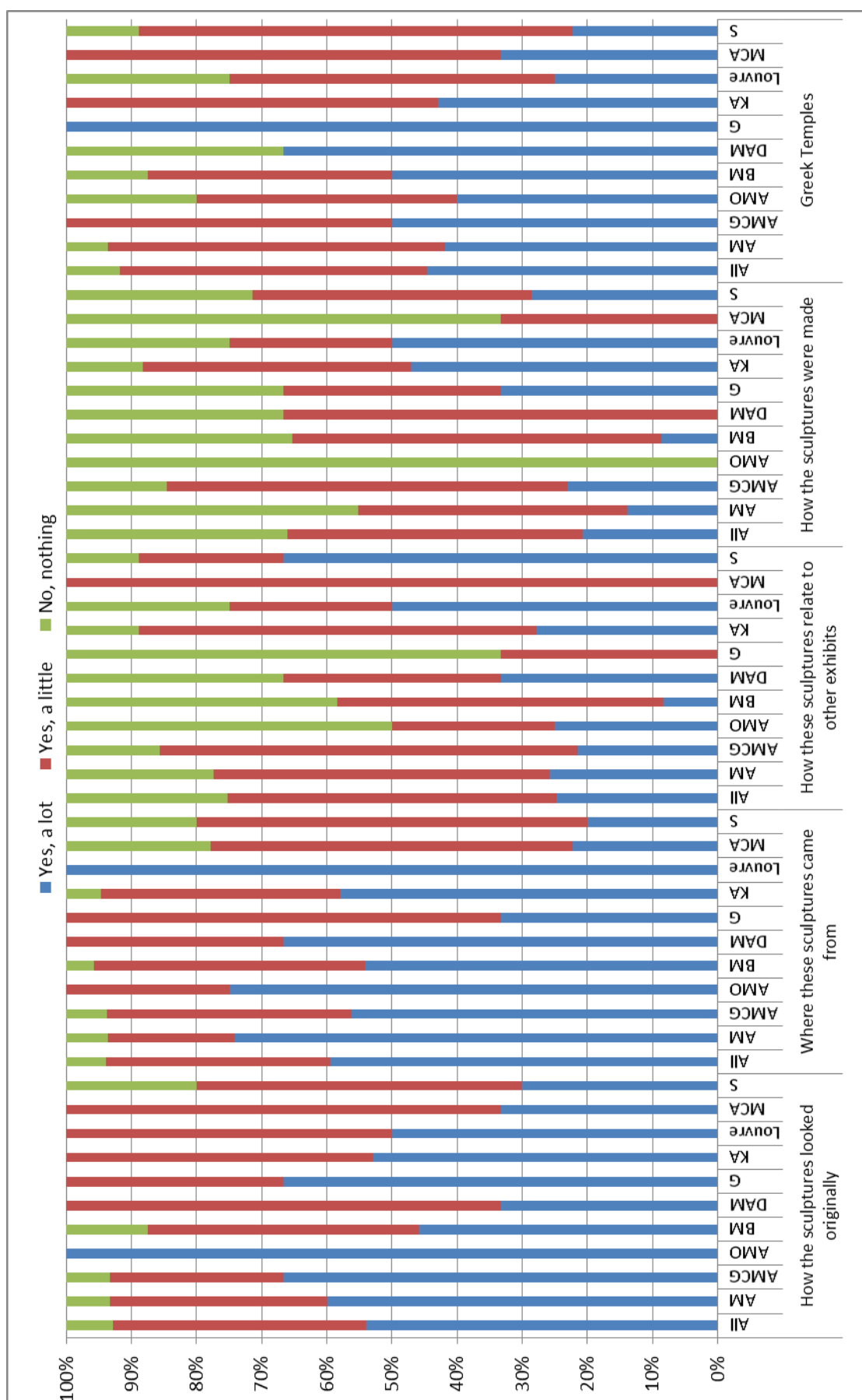
Figure 6-14: Perceived subjects illustrated by pictures

employed by the on-site and international museums, followed by the subsidiary collections, with the least successful pictures being used in the university run exhibitions. This is perhaps unsurprising given the target audiences and acquisition programs employed by the different types of museum at either end of this scale. For example, the target audience of the university museum is much more familiar with the artefacts displayed and is much more likely to be able to mentally locate the objects presented in the wider context they represent, either as one example of a particular type of sculpture, or as evidence of broader issues than is the tourist with no prior experience the ancient world, who is closer to the target audience of the large international museums and the onsite collections.

In terms of which of the subjects described were most successfully demonstrated by the pictures, the rankings are as follows, again from best to worst; where the sculptures came from; the original appearance of the sculptures; Greek buildings; how the sculptures relate to other exhibits; and how the sculptures were made.

Comments Regarding Pictures

Comments from visitors to the Kongelige Afstøbningssamling and the British Museum frequently requested more pictures be included in the exhibitions. Visitors to the Acropolis Museum made negative comments stating that the pictures needed to be more informative.

Videos

Videos Noticed & Watched

Only three of the institutions in this study featured audio-visual material in their exhibitions. In all three cases the videos do not occupy a prominent position in the exhibition, which could count towards the fact that, overall, less than half of visitors noticed the videos were there.[256]

Visitors to the British Museum were the most likely of those who noticed audio-visual material to choose to watch it. The positioning of the video may account for this higher tendency: if the visitor has taken the time to enter the supplementary gallery they are less likely to be pushed for time and so will be more likely to watch the video.

The fact that the reasons for not watching for visitors to the British Museum were having seen the video before or not having the time to spare, suggests that in this institution a lack of engagement with audio-visual material is not due to the disinclination of visitors to such a method of information dissemination, but rather because of a lack of prominent positioning of such equipment.

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[256] In the British Museum the video appears in the supplementary gallery 18a; in the Kongelige Afstøbningssamling video clips play on a laptop on the reception desk; the Acropolis Museum features the most prominent audio-visual display, but this is located beyond the entrance to the gallery itself, meaning a visitor's view of the screen is obscured by those entering and exiting the exhibition.

Informative Videos & Videos Aiding Understanding

Like the tours and pictures, the videos were largely felt to be informative by those who took the time to watch them, with only one visitor stating that they did not find this to be the case. Again, the large majority of those who watched the videos felt they aided their understanding of the exhibition with only 19.2% disagreeing.

The British Museum video was deemed to be the most successful at aiding visitors understanding of the exhibition. This may be a reflection of the video's contents; the Acropolis Museum illustrates the history of the sculptures and the Kongelige Afstøbningssamling discusses thematic links between pieces across the collection, whereas the British Museum shows how the sculptures in the Duveen Gallery were positioned on the Parthenon.

Perception of Subjects Illustrated by Videos

Across the ten topics suggested, the videos at the various institutions were ranked as follows, from best to worst: the Kongelige Afstøbningssamling; the Acropolis Museum; and the British Museum.

In terms of which of the subjects described were most successfully demonstrated by the videos, the rankings are as follows, again from best to worst; Greek buildings; how the sculptures looked originally; the importance of the sculptures; where the sculptures came from; the story told by the sculptures; the history of Greece; how the sculptures were made; Greek mythology; how the sculptures relate to other exhibits; and how Greek art changed over the years.
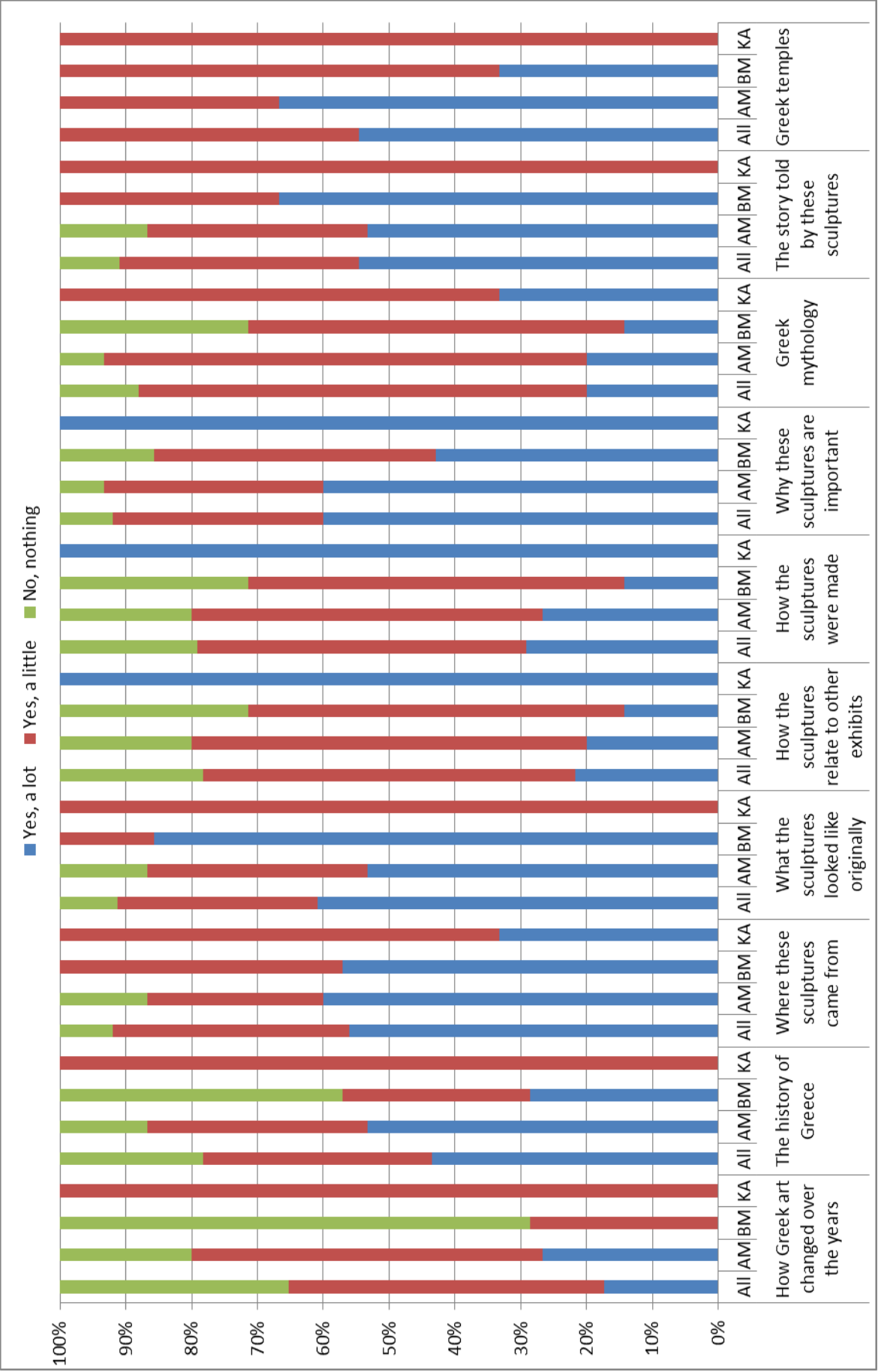
Figure 6-15: Perceived subjects illustrated by videos

Comments Regarding Videos

In general the comments received regarding videos were positive, although visitors to different institutions had polarised reactions; both visitors who commented on the video in the Acropolis museum did so negatively, whereas the four visitors making comments about the videos in the British Museum and the Kongelige Afstøbningssamling all did so positively.

Models

Noticing & Studying Models

Overall 64.3% of visitors noticed models or reconstructions within the exhibitions in question, with 91.1% of those choosing to study them. The most popular explanation for visitors not choosing to study the models was a lack of time, followed by a lack of inclination towards studying models.

Looking at the breakdown of these results by museum shows that visitors to the Acropolis Museum, the Skulpturhalle, and the Glyptothek, all of which contain several scale-models, are most likely to notice them, with scores of 86.4%, 80.8% and 75% respectively. In her review of the Acropolis Museum, Caskey commented that the models were themselves 'works of art and frequently serve as gathering points and focuses for discussion among visitors'.[257] This ties in well with the result that most visitors noticed the models in the exhibition.

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[257] Caskey 201: 5.

Conversely participants from the Archaeological Museum of Olympia or the Musée du Louvre were the least likely to notice any models, with the former scoring only 16.7% and the latter 37.5%. In these museums the floor-plan of the galleries and the positioning of the models mean it is possible for visitors not to pass the models, while still studying the remainder of the exhibition.

As mentioned above, the participation rates for people choosing to study the models were very high with the Skulpturhalle, the Glyptothek and the Delphi Archaeological museum all achieving 100%. Again, the Musée du Louvre received one of the lowest scores with only 66.7% of visitors taking the time to look at the models with only the Museum of Classical Archaeology coming in below it, at 63.6%.

Touching Models

Generally only a small minority of visitors touched the models or reconstructions. The fact that 50% of visitors selected 'touching was not allowed' rather than 'no' in answer to this question suggests that they may have been inclined to handle the model had they been invited to do so. However, the since 60% of visitors to the British Museum likewise stated that touching the models was not allowed, despite there being a plaster copy of the Parthenon statues designed specifically for use as a haptic artefact, there may well be other reservations preventing visitors from touching the models.

Those most likely to touch the models or reconstructions were visitors to the Musée du Louvre, followed by participants from the Kongelige Afstøbningssamling. On the other hand visitors to the Glyptothek, the Archaeological Museum of Olympia or Delphi Archaeological Museum were the least likely to handle the models. In terms of contributing to a visitor's understanding of the exhibition or to them finding the model informative, touching the models appears to have had very little impact, as shown by differences of only around 3% in each case.

Informative Models & Models Aiding Understanding

Overall, 72.0% of participants described the models as informative with only 2.2% answering to the contrary. All of those who felt the models were uninformative were visitors to either the Kongelige Afstøbningssamling or the Acropolis Museum.

Of the one hundred and thirty-four participants who felt the models were informative, only eight felt they did not contribute to their understanding of the exhibition. All eight visitors held at least an undergraduate level degree. These participants represented 6.7% of those at the Ashmolean Museum Cast Gallery; 7.7% of those at the Kongelige Afstøbningssamling; 8.3% at the Skulpturhalle; and 9.1% at the Acropolis Museum. This suggests that models/reconstructions were by far the most informative method of information dissemination analysed in this survey. In fact, of the five methods of disseminating information investigated in this study, models were felt to be the most successful at aiding visitors' understanding of the exhibition.

Perception of Subjects Illustrated by Models

Overall, the subjects most successfully demonstrated by models were, in descending order: the original appearance of the sculptures; Greek buildings; where the sculptures came from; Greek mythology; the history of Greece; and how Greek art changed over the years. This was reflected in the comments made about the models, which suggested that visitors liked the way the models helped to show the original appearance of the sculptures, either through scale-models or through the inclusion of casts alongside the original pieces.

Across the six topics suggested, the models at the various institutions were ranked as follows, from best to worst: the Musée du Louvre; the Museum of Classical Archaeology; the Skulpturhalle; the Glyptothek; the Kongelige Afstøbningssamling; the Ashmolean Museum Cast Gallery; the Archaeological Museum of Olympia; the Acropolis Museum; the British Museum; and Delphi Archaeological Museum.

Comments Regarding Models

The negative comments made by visitors to the British Museum were not about the models themselves, but about their location in the exhibition; remarks like 'the model of the Acropolis is hung on the wall so it's quite difficult to access. I wanted to see the view through from the front which meant having to crouch down and look upwards, not very helpful',[258] and 'I think the models from the Parthenon marbles gallery need to be more prominently signed as I feel the gallery alone

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[258] BM26FGBR36-40.
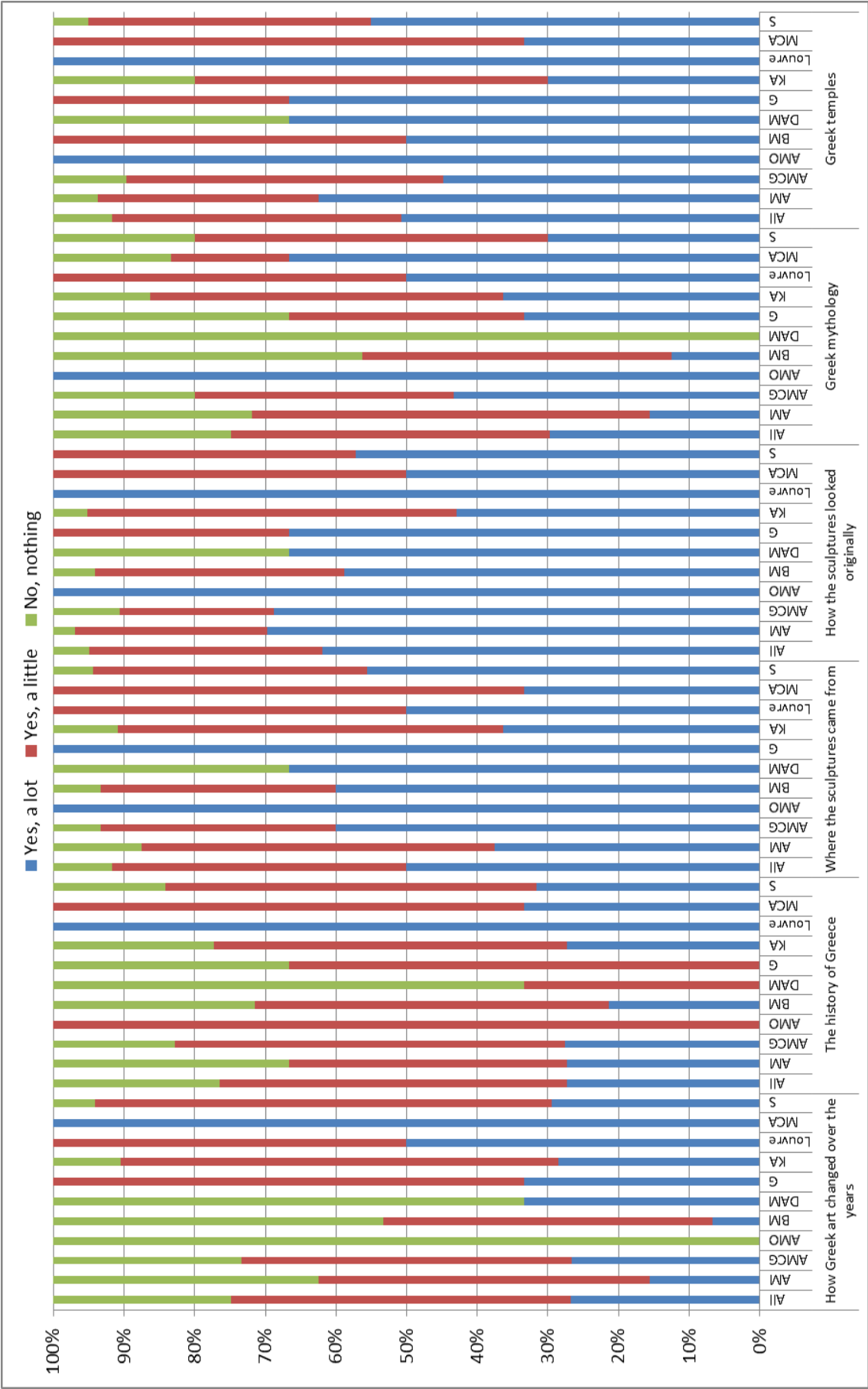
Figure 6-16: Perceived subjects illustrated by models

gives an inadequate and misleading picture without the models being seen',[259] suggest that it was felt that the models should have been displayed more prominently and in a way which would have made viewing easier.

Those made by visitors to the Kongelige Afstøbningssamling were to request that the models were accompanied by more information, either in the form of labels or pictures. In general, visitors seem to have appreciated the way the models were used to illustrate the original appearance of the sculptures, either through reconstructing their position on the temple ('Useful to see where on the Parthenon they were displayed').[260]

Information Labels

Overall, 83.3% of visitors noticed information labels with 81.9% of those choosing to take the time to read them. The most frequently cited reason for not reading the labels was not having time, followed by not wanting to read them. It is interesting that the language was a greater contributing factor to visitors choosing not to read labels than it was for not participating in a tour.

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[259] BM22FAUS26-30.

[260] 'Useful to see where on the Parthenon they were displayed' BM2FGBR26-30; 'Excellent pour visualiser le cohésion entre architecture et sculpture' S24MSUI51-55.
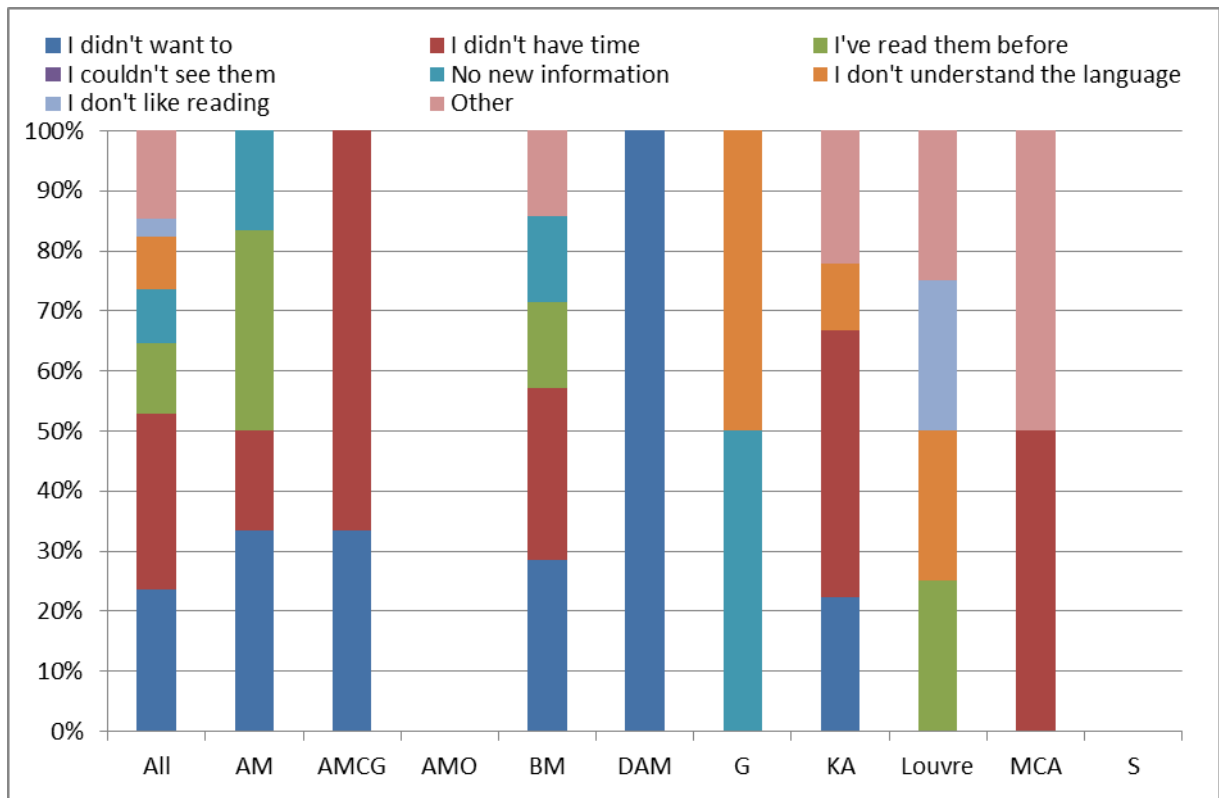
Figure 6-17: Reasons for not reading the information labels

Level of Language & Explanations

Overall the level of language used in the information labels was felt to be appropriate with 66.9% of visitors describing it as 'just right'. Of those who disagreed, more (17.6%) felt the language was too simple than too difficult (1.8%).

Of those who felt the language was too simple, 84.4% listed A-levels or higher at their highest qualification. Perhaps surprisingly, all those who felt the language used was too difficult were in possession of higher degrees and only one commented that the issue was due to what they felt to be the inadequate translation of the labels into English.

Interestingly, the nationality of visitors does not seem to have had an impact here, as might have been expected; only 51.3% of those who felt the language was too simple spoke the same language as that predominantly used by the museum.

This seems to demonstrate an improvement in visitor engagement and exhibition design, as Pearce previously noted that 'on average about three-quarters of visitors to museums will be unable to pay attention to at least two-thirds of the labels because the vocabulary and sentence structure are too difficult'.[261]

The level of explanations used in the information labels received a more varied reaction from participants than the level of language employed. Here 48.1% felt the explanations were appropriate while 28.9% felt they were too simple. Again visitors who thought the explanations were too simple held at least A-level qualifications while those who felt they were too difficult held doctoral degrees.

Participants who did not find the language of the labels to be of an appropriate level, generally felt the same way about the explanations; the only difference in the data arises from visitors not answering the question about the explanations.

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[261] Sorsby and Horne, as quoted in Pearce 1990: 162.
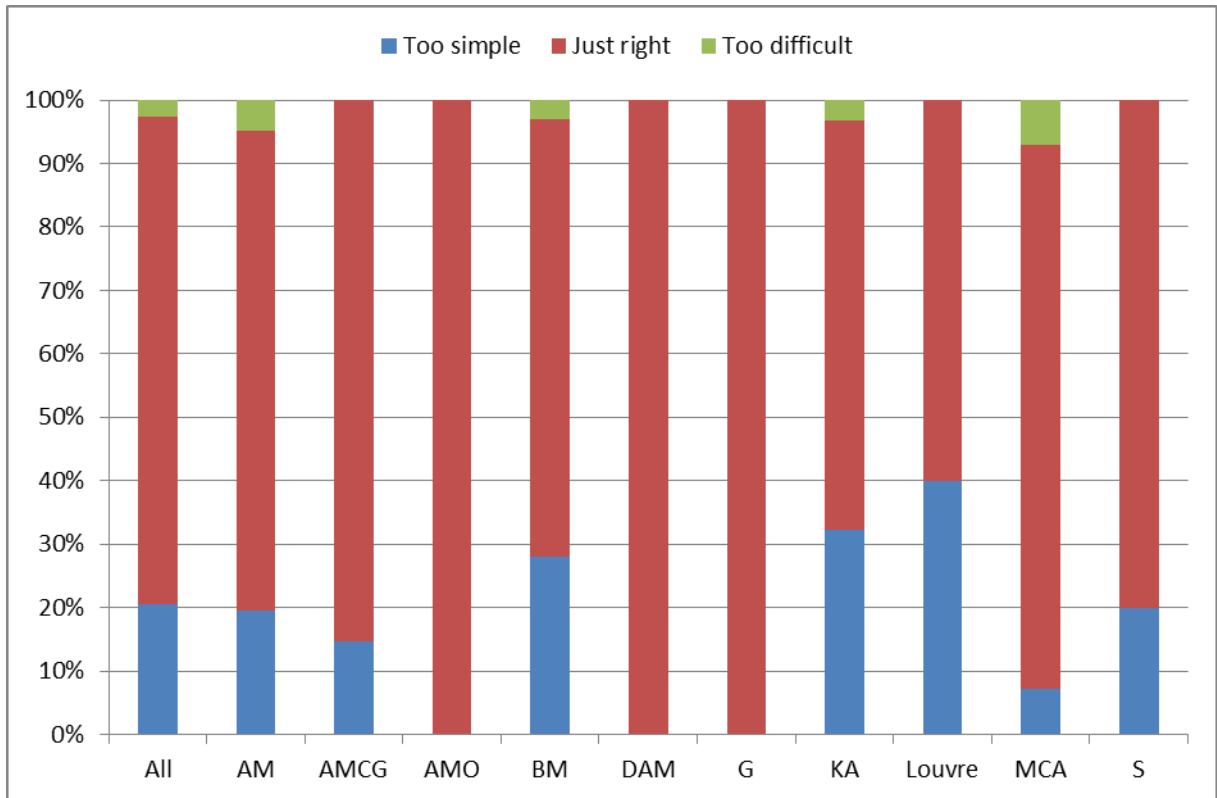
**Figure 6-18: Perceived level of language in information labels**
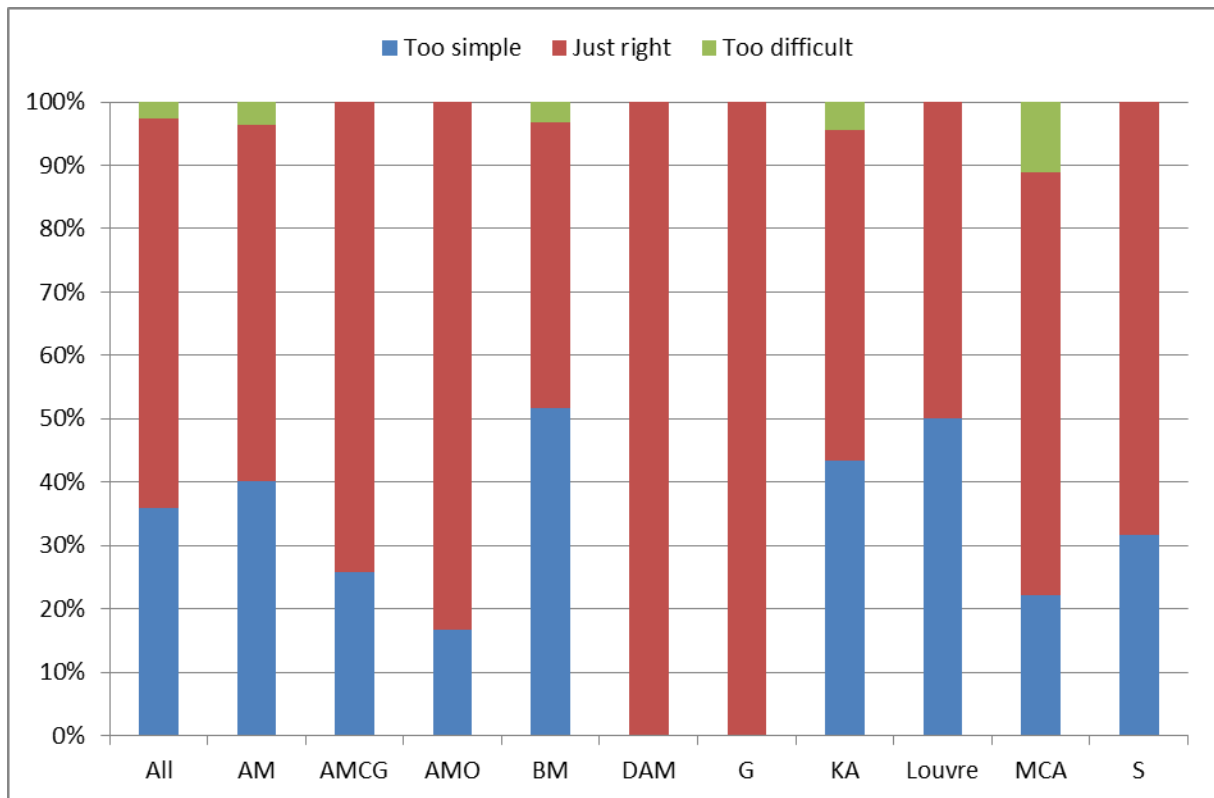
Figure 6-19: Perceived levels of explanations in information labels

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Labels Aiding Understanding & Informative

Only a small minority felt the labels used in the exhibition were not informative (7.1%) and did not aid their understanding of the exhibition (10.2%). Unlike for the levels of language and explanations used, it appears that participants would not necessarily give the same responses to each of these questions as only 34.8% of those whose understanding was not aided by the exhibition also found them to be uninformative.

Visitors to the Ashmolean Museum Cast Gallery and the Kongelige Afstøbningssamling were most likely to answer that the labels did not aid their understanding. This is reflected in the comments made about these labels where visitors suggested that those in Oxford were difficult to spot and those in Copenhagen were in need of updating.

Participants who found the labels uninformative held at least A-level qualifications and predominantly stated that they had a specific interest in the subjects of the exhibition, either through their work or study. Of these participants, 75.0% felt the language and explanations used in the labels had been too simple. Those who did not feel their understanding of the exhibition was aided by the labels were predominantly holders of degrees. The percentage of these visitors who also felt the labels used language and explanations which were too simple was 60.9%.

Perception of Subjects Illustrated by Labels

Across the ten topics suggested, the information labels at the various institutions were ranked as follows, from best to worst: the Glyptothek; the Museum of Classical Archaeology; Delphi

Archaeological Museum; the Ashmolean Museum Cast Gallery; the Skulpturhalle; the Archaeological Museum of Olympia; the Acropolis Museum; the British Museum; the Musée du Louvre; and the Kongelige Afstøbningssamling.

When the participation rates are factored into this there are some dramatic changes to the overall effectiveness of the labels in various museum imparting information to visitors. We now see the three on-site museums topping the list, with the Archaeological Museum of Olympia coming in as the most effective followed by the Delphi Archaeological Museum and the Acropolis Museum. Then we find the Ashmolean Museum Cast Gallery, the Museum of Classical Archaeology and the Skulpturhalle, suggesting that the information labels in specialised archaeological collections are perceived in similar ways. Finally we find those museums with a more art-historical presentation of the sculptures with the British Museum followed by the Musée du Louvre, the Kongelige Afstøbningssamling and the Glyptothek as the least effective in its use of information labels.

This trend is perhaps to be expected as this is generally reflective of the different ends of the art-archaeology continuum which sees the art-historical exhibitions presenting the sculptures for their aesthetic qualities, with no need to impart information to the visitor, and the archaeological displays attempting to recreate the original context of the sculptures

In terms of which of the subjects described were most successfully demonstrated by the information labels, the rankings are as follows, again from best to worst: where the sculptures came from; the original appearance of the sculptures; the story told by the sculptures; Greek mythology; the importance of the sculptures; the history of Greece; Greek buildings; how the

Figure 6-20: Perceived subjects illustrated by information labels
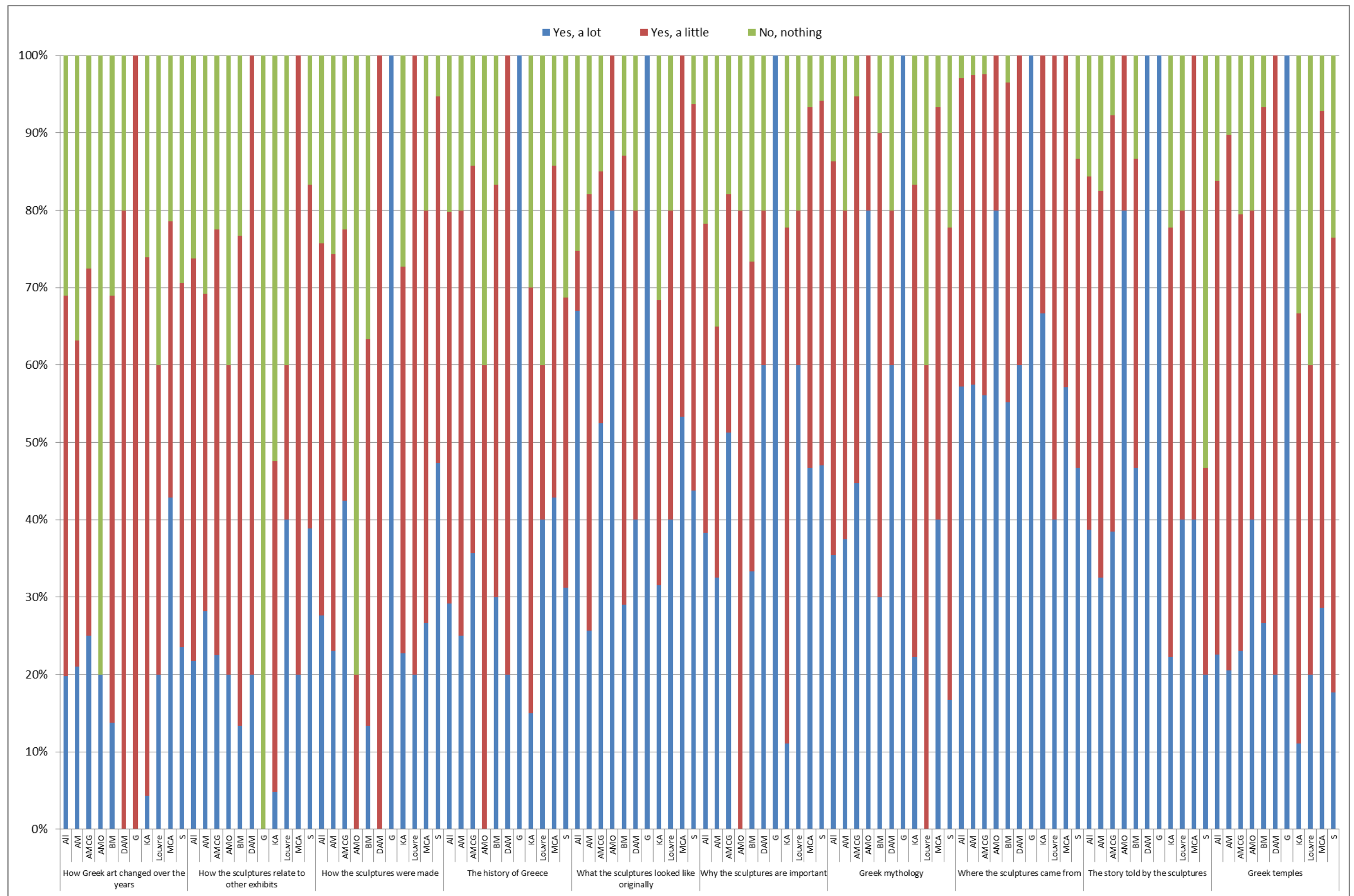
sculptures were made; how the sculptures relate to other exhibits; and how Greek art changed over the years.

Comments Regarding Labels

Visitors were more likely to make comments about the information labels than any of the other media assessed in this study. Visitors to the Acropolis Museum who made negative comments about the information labels would have liked to have seen more information in the labels, making comments such as 'labels are present but more could be told'.[262] Caskey noted that the labels 'are brief, and they identify rather than interpret'.[263] Given her generally positive spin on the museum, it is perhaps less surprising visitors felt more information could have been provided.

Several comments were made about the locations of the labels relative to the sculptures they described with visitors feeling the labels could have been better positioned, saying things like 'sometimes they could be hard to find', 'writing too small and too high', or:

> 'In some areas…the relevant information panels weren't very close to the actual sculptures so it was initially a bit confusing trying to work out what I was looking at (eventually asked a member of staff who directed me to the relevant panel'.[264]

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[262] AM24FBEL31-35.

[263] Caskey 2011: 3.

[264] AMCG1FGBR26-30; AMCG41FGBR21-25; AM27FGBR41-45.

As is to be expected, several comments were made about the languages used in the labels. Requests for further translations were made by visitors to the Skulpturhalle, who said 'it would be easier (for me) if they were translated into French',[265] with visitors to the Musée du Louvre remarking that 'I cannot say I understood all of the labels as my French was not up to it, but in certain areas they had the same in English which obviously greatly helped'.[266] In the Acropolis Museum it was felt that while the labels had been provided in languages other than Greek, 'they weren't in plain English. They need to get a native speaker to edit'.[267]

Visitors to the Skulpturhalle requested more information to be contained in the labels. They also asked for these labels to be reproduced in languages other than German; written information labels in French and English would be particularly welcomed.

General Observations

It is interesting to note that while the largest numbers of participants were those who read the labels, visitors felt that the other media used to disseminate information were more successful for the topics discussed in this study. This perhaps suggests that while museums are aware of better and more innovative ways of spreading information about their exhibits, visitors are still relying on the written word.

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[265] 'ce serait plus facile si elles etaient traduites en Francais (pour moi!)' - S2MFRA36-40 (author's own translation).

[266] L5MGBR61+.

[267] AM21FGBR51-55.

The following list details the most to least successfully depicted subjects across the five media in all ten museums: where the sculptures came from; the original appearance of the sculptures; the importance of the sculptures; the story told by the sculptures; Greek buildings; how the sculptures were made; Greek mythology; the history of Greece; how the sculptures relate to other exhibits; and how Greek art changed over the years. It is interesting to note here that the two areas receiving the most positive response from visitors are those most concerned with the archaeological nature of the pieces, while the least positive responses were elicited by topics covering a much broader and more abstract subject area.

In all museums, across all topics discussed, the tours were considered to be the most successful medium for imparting information to visitors, followed by videos, models and pictures, with the information labels coming in as the least successful.

When broken down by subject, the list looks as follows, again moving from the most to least successful:

- The importance of the sculptures: tours; videos; and labels
- Greek mythology: tours; labels; videos; and models
- Where the sculptures came from: tours; labels; pictures; videos; and models
- The story told by the sculptures: tours; videos; and labels
- Greek buildings: videos; models; pictures; labels; and tours
- How Greek art changed over the years: tours; models; labels; and videos
- How the sculptures relate to other exhibits: pictures; videos; tours; and labels
- How the sculptures were made: tours; videos; labels; and pictures
- The history of Greece: videos; labels; models; and tours
- The original appearance of the sculptures: tours; models; videos; pictures; and labels

It may be the case that information labels and models receive the most attention since visitors expect to find them in exhibitions; videos receive low numbers of visitors choosing to watch them because this is not what visitors feel they are supposed to do in a museum; visitors think they are supposed to read the labels and look (but not touch) the scale models. However, this does not mean that museums should back away from including these alternative media in their exhibitions. The results also suggest that those who do engage with these media find them informative and that they help visitors to understand the exhibition.

When considering these results as a whole, it becomes apparent that visitors easily pick up on the more straightforward concepts illustrated in exhibitions, but the more abstract messages such as the contribution of Greek sculpture to the development of art history or the general importance of the sculptures to society today, are less successfully demonstrated. This idea will be picked up again later in the comparison of heritagescapes and visitor survey results in the next chapter.

CHAPTER 7 COMPARISON OF INSTITUTIONS

This chapter brings together the results presented in Chapter 5: Analysing Heritagescapes and Chapter 6: Visitor Survey Analysis to explore the trends identified by the two assessment methods. The discussion here also seeks to explore the effects of different museum types on these trends. This represents the third part of Garden's multi-stage use of the heritagescape whereby different sites are compared.

As previously mentioned, this study looks at a variety of museums of different sorts and sizes. These range from the smaller university collections to the massive international institutions; some show the original sculpture, while others use plaster copies; some are situated on sites of archaeological importance; for some the intended audience is the general public or tourists, where others are aimed more in the direction of the visitor with prior subject knowledge; for some the sculptures are the main exhibit, in others they occupy a more supplementary role.

This chapter aims to bring together the threads of this thesis into a coherent whole. It discusses how the various types of museums, and indeed the different display techniques employed within them, relate back to the concept of the place of the past. It begins by considering the breadth of geographical focus within the exhibitions under investigation, the impact of the role played by the sculptures in the museum's overall collection and the different audiences at which the exhibitions are targeted. It then moves on to consider the impact of a chronological arrangement as opposed to a thematic one. It then

returns to the idea of the art-archaeology continuum, discussing the issue of authenticity as far as it is pertinent to this study.

One of the more unexpected trends identified in the heritagescape assessment is the fact that the larger, more international museums create the strongest heritagescapes, that is, they create the strongest sense of the past, even though, for some, their aim is not targeted towards creating a sense of a specific past.

However, when the museums are arranged according to their success in the visitor survey it becomes apparent that those institutions at the top of the list are the ones which not only create a sense of the past for the visitor, but also employ a geographical focus to their display. For example, the most successful museums were the Glyptothek, where the exhibition is focused on the fifth century BC and the Temple of Aphaia at Aegina, and the Archaeological Museum of Olympia where the main exhibition is dedicated to the sculptures of the Temple of Zeus, again during the fifth century BC.

The next most successful were those museums with a general historical focus, such as the Museum of Classical Archaeology, where the display utilises a chronological arrangement, and the Ashmolean Museum Cast Gallery which employs a more thematic approach, to present pieces representing a broader historical period from the Archaic to the Roman periods, across both Greece and Rome.

Finally, the least successful in terms of visitor responses were the self-styled 'universal museums' of the British Museum and the Musée du Louvre, where the objects are displayed in the context of World cultures, demonstrating the 'different pasts of the world' and the Kongelige Afstøbningssamling where the sculptures are exhibited as pieces of art, more for their aesthetic value than as archaeological artefacts making a contribution to a representation of a specific historical period.[268] These museums demonstrate a difference in the intent of the exhibitions. In these museums the sculptures are exhibited in the context of European or World cultures, alongside artefacts of much broader geographical areas and chronological periods. Here the sculptures are illustrative of the best of a particular genre or period in art history and world culture rather than as contributing to a view of the ins and outs of daily life as an archaeological exercise. Here the focus is on the position of the sculptures in a global and eternal, or even a timeless and placeless interrelation of human civilisations.

The results of the current study suggest that the place of the past is not a purely temporal concept, but is also governed by a geographical facet. The results of the visitor survey suggest that the most successful museums, that is those which are perceived most favourably by their visitors, are those which not only concentrate on a specific historical point or period, but also have the narrowest geographical focus to their exhibitions. If the idea of the place of the past is revisited in light of these results, it becomes apparent that a geographical element might also be added in order to strengthen the sense of the past created by the museum and experienced by the visitor.

[268] MacGregor 2004: 7.

This reiterates Mikhail Bakhtin's literary idea of chronotopy, applied to museum exhibitions by Pascal Gielen, whereby time and place are 'unconditionally connected and, at least from a theoretical point of view, need to be treated as equivalent analytical concepts.[269] Thus the inclusion of a geographical concentration within the subject of the exhibition is favourably received by the visitors questioned in this survey, as a lack of a location for the past on display results in a generic 'past-ness' which is rendered more specific through the accompaniment of geographical markers.

Kevin Walsh makes a similar observation when he suggests that 'heritage sites are constructed as "time capsules"', where 'so many places and so many times represented in a contrived place, may in fact contribute to a sense of historical amnesia, rather than the desired aim of maintaining the sense of the past, or tradition.[270] The implication here is that a lack or, or limited, direction towards a specific historical and/or geographical focus can result in a depiction of the past which is somehow confusing to the visitor, which, instead of encouraging the recognition of and empathy with a specific point in history, results in something which is little more than a fabricated construction. This idea of recognition is particularly important in relation to the place of the past. Itself an artificial construction, the place of the past relies on being a sort of imperceptable fabrication, where visitors are immersed in the past, separated from the present. The concept will work most effectively when the visitor is able to recognise the past displayed as being a representation of an actual past, rather than of a fantasy 'time gone by',

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[269] Gielen 2004: 152.

[270] Walsh 1992: 103.

such as that created in the 'ye olde worlde' Renaissance fayre or the set-dressing of theme parks such as Disney World.

Walsh's argument explains the trend for the most positive responses coming from visitors to those exhibitions with the narrowest geographical and chronological focus because 'the study of particular places is preferable as the "broad sweep" of the past is often an impossibility and more often superficial because of its potential vastness'.[271] The narrower the focus of the display, the easier it is for the visitor to interpret the past (and place) illustrated by the artefacts exhibited. Therefore, in order to create the strongest sense of the past for a visitor, the exhibition should focus that sense as far as possible, both chronologically and geographically.

It has already been argued that the sense of the past increases with the narrowing of chronological and geographical foci of the exhibition. This is represented in the different types of museum which will, generally, illustrate the following traits: on-site museums will be the most narrowly focused in terms of the geographic area represented, whereas the universal museums, illustrating the whole world, will be the most widely focused. The chronological focus is harder to demonstrate in terms of museum type, but is related more closely to the exhibition methods employed. Normally, a chronological approach will, naturally, offer a stricter chronological framework for an exhibition than an atemporal, thematic arrangement of objects.

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[271] Walsh 1992: 153.

In his discussion of universal survey museums, Neil Curtis notes that 'the supposed contextualisation [of Greek and Roman antiquities] offered by "universal museums" actually diminishes an appreciation of their original context'.[272] He argues that in museums of this nature, the connections between different societies are rarely highlighted effectively, nor are the 'historical and cultural contexts of ancient Greece within which the sculpture was created'. Similar sentiments were expressed by some of the visitors to the British Museum, one wrote that 'the Nereid Monument was the only really effective exhibit. The treatment, or lack thereof, of other sculpture groups was disorganised and unsatisfying',[273] while another commented, 'in my view the exhibition does not provide a sense of where the sculptures were taken from. They are displayed as separate autonomous objects rather than architectural parts forming structural and aesthetic units'.[274]

The same point applies also to the difference between exhibitions of an artistic inclination as opposed to those with an archaeological nature. A strong sense of the past is produced through the display of the sculptures as archaeological artefacts, whereas no sense of the past, or of any sort of time, is required for the exhibition of pieces of art. Again, this was noted by visitors as comments left regarding the Kongelige Afstøbningssamling included: 'generally it is not very informative',[275] and 'one of the most extensive collections of casts I have ever seen - just needs some more interpretation'.[276]

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[272] Curtis 2008: 12.

[273] BM31FUSA21-25.

[274] BM32FGRE21-25.

[275] KA20MGRE46-50.

[276] KA58F-236-40.

Geographical Focus

Three of the museums in this study can be considered on-site museums: the Archaeological Museum of Olympia, Delphi Archaeological Museum and the Acropolis Museum.[277] As on-site museums they are archaeological in nature and each is a place of the past with a geographical focus on a particular past place. Each employs a broadly chronological display strategy where visitors are encouraged to progress through the history of the sites from their bronze age beginnings to their pinnacles in the fifth century BC and beyond into their later decline.

Museums of this nature represent the peak of 'place-of-the-past-ness'; they are the sort of museum which, among those studied here, has the narrowest focus, both geographically and chronologically. As well as being places of the past, on-site museums are, by their very nature, located in past places.

On-site museums were, on the whole, well-regarded by the visitors surveyed in this study. One left the following comment on the Archaeological Museum of Olympia:

> '[The Archaeological Museum of Olympia] is one of the best exhibits I've seen. I have been to museums in Egypt, the United Arab Emirates, Oman, Jordan, Syria, Lebanon and Turkey and this one was a model of what a museum solely devoted to a single site could be. The fact it related only to one site made it more immediate and appealing'.[278]

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[277] While the Acropolis Museum is no longer situated on the Acropolis, for the sake of this study it is considered an on-site museum as it is within eye-shot of the Acropolis and is dedicated purely to the finds from the archaeological site.

[278] AMO5FNZL61+.

The function of the on-site museum is to bring that past place into the present and to interpret both its remains, where there are such, and its historical importance for the modern visitor. It is not within the remit of such museums to comment on the world beyond the site and often the view presented is limited to the chronological period during which the site functioned as a past place. Thus the Delphi Archaeological Museum displays artefacts dating from the eighth century BC to the early Christian period, where the Archaeological Museum at Olympia features artefacts from as late as the seventh century AD.[279] In the Acropolis Museum, where there are areas of the museum which focus on the post-classical period in the history of Athens; these areas are markedly smaller than the galleries dedicated to the archaic and classical periods. Here the floor space is divided according to the importance of the Acropolis during the historical period represented, so the archaic period occupies around twice the space dedicated to the later periods while the classical period occupies around five times the space. This is also reflected in the physical positioning of the galleries in the building: visitors begin on the ground level with the early history of the Acropolis, making their way upwards towards the sculptures of the Parthenon on the top floor, and then back down onto the lower floors for the later history.

At the opposite end of the spectrum in terms of their geographical focus are those museums describing themselves as 'universal'. These museums, by far the most visited of the museums in this study, with the Musée du Louvre and the British Museum attracting 9million and 5.7million visitors per annum

[279] Vikatou 2007: [www]; Partida 2007: [www].

respectively, house collections which are representative of the whole world over the course of human history.[280]

Here the aim is the comparison of different cultures and the presentation of humanity as a single entity.[281] While there may be some division of departments based on geography, the idea behind the universal museum is that geographical boundaries are broken down and the visitor is presented with the chance to view the whole scheme of human achievement under one roof.

Siapkas and Sjögren noticed the same results in their recent assessment of exhibitions, where they noted that displays 'of "local" antiquity, regardless of the exhibited objects, are more often archaeological' in comparison with the larger regional, national or international museums.[282] They observed that smaller museums dedicated to a specific site, particularly in Greece and Germany, were likely to highlight the original context of the artefacts displayed, whereas the 'universal' museum were more likely to present the 'aesthetic sides of classical antiquity'.

It is here that the Acropolis Museum presents an interesting case. Receiving, on average, 1.1m visitors per annum, the Acropolis Museum is an on-site museum, albeit a comparatively well-visited one, wishing to compete with the world's universal museums.[283] It does, however, work to a very different

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[280] For data sources see Appendix 4: Visitor Survey Results.

[281] For discussion of potential shortcomings in these areas, see O'Neill 2004.

[282] Siapkas and Sjögren 2007: 156.

[283] For data source see Appendix 4: Visitor Survey Results.

remit and offers a very different visitor experience to that encountered by those at universal survey museums such as the Musée du Louvre or the British Museum.

The unique situation of the Acropolis Museum is also represented in the heritagescape scores. Looking at the average results for each museum, the British Museum, the Musée du Louvre and the two on-site museums all scored within 6% of each other.[284] In these cases the created sense of the past found in the universal museums is balanced by the natural sense of the past found in the on-site museums. In attempting to present itself as being on a par with the universal museums, the Acropolis museum has increased the inherent 'past place' sense of the past with the fabricated sense of the past of the international museum, resulting in a score of 87%, 11% higher than its closest competitor in either the on-site or the international categories.

While the larger institutions offer what results in an atemporal and placeless experience, the Acropolis Museum is very specifically focused, both chronologically and geographically on the ancient history of the Athenian Acropolis. Although this museum might provide competition for visitors attending the British Museum to view the Parthenon sculptures, these represent only a small proportion of its overall visitor demographic. This is reflective of the appropriate use of the term 'universal' to describe some of the larger scale museums, such as the Musée du Louvre or the Metropolitan Museum of Art in New York, where the collections represent the full extent of human existence, both geographically and chronologically, and a way that is not the case for the Acropolis Museum. That is to say that visitors to

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[284] The range across all institutions in the study was 45%.

the Acropolis Museum do not visit with the same intentions as those who visit these truly universal collections. In the same way that visitors to the Cairo Museum go to see Egyptian mummies, not Aztec gold, visitors to the Acropolis Museum go there to see the remains of the ancient Athenian Acropolis, not to experience human achievement from across the world and throughout all of time.

If the Acropolis Museum is an example of the on-site museum operating on an *uber*-scale, then the Ashmolean Museum is a universal museum operating on the micro-scale. The Ashmolean Museum operates, although on a smaller scale receiving around 780,000 visitors a year, in a manner closer to that of the British Museum and the Musée du Louvre, than the Acropolis Museum.[285] Thinking of the Ashmolean as a whole, it is a museum of art and archaeology in the same way as the Musée du Louvre, and following its latest redevelopment, its exhibitions are designed so as to highlight the universal nature of the artefacts on display.

Prominence of Sculptures within Collections

The heritagescape assessment also suggests that the role of the sculptures within the institution's collection has an effect on the sense of the past created in the exhibition. The more prominent the position of the sculptures within the collections, the higher the exhibition's score in the heritagescape. For example, the Musée du Louvre, the British Museum and the Acropolis Museum received overall heritagescape scores of 70%, 74% and 87% respectively. The architectural sculptures of this study play

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[285] For data source see Appendix 4: Visitor Survey Results.

a very small role in the story told by the artefacts of the Musée du Louvre; while its pieces from the

Parthenon and the Temple of Zeus at Olympia each receive a dedicated display area, they form part of

a large series of examples of ancient sculptures and are eclipsed by others such as the *Venus de Milo*

and the *Nike of Samothrace*. In the British Museum the Parthenon Marbles occupy a much more

prominent position than those in the Musée du Louvre. Here they are one of the most visited exhibits

and one of the museum's main attractions. However, looking at museum's focus beyond the

department of Greek and Roman Antiquities, the sculptures still form part of a much bigger picture

detailing human achievement. Finally, in the Acropolis Museum the same sculptures receive not only

a dedicated area for their display, but they occupy around a third of the permanent exhibition space

and are the main attraction in the museum.[286]

Similarly, at the lower end of the heritagescape results, while the Museum of Classical Archaeology has

a narrow remit in terms of focusing solely on casts of sculptures from the archaic through to the Roman

periods, none of its sculptures is particularly prominent in comparison to the others; there is no star

exhibit as in the Acropolis Museum, rather the sculptures here contribute to the bigger picture in the

same way as those in the Musée du Louvre. This results in each of the sets of sculptures receiving lower

scores in the heritagescape assessment.

The same effect can be seen within museums displaying more than one set of sculptures in this study.

For instance, in the Delphi Archaeological Museum the heritagescape scores increased with the

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[286] See Appendix 1: Museum Plans. Appendix 1: Museum Plans

prominence of the sculptures. The sculptures of the Sikyonian treasury, displayed as though they were squeezed into the available space in the corner of a gallery dedicated primarily to the display of the figures of *Kleobis and Biton*, received a score of 63%. The metopes from the Treasury of the Athenians, displayed in their own separate gallery where visitors must diverge from the simplest route through the museum, scored 77%. Finally the most prominently displayed sculptures, those of the Treasury of the Siphnians, exhibited in a gallery around four times the size of that showing the sculptures of the Athenian Treasury, received the high score of 83%.[287]

While the prominence of the sculpture within the museum collection is obviously not the dominant feature in determining the heritagescape of a particular display, it is certainly a contributing factor and again suggests that the narrower the focus of the exhibitions, the higher the scores of the heritagescape.

Target Audience

The target audience of the exhibition will also impact upon the need for the institution to create a sense of the past: where the target audience is a knowledgeable visitor, familiar with the objects on display, little sense of the past is required on the part of the museum; conversely, where the target audience is the uninformed visitor who is not familiar with the objects, a greater sense of the past must be created by the museum if the visitor is to appreciate the historical significance of the pieces on

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[287] See Appendix 1: Museum Plans.

show. The visitor survey results suggest that participants were very aware of the fact that exhibitions were designed with a particular audience in mind. A number commented that their responses should be taken with the caveat that they did not believe that they were a part of that intended audience. For instance, one gentleman visiting the Acropolis Museum gave the following comment on the information labels: 'pitched about right for a general audience; there were some things I would have liked to have more details about, but I'm probably not the audience they were designed for'.[288] He felt the intended audience was the general public as the exhibition 'doesn't assume much knowledge'. An American visitor to the same exhibition said 'I very much enjoyed this museum. The layout was very open, which was nice. However I felt that it also made the experience chaotic and hard to follow if you didn't have prior knowledge'.[289] She also felt the museum was aimed at the general public, but did not class herself among that audience as she was working on a Masters degree in Greek and Roman art.

Temporal Focus

Chronological Arrangement

While geographical focus is one aspect of the sense of the past, the other, more dominant aspect is that of chronology. Although museums in general can have a chronological focus, such as the National Museum of Prehistory in Taiwan, or the Musée National du Moyen Age in Paris, those in this study all feature an interest in the archaic and classical periods of Greece, with varying degrees of exclusivity. In the case of these particular institutions it is perhaps more helpful when discussing the various

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[288] AM42MGBR61+.

[289] AM40FUSA21-25.

temporal foci employed, to look within the exhibitions themselves at the arrangements used than at the museums as a whole. It should be kept in mind that, as Storr notes, that chronological and thematic arrangements do not represent a dichotomy, that 'neither option excludes the other'.[290]

Chronological arrangements are found in the Acropolis Museum, the Archaeological Museum of Olympia, Delphi Archaeological Museum, the Glyptothek, and perhaps most clearly, in the Museum of Classical Archaeology. Assuming the visitor follows the intended route around the museum, they will begin with the art of the archaic period, moving through the classical and hellenistic periods until they finally reach the art of Rome. The chronological arrangement of the Museum of Classical Archaeology in Cambridge aids the visitor in acknowledging the development of Greek art from the early sixth century BC onwards, meaning that by the time the visitor reaches the sculptures of the Parthenon their artistic merit can be better appreciated through the knowledge of what came before.

Belcher suggests that the advantages of using what he terms a 'systematic' arrangement of objects in an exhibition, such as a chronological approach, include the fact that 'those familiar with the system can find their way easily, and those unfamiliar can learn how the material is ordered by experts'.[291] He claims that such arrangements are suited to 'students undertaking sixth-form and university studies'.[292] It is interesting to note here that the exhibition which adheres most closely to the chronological approach, the Museum of Classical Archaeology, is also that with the narrowest focus in

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[290] Storr 2006: 15.

[291] Belcher 1991: 66.

[292] Belcher 1991: 66.

terms of its target audience, while those attracting a broader range of visitors also employ a chronological focus less rigidly. Duncan and Wallach argue that the chronological display of art works 'partially democratized artistic experience since in theory anyone could learn the system of classification and the unique characteristics attributed to each school and each master'.[293]

Ferenc Pulszky, director of the National Museum in Budapest, complained about the lack of any sort of chronological arrangement in the display of ancient sculpture. In his 1851 lecture at University Hall, London, he complained that:

> Greek, Roman, Etruscan and Egyptian monuments are placed together; the different epochs are undistinguished; the overcharged productions of declining art are arranged side by side with the undeveloped evidences of an earlier civilization. Their grouping and positions are considered merely an architectural point of view; and thus it is, that though we see the monuments, we do not understand them.[294]

Similarly, when the Viennese Royal Collection was installed in the Belvedere Palace in the 1770s, the visitor's guide described its chronological rearrangement as resulting in 'a repository where the history of art is made visible'.[295]

In terms of their contribution to the sense of the past, chronological arrangements highlight the passage of time over a given period. Here attention is drawn towards the artefacts themselves as they

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[293] Duncan & Wallach 1980: 457.

[294] Pulszky 1852: 2.

[295] Quoted in Duncan & Wallach 1980: 456.

form the criterion against which other pieces are measured. At this point it may also be helpful to consider the different chronologies which may be applied. The exhibitions with a strong sense of the past will, most likely, be employing an absolute chronology, highlighting the age of the object as one of the determining features of its importance to the exhibition. On the other hand, those exhibitions with a weaker sense of the past, such as in an art gallery setting, might choose to use a relative chronology. That is not to say that the age of the piece is of no relevance to the display of objects in an art gallery, but rather the age is not the defining quality which makes the piece worthy of display. For example, a cup with aesthetically pleasing decoration is not automatically considered to be a work of art by virtue of its appearance. However, if that cup dates from the fifth century BC, it does qualify for inclusion in an exhibition of ancient artefacts by virtue of its date of production. Similarly, there are occasions when art museums do take the age of their artefacts into consideration, although in this case, it is often in a similar way to that used in the large international museums included in this study, where a broad chronological period forms a useful way of categorising the pieces in the collection. It is often the case in these circumstances that the absolute age of the piece is not as important as its age relative to the pieces displayed around it. For example, in the Kongelige Afstøbningssamling, where the casts are arranged thematically, a broad relative chronology is considered in determining the placement of the different classifications within the building, so that as the visitor moves up through the floors of display, the sculptures become more recent. In response to such a display, one visitor stated that the exhibition was 'really good. Interesting angle focussing on the role of the ancient in the later periods'.[296] Here it is the relative chronology that was noticed by the visitor; they did not take

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[296] 'rigtig god. Spændende vinkel mef focus på Antikkens rolle for senere perioden' - KA1FDEN26-30 (author's own translation).

away the idea that the ancient sculpture was important due to its being ancient, but rather because of the source it provided for the development of later pieces.

Thematic Arrangement

Thematic arrangements, on the other hand, centre on a particular topic or idea which is then populated by appropriate artefacts selected from the collection.[297] This type of exhibition method is used in the Ashmolean Museum Cast Gallery, the Kongelige Afstøbningssamling, and, on a less-defined scale, at the British Museum and the Musée du Louvre. As the space available in the Skulpturhalle is insufficient for its entire collection to be displayed at any one time, it operates a thematic approach, not to the arrangement of the sculptures within the display space, but rather to the selection of which pieces to exhibit.

Thematic arrangements tend to be atemporal in their approach, as the design begins with a theme illustrated by artefacts rather than starting with the objects themselves. For example, in the 2012 Royal Academy exhibition *Bronze*, pieces representing the long history of bronze-casting were borrowed from the Cleveland Museum of Art, the Israel Antiquities Authority and the Museo Civico Medievale of Bologna amongst others, to illustrate the various themes of the exhibition including gods, animals and human figures. Similarly the natural history collection at Manchester Museum has undergone recent refurbishment resulting in Nature's Library. Here taxidermy animals and replicas are displayed to demonstrate categories such as Life, Disasters and Humans. While the initial impression of the gallery,

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[297] Belcher 1991: 66.

with its traditional glass cases and typical mounted animals, is of the customary natural history collection, the unusual arrangement of the artefacts to illustrate themes, rather than vice versa, is quite striking. The fact that the artefacts were of secondary importance to the themes in this particular case is evidenced by the use of paper cranes suspended from the roof of the display case and from the ceiling of the gallery as an illustration of Peace, rather than the use of any of the existing specimens of the natural history collection.

The Ashmolean Museum presents an interesting case when considering the discussion surrounding chronological versus thematic arrangements. As a whole, the museum employs a thematic scheme, bringing together artefacts from across the globe and covering all the historical periods represented by its collections. For instance, in Gallery 7, *Money* illustrates the use of currency from its ancient origins in the East through to present day examples from all over the world. Similarly, on the upper level of the Cast Gallery, the section which has been opened up so as to be accessible and interwoven with the rest of the museum and its 'Crossing Cultures; Crossing Time' scheme, a thematic arrangement has been used to highlight the original circumstances surrounding the sculptures, such as Portraiture and Sanctuaries.[298] However, on the lower level, the remaining 90% of the cast collection is displayed on a broadly chronological basis. While this area is accessible to the general public via guided tours, the intended audience of this more traditional cast collection arrangement remains the students and staff of the university Classics and Art History departments. The interpretation of the pieces in this lower gallery is much more akin to that found in the Museum of Classical Archaeology than in the

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[298] Dr. Olympia Bobou, pers. comms. 10/11/2010.

remainder of the Ashmolean Museum, suggesting that the intended audience of this densely crowded gallery is the visitor who knows what they are looking at, rather than the visitor without prior knowledge of the artefacts displayed. In this gallery the artefacts are displayed for their own importance rather than for what they contribute to a viewer's understanding of the ancient world, as is the case in the upper floor of the cast gallery. Where the sculptures in upper display area are shown as archaeological artefacts, those downstairs are displayed as works of art.

The Art-Archaeology Continuum

This raises another point about the way the sculptures are displayed. The earlier discussion of what makes a place of the past touched on the idea that this distinction lies in the method of display rather than in the artefacts themselves. While the museums all display the same sculptures, the very nature of these pieces leads to their being exhibited in two different ways, as mentioned above: some institutions display them as archaeological artefacts; others show them as pieces of art. However, this is not to suggest that the sculptures should be classified as either 'art' or 'archaeology' but rather that a sort of continuum exists between these two and the institutions of this study chose to present them at different points along that scale.[299]

Carpenter discusses the fact that when it comes to the artefacts of past societies' creative expression, 'there is an intermediate zone between the fields staked out by the art historian and the archaeologist

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[299] See also Siapkas & Sjögren 2013: 7.

– a zone not so much neutral as shared in common'.[300] He suggests that whereas the archaeologist is interested in artefacts such as those at the focus of this study as tools for developing an understanding of past societies, the art historian approaches the objects from the opposite direction, using an understanding of past societies as a tool for the interpretation of the artefacts.[301]

Siapkas and Sjögren describe the difference in focus of the two extremes of the continuum, suggesting that 'sculptures, most often single masterpieces, are exhibited in a way that highlights their unique aesthetic qualities' in art museums, whereas in displays at the other end of the continuum, 'emphasize the original cultural setting, the archaeological context of the sculptures'.[302] This distinction between 'art' and 'archaeology' relates back to the emergence of the museum from the *kunstkammer* and of archaeology from the aesthetic studies of classical art. During the initial organisation and arrangement of the sculpture galleries of the British Museum there was disagreement as to the concept which should be employed; on the one hand were those who valued the sculptures of the Parthenon as the pinnacle of art and believed this status should be reflected in the arrangement of the sculpture galleries; on the other were those who supported the idea of a more archaeological arrangement reflecting the evolution of art and the interaction of the different civilisations represented.[303]

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[300] Carpenter 1963: 114.

[301] See also Ackerman 1963: 130.

[302] Siapkas & Sjögren 2007: 156.

[303] Jenkins 1992:9.

This practise of letting the sculptures speak for themselves, without the filter of the archaeologist or art historian, therefore appears at both ends of the art-archaeological spectrum. At the one end the sculptures displayed as art do not require the accompaniment of vast amounts of historical background in order for their aesthetic qualities to be valued. Similarly, in the galleries targeted most strongly at the visitor with prior knowledge of the artefacts displayed, who come to appreciate the artefacts first-hand, copious information labels explaining what the visitor already knows are redundant in expanding the visitor's knowledge of the object and take up the often precious and limited wall and floor-space. Therefore, as Belcher notes, 'it all depends on the message to be communicated, where the emphasis is to be placed and the response required of the audience'.[304]

In the Kongelige Afstøbningssamling in Copenhagen, the sculptures are not presented as an archaeological collection in the same way as in the other institutions, such as in the Museum of Classical Archaeology, although it displays a large number of the same pieces. In this particular collection, governed by the Danish National Gallery, the pieces are demonstrative of the highlights of art history rather than acting as indicators of a specific point in time. This collection demonstrates the place of the past as representing a general concept of the past, similar to that of the Musée du Louvre, rather than as a specific past in the same way as collections such as those of the Acropolis Museum or the Archaeological Museum of Olympia.

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[304] Belcher 1991: 59.

As has previously been stated, one of the peculiarities of the artefacts discussed in this investigation is the fact that they can be classified at the same time as archaeological artefacts or pieces of art, or, indeed, as both. In his discussion of collections, Krzystof Pomian notes that:

> Although they may well have served a definite purpose in their former existence, museum and collection pieces no longer serve any at all, and as such acquire the same quality as works of art, which are never produced with any definite use in mind.[305]

This supports the suggestion that the distinction between art and archaeology in respect to these sculptures rests on the way and purpose for which they are displayed, rather than in the objects themselves. The aim of the archaeological exhibition is to create that strong sense of the past that will enable the visitor to immerse themselves in the historical periods represented, whereas that of the art-historical exhibition is to highlight the aesthetic qualities of the objects displayed.

It has already been noted that the key to the presentation of these sculptures as archaeological artefacts lies in their interpretation as such. In the survey, one visitor to the Musée du Louvre commented that 'pictures/images are imperative to displays of history and heritage. Without them it is difficult to put the information presented in context, or fully understand it'.[306] She highlights the need for some sort of interpretation of the pieces displayed in order for their importance to be fully appreciated by those viewing the items. Similarly, another visitor to the Kongelige Afstøbningssamling

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[305] Pomian 1990: 8.

[306] L7FGBR26-30.

Figure 7-1: (Left) Reconstruction head   (Right) Cast skull. Both Oxford Museum of Natural History, Oxford. Image author's own (30.11.2013)

suggested that 'you could put the sculptures into the context of the stories they appear in' as a way of improving the visitor's experience of the pieces.[307]

In lieu of actual time travel, institutions might employ a variety of techniques to highlight the archaeological focus of their display, including reconstruction and reproduction. For the purposes of the following discussion, reconstruction is taken to incorporate attempts to recreate the, now lost, original appearance and/or environment of the pieces, while reproduction is the creation of copies of the original pieces. For example, the Oxford Museum of Natural History displays a cast of the skull of an iguanodon bernissartensis, alongside a model of the dinosaur's head (see Figure 7-1). The cast, as a copy moulded from the original skull found in Belgium, is a reproduction; the model of the head, a recreation of the original appearance of the dinosaur, is a reconstruction

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[307] KA22-2GER-2.

Reconstruction

Along with the thematic approach, reconstruction can be an effective technique for highlighting the circumstances surrounding the original creation and display of these sculptures, particularly given their architectural nature. One institution using this to great effect is the Pergamon Museum in Berlin where vast examples of ancient architecture have been pieced back together.

Here visitors can walk through the Ishtar Gate of Babylon and the Market Gate of Miletus and climb the monumental staircase of the Altar of Zeus from Pergamon. The reconstruction of these structures enables the visitor to appreciate more fully the scale of these monuments. This is particularly effective with the remains of the Altar of Zeus, since most of the pieces displayed comprise the sculptural decoration rather than the architectural portions of the altar. Where copies of these sculptures are displayed elsewhere, such as in the foyer of the Skulpturhalle or in the collection of the Archäologisches Institut und Archäologische Sammlung at the University of Zurich, the limited number of pieces, separated from their surrounding sculptures and the whole architectural framework, the magnitude of the construction is lost.

While this approach can work well with large scale pieces, such in the display of the Temple of Dendur in the Sackler Wing of the Metropolitan Museum of Art in New York, or that of the Ara Pacis in Rome, there is a degree to which it relies on having a substantial portion of the sculpture or architecture available to display in the same place. In terms of the sculptures making up the displays in this study, one of the main issues with reconstruction is that they are not all in the same place, a particularly

contentious issue in regard to the Parthenon sculptures which are themselves spread over at least eight museums across the world.

Here the Skulpturhalle demonstrates the advantages of both reconstruction and reproduction to reunite the sculptures, not only with each other, but, in part, with their architectural surroundings. While the exhibition suffers from the very limited display space, the presentation of the sculptures in this way was well-received by visitors. One commented that 'the sculptures placed above the visitor gives a different perspective, much more ominous! You notice the smaller details, e.g. the eagle at Zeus' feet', and another described the collection as 'an imaginary museum made real!'[308] This second point captures the main advantage of reconstruction in that it allows that which does not exist, whether that be in a single location, or even at all, to be realised, albeit as an artificial creation.

While the benefits to the visitor of this sort of display are clear enough, one argument against such methods is that reconstruction of this kind can actually obscure the nature of the original pieces or can position them in such a way that is not conducive to close inspection by museum visitors.

However, the display of the pedimental sculpture from the Temple of Sulis Minerva in the Roman Baths Museum in Bath enables the visitor to appreciate the sculptures in both their original and current conditions. The fragmentary remains of the pediment are mounted at full height on the wall of one of

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[308] S1MGBR26-30; 'un muse imaginaire accompli!' - S24MSUI51-55 (author's own translation).

the galleries. Also in the gallery is a projector which plays on a loop. The projection reconstructs the original appearance of the sculpture using coloured light to fill in the missing pieces and faded paintwork. This particular method ensures that the reconstruction does not constitute a fixed alteration to the ancient sculpture in a way that might cause lasting damage, such as repainting the sculpture or attaching replica pieces to the existing stonework.

Reproduction

While reconstruction as an exhibition technique appears to be growing in popularity, the use of reproduction has received a more mixed reception: while on the one hand there is an appreciation of the opportunity replicas provide in contributing to the reconstruction of artefacts and their surroundings, on the other hand there is a concern that there should remain a separation between what is 'original' or 'authentic' and that which is a 'copy' and that while the latter might be able to serve as a substitute for the former, it should not be considered a replacement. As Burner notes, 'it is impossible to make a historic reproduction accurate in every regard…the best one can hope for is a representation that the tourists are willing to accept'.[309]

An important application for reproduction in exhibitions is in demonstrating the use of colour in ancient sculpture. Research at the Ny Carlsberg Glyptotek is displayed to the visiting public as the laser scanning of artefacts in the museum's ancient art collection takes place in a glassed off area of one of

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[309] Burner 1994: 404.

the galleries. The results of these investigations are then presented in the exhibition as painted copies displayed alongside the now colourless originals (see Figure 7-2 Left).

Similarly, the Ashmolean Museum Cast Gallery displays a reconstructed painted version of the Prima Porta Augustus next to an achromatic replica of the original ((see Figure 7-2 Right). The difference between these two displays brings to light the issues surrounding the use of reproductions. In Copenhagen, the colourless piece is an ancient, original lekythos; in Oxford, neither figure is ancient, the untinted version having been cast round 1910, and the coloured version around a century later.[310]

Figure 7-2: (Left) Painted copy and original lekythos. Ny Carlsberg Glyptotek, Copenhagen. Image author's own (18.06.2011)

(Right) Casts of the Prima Porta Augustus. Ashmolean Museum, Oxford. Image author's own (02.11.2014)

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[310] Frederiksen & Smith 2011: 117 & 292.

Here the concern is that despite its display within the cast gallery and the fact that all the information labels feature the location of the original sculptures, the monochromatic Augustus might be considered an ancient original when displayed next to its coloured counterpart.

Despite such concerns, reproductions of this nature are gaining favour with visitors. In this study, one visitor to the Museum of Classical Archaeology commented that she 'really [liked] the painted statue which shows how the colours were originally used on the statues'.[311] In her case, the use of a reproduction not only meant that she was able to view the statue in Cambridge at all, given that the original is displayed in the Acropolis Museum, but also that she was better to able to appreciate its original appearance than had she been viewing that original piece. Interestingly the Acropolis Museum features an application on its website which allows visitors to digitally recolour this particular piece.[312]

The Skulpturhalle also houses an example of the uses of reproductions in the search for the original appearance of now damaged and often fragmentary sculptures. There are several known fragments of various Roman copies of the ancient sculptural group *Achilles and Penthesilea* of the second century BC. Ernst Berger, previous curator of the cast collection, combined casts of the fragments to produce a new, complete, version of the sculpture. While it would be considered too detrimental to the Roman pieces to attempt a reconstruction of this nature using the ancient fragments, the use of reproductions

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[311] MCA19FGBR21-25.

[312] The Acropolis Museum [www].

has enabled this sort of experimentation in search of the original appearance of the sculpture to take place.

Interestingly, despite this rise in popularity of attempting to recreate the original appearance or environment of such artefacts, it is evidently important that in doing so there should not be an attempt to mislead the visitor, that there should be a clear distinction between what is 'original' or 'ancient' and what are more modern additions or alterations.

Authenticity

The distinction between 'original' and 'copy' is one which oscillates between being popular and highly unfashionable. During the mid-twentieth century, John Beazley categorised the Ashmolean Museum cast collection, demonstrating 'a determination to separate out ancient "originals" from ancient "copies", Greek from Roman, and especially Greek "originals" from Roman "copies"'.[313] Today the distinction between copies and originals is less distinct, particularly in reference to older casts which have become artefacts in their own right, through what Meiland terms 'survival value', whereby the older an object is, the more likely it is to be deemed important by virtue of its age.[314] Similarly, in returning to Berger's version of the *Achilles and Penthesilea*, we find an example of the complications that arise in this area. Here a new version of the sculpture has been created, which could be deemed an 'original' piece of sculpture, since it has not existed previously, yet at the same time it is comprised

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[313] Frederiksen & Smith 2011: 3.

[314] Meiland 1983: 375.

of parts which are 'copies' of the Roman statues. Considering the pieces from which these parts were moulded, we find that while the Roman statues were 'authentic' ancient statues, they were themselves 'copies' of the original sculptural group. In short, a new original has been created from copies of original copies of an original.

The rise and fall in the popularity of cast collections has been largely thanks to the acceptance of copies as substitutes for the original ancient sculpture. During their rise in popularity, cast galleries were considered a substitute for the original pieces, often serving as educational tools. For instance, Meiland argues that while a copy which is aesthetically identical to the original sculpture may differ from the original in terms of its historic importance, it does not differ in terms of its aesthetic value.[315]

However, the popularity of these collections fall into decline when popular opinion suggests that the aforementioned 'aesthetic value' of the copy is no longer sufficient, that there can be no substitute for the 'genuine article', with all the historic value associated with its age and, perhaps most importantly, with the artistic importance of being an 'original' Myron or Polykleitos, even if those originals might actually be Roman copies created centuries after the deaths of those responsible for the original statues, as happens to be the case with the majority of ancient sculpture.

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[315] Meiland 1984: 375.

For centuries plaster casts have been regarded as secondary to the originals which they attempt to replicate: copies substituted for originals displayed in other institutions, particularly in art galleries and museums where the aim was to present a complete picture of the development of art throughout history. This then led to the development of collections comprised entirely of copies for educational purposes, again bringing together pieces exhibited across the world for comparison side by side.

The benefit of such a technique is clearly illustrated through the display of the metopes from the Temple of Zeus at Olympia in the Musée du Louvre and the Archaeological Museum of Olympia. As both museums display fragments of the same metope without any reproduction of the parts displayed elsewhere, in some cases it is incredibly difficult to distinguish what was originally depicted.

A brief discussion of the history of the Ashmolean Museum Cast Collection serves to illustrate the changing opinions regarding the usefulness of such techniques within exhibition practise. To begin with the casts were displayed alongside the rest of the museum's archaeology collection, filling the gaps where original pieces could not be obtained and augmenting the representation of the ancient world. In 1961, as the demands of the university department grew, the casts were moved into their purpose-built home, near to, but physically separated from the ancient artefacts, where they fell safely into the category of a teaching collection.[316] Here they were arranged chronologically so as to demonstrate the development of Greek art through the archaic and classical periods. Their recent re-connection with

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[316] Frederiksen & Smith 2011: 1.

the rest of the museum, albeit in a very different manner to that in which the collection began its life, the casts have once more become artefacts in their own right.

Despite these benefits, there is still a stigma attached to casts which often sees them displayed separately from 'original' pieces, where they are used at all. Of the ten museums in this investigation, the Musée du Louvre, the Archaeological Museum of Olympia and the Delphi Archaeological Museum display only original pieces; the Kongelige Afstøbningssamling, the Museum of Classical Archaeology, the Skulpturhalle and the Ashmolean Museum Cast Gallery display only casts; and the Acropolis Museum, the British Museum and the Glyptothek display both originals and copies.

In the British Museum, the casts of the Parthenon frieze are displayed in the accompanying gallery 18b, where they are part of the overall presentation of the sculptures, but do not interfere with the viewer's experience of the original pieces (see Figure 4-7 (Bottom)). It is also worth noting here that the casts are of the pieces owned by the British Museum and serve as an aid to visually impaired visitors, rather than representing any of the parts displayed in museums elsewhere.

The Glyptothek operates a slightly less distinct policy in respect to its display of casts. Those of the west pediment are displayed in a separate gallery which the visitor enters en route to the galleries holding the original sculptures; those of the east pediment are displayed in the same gallery as the originals on a low platform in front of the ancient sculptures. Here the plaster casts retain Thorvaldsen's additions, while the originals remain in their fragmentary condition. As has previously been mentioned, the

Acropolis Museum takes this one step further by displaying the casts side by side with the original sculptures, distinguished by their colour.

As might be expected, the greater the degree to which the casts have been used to complete the missing pieces of the original sculptures, the higher the exhibition scores in the heritagescape analysis, reflecting the stronger sense of the past created In the display. Similarly, the use of casts alongside the originals was well-received by those visitors who commented on it. One visitor to the Glyptothek thought 'the reconstructions (especially with polychromy) [were] very instructive' while a visitor to the British Museum felt that it was 'useful to be able to touch [the casts]' describing the experience as 'instructive'.[317] Visitors to the Acropolis described the employment of casts as 'useful when the parts left were fragmentary' and as giving 'a better understanding of the part that is missing'.[318]

The display of the remains of a statue of the *Diadoumenos* in the Metropolitan Museum of Art in New York serves as an explanation of the constructivist approach, whereby authenticity is thought to be a modern concept developed from the way in which an object is seen, rather than being an inherent physical quality of the object itself. The museum displays the marble feet, head, arms and tree-stump of a Roman version of the original Greek bronze. These fragments are attached to a more modern torso. While the information label explains this, the prior knowledge with which a visitor enters the exhibition will affect their interpretation of the piece as 'authentic'.

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[317] G1MUSA21-25; BM5FGBR31-35.

[318] AM3FUSA26-30; AM12M-241-45.

To the vast majority of visitors, with no particular knowledge of ancient art, the sculpture is an ancient statue; it is perceived as authentic because it is displayed in a museum; it is accepted as having originated in antiquity because it stands in the Greek and Roman Art Gallery. To the visitor with a reasonable knowledge of ancient art, the authenticity of the figure will mean something slightly different. It is still seen as an ancient artefact, with all the implications that the authority of display by a museum brings, however, this visitor understands that, as a Roman copy, this is not the original sculpture, that Polykleitos lived hundreds of years before this piece was made. To this visitor the sculpture represents an authentic Roman replica. Finally, the connoisseur of ancient art looks at the same piece and appreciates that not only is this not the statue created by Polykleitos in the fifth century BC, but also that the majority of what is displayed is also not the Roman copy, but a more modern
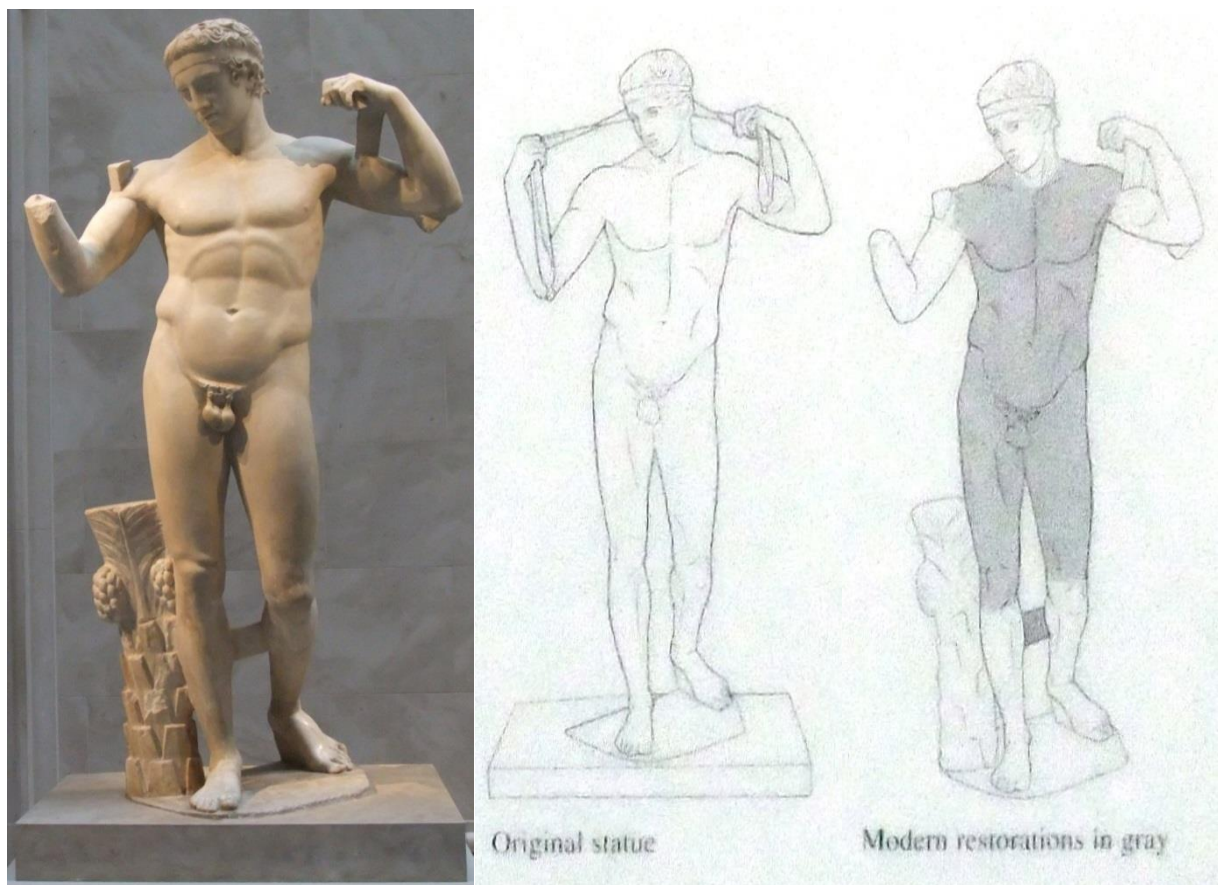
Figure 7-3: Roman copy of the Diadoumenos by Polykleitos & accompanying label. The Metropolitan Museum of Art, New York, NY. Image author's own (04.04.2014)

reproduction. This visitor, guided by their prior experience with the art of the ancient world, appreciates, for instance, the difference in the way the light is reflected by the ancient marble portions but falls flat on the modern plaster additions. This visitor is not convinced simply by the display of the statue in the antiquities department of a museum that this is an authentic Greek statue. The fact that three different viewers could look at exactly the same statue and reach three different conclusions about its authenticity is illustrative of the constructivist approach, whereby the object's authenticity is dependent on the viewer, rather than on the artefact itself.

Artistic Focus

This brings the discussion back towards the artistic end of the art-archaeology spectrum where we find those museums housing what Belcher terms 'aesthetic' exhibitions.[319] Here the aim is to present the beauty of the objects displayed and pieces for exhibition are selected on the basis of their visual appearance. Policies of this sort generally result in the objects presented being those which are the best preserved of the museum's collections. Interestingly, Ridgway notes that the aspect of 'art for art's sake' cannot be firmly pinpointed in ancient sculpture until the Hellenistic period and that sculpture as a means of interior decoration was not known before the Roman period.[320]

Belcher also notes that in this type of display, any interpretive material, such as labels or graphics, will be minimal and unobtrusive. This is well illustrated by the arrangement of the Parthenon sculptures in

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[319] Belcher 1990: 60.

[320] Ridgway 1971: 337.

the British Museum, where the associated videos and scale models are housed not in the main gallery, 18, with the sculptures themselves, but in the smaller rooms next door, 18a and 18b so as not to interrupt the visitor's experience of the sculptures themselves. These side galleries for the display of smaller pieces and interpretative material were part of the original design for the housing of the sculptures and in 1998, received their own redevelopment, separate from the general maintenance of the Duveen Gallery proper.[321]

Artistic displays of ancient sculpture have a long history. Pearce describes a visit to the sculpture galleries of the Austrian Schloss Belvedere in the mid-eighteenth century as 'a walk through the history of art'.[322] She also notes that 'the Dusseldorf collection had a similar arrangement from 1756, and the Uffizi from 1770. The Louvre, by then a public museum, adopted it in 1810, and it has been the usual scheme in art museums ever since'.

Walsh notes that the 'auratic display, where the "beauty" or aesthetic of the display, is oppressive in its impressiveness; the medium assumes the message and the auratic display is itself a form of spectacle, suppressing the ability to interpret'.[323] He argues that in the case of displays with an artistic focus:

> The display is a sensual experience, usually for those with the expertise to name and therefore know the object. There is emphasis on the interpretation of and understanding

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[321] The British Museum [WWW].

[322] Pearce 2010: 25.

[323] Walsh 1992: 35.

of the contexts of production, use and deposition of the object, there is little archaeology
or history.

The perceived lack of interpretation and display of the sculptures from the Acropolis as pieces of art was not universally well-received by visitors to the Acropolis Museum. One visitor felt, 'the interpretation and the display of the artefacts are very poor and confused. …I didn't feel that there was always any effort to bring closer the audience with these wonderful artefacts.[324] While another was more positive about the experience, although still picked up on the lack of interpretation, writing, 'I very much enjoyed this museum. The layout was very open, which was nice. However I felt that it also made the experience chaotic and hard to follow if you didn't have prior knowledge of the history'.[325]

While there is no reason the Acropolis Museum should not display these pieces as though they were art, devoid of any archaeological or architectural significance, the problem in the case above is that these visitors went to the museum expecting to see those aspects of the sculptures highlighted, given the nature of the Acropolis Museum as an archaeological museum: AM37FGRE21-25 went to the museum for research purposes and felt that the purpose of the exhibition was 'to engage the audience with the history and life of ancient Athens', where AM40FUSA21-25 visited the museum for the purpose of 'general study' and gave 'education' as the purpose of the exhibition.

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[324] AM37FGRE21-25.

[325] AM40FUSA21-25.

There will always be some visitors who disagree with the manner in which artefacts are displayed as the reception of a given exhibition will often come down to a matter of personal taste, but this appears to be another example of the Acropolis Museum trying to be something it is not, trying to complete with the 'universal' museums, and at the same time as not managing to tempt visitors from the universal sector, alienating its existing visitors who go to the Acropolis museum expecting an archaeological museum along the lines of those found in, for example, Delphi and Olympia. Here the problem is that in attempting a more artistic presentation of the sculptures, the sense of the past inherent in the museum as an on-site archaeological museum, is at odds with its attempt at an atemporal exhibition of the sculptures as pieces of art.

It has also been noted that the 'completion' of original sculptures with plaster additions is a slightly different situation when it comes to the Parthenon sculptures. While the British museum did employ such a policy towards the start of the twentieth century, the decision was taken in the early 1920s that such additions were an intrusion on the sculptures and that, rather than presenting a more complete impression of the original appearance of the statues, the additions crowded the statues and interfered with the visitor's interpretation of the ancient pieces and thus the modern insertions were removed.[326] It is very interesting to note here that this is the policy which has been employed in the new Acropolis Museum in Athens with the inclusion of casts and in the Skulpturhalle.

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[326] Wilson 2002: 240-241.

The artistic focus of the exhibitions in this study is most evident in the Kongelige Afstøbningssamling. In this collection, the casts were originally used, as was the case in many of the early cast collections, to supplement the collection of original pieces to give a more complete history of the development of art.

In Copenhagen the casts of the highlights of art history from antiquity to the medieval period were displayed chronologically on the ground floor of the national gallery, leaving off where the originals, shown on the first floor, began.[327] Now, having long since been separated from the original works in the national collection following the fall from grace of plaster casts during the first half of the twentieth century, a thematic approach has replaced the organised chronology of the previous arrangement. This collection more than any other in this study illustrates the changing and varied role of the plaster cast: initially used to fill the gaps in a physical representation of the history of art, the collection has once again become valued in and of itself with the recent announcement of the appointment of Henrik Holm as the collections first full-time curator since the departure of Jan Zahle twelve years previously.[328] Holm describes the arrangement as 'not [chronological] as art history would have it, but [archaeological], according to where [the pieces were] found and seen in ancient times'.[329]

Here the visitor comments reflect the display of the sculptures as pieces whose artistic merit outweighs their archaeological status. While Bjørn Nørgaards' *Venus Mirrors* were exhibited alongside the casts

[327] Holm 2010: [www].

[328] International Association for the Conservation and Promotion of Plaster Cast Collections: [www].

[329] Holm 2010: [www].

of the Royal Collection, one visitor commented that they 'particularly liked the modern interpretation of Greek originals', while another 'loved the display of the modern art interventions'.[330] Here a number of visitors felt the main exhibition was lacking in interpretation, commenting that 'generally it is not very informative' and that the labels were 'too vague, need to be updated', 'and 'could be more informative'. This is to be expected in a gallery where the main focus was not on recreating a specific point in the past.[331]

However, despite this move away from the standard set-up employed by art galleries, the sense of the past in the Royal Cast Collection is not that of the past in which the sculptures were created. The results of the heritagescape analysis and the visitor survey suggest that the display lacks the necessary interpretation to successfully present itself as an archaeological exhibition in the same way as the term is understood when applied to, for example, the displays in the on-site museums.

The heritagescape assessments and visitor survey results also pick up on these differing functions. For instance a Danish visitor to the Royal Cast Collection described it as 'very good for artists',[332] while another felt that the lack of pictures in the exhibit was not a bad thing as they were not essential to their understanding of the exhibition.[333] A Swiss visitor to the Skulpturhalle commented that 'the

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[330] KA19MAUS46-50; KA58F-236-40.

[331] KA20MGRE46-50; 'for upræcise skal opdateres' - KA4MDEN21-25 (author's own translation); KA7FDEN46-50.

[332] 'meget got for tegnere' - KA11MDEN61+ (author's own translation).

[333] 'Den var meget fá billeder. Det var ikke det essentielle (it had very few pictures. They were not essential)' – KA1FDEN26-30 (author's own translation).

sculptures are beautiful and historically very informative about the ancient world'.[334] Another

commented that that they presented 'an interesting angle, focusing on the ancient role in later

periods'.[335]

Display Strategy

Looking back at the results of the heritagescape assessment outlined in Chapter 5: Analysing

Heritagescapes, the strongest heritagescapes belong to those larger, international museums, which

need to create a sense of the past for their visitors, while the weaker heritagescapes were achieved by

the smaller, more specialist collections, whose visitors are less dependent on display techniques for an

understanding of the past represented. This often reflected in the layout of the exhibitions both as

self-contained units and within the museums as a whole. The larger museums, attracting a broader

target audience, have a generally lighter and more airy feel to them than the smaller and more

specialist collections aimed at the more specific visitor with a greater prior knowledge of the past on

display. This is due, in part, to a combination of both a higher capacity in which to exhibit the sculptures

and a more selective policy in regards to the quality and quantity of artefacts chosen for display.

This again reflects the idea suggested above about the place of the past with a more specific focus

being the best received by visitors. Those museums scoring most highly are those operating selective

display policies focusing their exhibitions on a specific point in space and time, followed by those

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[334] 'die Skulpturen sind schön und geschichtlich sehr informativ über die Antike' - S22FSUI56-60 (author's own translation).

[335] 'Spændende vinkel med focus på Antikkes rolle for senere perioden' – KA1FDEN26-30 (author's own translation).

allowing for the display of artefacts contributing to a temporal display, followed, finally, by those where the objects displayed are chosen for their artistic merit rather than for any contribution they make to an archaeological understanding.

In these larger institutions, the pieces selected for exhibition are chosen on the basis of their contribution to the sense of the past. Displays are often restricted to the exhibition of those artefacts which are the most prominent, most famous and best-preserved in the museum's collection such as the less fragmentary sculptures or the painted and well-fired pots. For example in the British Museum, the Greek vases displayed in Gallery 14 are some of the most famous in Greek art history by the big-names in vase painting such as the dinos by Sophilos or Exekias' depiction of Achilles killing Penthesilea. However those vases comprising the reserve collection, displayed in the area above Gallery 21, which, like the Bassai gallery is often one of the first to be closed to the public when there is a shortage of available custodians, are those by the lesser-known artists or lacking attribution, the mis-fired or unpainted vases. It is also interesting to note that, in Gallery 14, care is taken to ensure that the viewer is generally able to appreciate more than one view of the vases displayed; the dinos of Sophilos mentioned above can be viewed from 360°. On the other hand, those in the reserve collection are squeezed together in a more densely-packed manner.

Barbara Kirschenblatt-Gimblett explains this preference for the better-known, better preserved or more aesthetically pleasing artefacts as using objects not for 'their own performative strength, aesthetical value or eloquence' but to illustrate a particular narrative about the past as intended by

the institution responsible for their display.[336] Gielen argues that 'such a model presupposes a passive participant who barely interprets, who does not transmute the things, nor mould them to his or her own will. It implies a museum visitor who, for certain, does not inhabit the history or geographical setting in which the event occurs'.[337]

Conversely, in the smaller, more specialised institutions, such as the Abguss-Samlung Antiker Plastik in Berlin, pieces receive a more even appraisal as artefacts of the past and are treated more equally, so a greater number of pieces tend to be displayed, despite the frequently smaller capacity of these galleries. Here the aim is display as much of the past as possible since the informed visitor is more able to see beyond the broken and faded statues, the unpainted or misfired pots and the mundane items of everyday life to mentally reconstruct a detailed understanding of antiquity.

Siapkas and Sjögren make a similar observation in their assessment of exhibitions. They write that:

> The strategy of including certain objects and excluding other objects is a powerful tool in the shaping of narratives. Since most museums have collections that, for practical reasons, cannot be exhibited in their entirety, an active choice of sculpture appears to be crucial. Consequently, the display of emblematic pieces of ancient sculpture mediates a totally different narrative in comparison to the exhibition of more anonymous sculptures. In the first case, we often have the story of the masterpiece, where the sculpture represents an extraordinary piece of art. Exhibitions often emphasize such aspects as the master sculptor and authenticity in artistic expression. As a contrast, less-well-known sculptures are often

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[336] Gielen 2004: 152; Kirschenblatt Gimblett 1998: 3.

[337] Gielen 2004: 153.

presented as typological and stylistic representatives in a larger art historical development. These are not unique objects of art, aside from their role as real objects from antiquity. Instead they can be seen as examples of ancient sculptures of different types, and from different epochs. The distinction between unique object and objects that function as examples is often made in museum exhibitions.[338]

Within institutions, displays of the less prestigious or well-preserved pieces are awarded the least attention and consequently lower heritagescape scores. For example in the British Museum the spacious galleries dedicated to the Parthenon Marbles receive higher scores than the small room set aside for the exhibition of sculptures from the Temple of Apollo at Bassai. This is noticed by visitors with one describing the former as 'very large – spacious' and the latter as 'small – hard to get to. Tight squeeze – difficult to stand back and admire the frieze'.[339] The British Museum takes this even further in the case of its exhibition of the Parthenon sculptures, the smaller, more fragmentary pieces are displayed not as part of the main display in the Duveen Gallery, but in small exhibition cases in gallery 18a.

An interesting combination of these two situations, the selective and the more comprehensive display, within the same institution can be found in the Skulpturhalle. The sculptures of the Parthenon are given prominence over the other pieces in the collection and over half of the exhibition space is dedicated to their display. In this area the aim is to recreate the original placements and appearance of the sculptures as far as possible. As far the Parthenon sculptures at the Skulpturhalle are concerned,

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[338] Siapkas & Sjögren 2013: Part III Museological Frictions: Introduction.

[339] BM7MGBR16-20; BM6MGBR16-20. Both surveys were completed by the same participant.

no part is too small or too fragmentary for display, to the extent that even pieces whish are no longer in existence, of which our knowledge is drawn entirely from Carrey's seventeenth century drawings, are included in the display as polystyrene copies. Consequently there is a heightened need to be selective about the sculptures exhibited in the limited space remaining in the gallery.

The casts of sculptures other than those from the Parthenon, ranging from the early archaic through to the Roman periods, constitute a large proportion of this collection, however there simply is no the space to display all of them, given the amount of gallery space dedicated to the Parthenon casts. This results in a sort of rotating exhibition programme where the sculptures on display are changed every few weeks with some being returned to the storage area in another building and others being brought back to the display area.

This combination of operating both selective and comprehensive display policies within the same gallery may also contribute towards the Skulpturhalle receiving a heritagescape score which lies around the middle of those achieved.[340] This gallery also achieved a score in the middle of the field for the results of its visitor survey.

Therefore, it is important to consider a number of factors when assessing the sense of the past created in an exhibition of Greek architectural sculptures. This chapter has touched on the impact of an artistic

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[340] Although the section of the gallery not dedicated to the Parthenon sculptures did not contribute directly to the heritagescape score, the impact of a splitting the display space in this way still has an effect on the part which was included in the analysis.

focus over an archaeological or architectural interpretation, a thematic arrangement over a chronological setting and has suggested that the prominence of the sculptures will also play a role in the reception of the exhibition by its visitors, depending on whether the story is told about the sculptures, or whether they themselves are being used to illustrate a wider story. Overall, the most important factor is the target audience, which will generally determine how far along each of the art-archaeology and thematic-chronological scales, and the exhibitions of this investigation have certainly shown these to be scales rather than dichotomies, a display will rest.

CHAPTER 8 CONCLUSION

The current thesis has endeavoured to present a comparison of the exhibitions of Greek architectural sculpture in ten galleries from across Europe, taking into account their heritagescapes and the responses of visitors to those exhibitions. These exhibitions have varied drastically in their size, scope, target audiences, display strategies, aims and objectives. At one end of the scale are the large, international museums attracting millions of visitors per year, the large majority of which are tourists or the general public. At the other end are the specialist university collections attracting hundreds of visitors each year, mostly from the Classics faculties. Some of these institutions operate chronological arrangements, some thematic, and some a mixture of the two. Some of these galleries employ selective display policies while others are more comprehensive in their approach. However, what these exhibitions all have in common is their display of sculptures from pieces of architecture from the archaic and classical periods of Greek history, and, to varying degrees and with different intentions, their existence as places of the past.

The first part of the assessment of these displays has used the heritagescape methodology to evaluate the sense of the past created in each. This saw the appraisal of the physical features of the galleries, examining the presence or otherwise of a series of physical markers, such as the height at which the sculptures are mounted and the number of entry/exit points in the gallery, to create a picture of the exhibitions in terms of their boundaries, their visibility and their cohesion. This presents an overall heritagescape, which in considering its strength and balance, is comparable across the different museums.

In contrast to initial expectations, the heritagescape assessment has shown the strongest sense of the past to be created in those museums which are the largest, the most international, attracting the greatest numbers of visitors and presuming those visitors to have the least amount of prior knowledge of the sculptures of any visitors considered in this investigation. As has been discussed above, this result has been attributed to the fact that, while all the displays are, to some degree, places of the past, there are two different senses of the past in operation in the exhibitions. The larger collections are creating a sense of the past in order to enable the visitor with no prior knowledge or understanding of the societies represented by the sculptures to appreciate the message being conveyed. On the other hand, the more specialist collections rely on the inherent sense of the past present in the artefacts, and on the fact that the majority of their visitors are already familiar with them, and therefore do not attempt to create a further sense of the past in their displays.

Through its application in the current investigation, Garden's heritagescape methodology has been shown to be suitable for employment in the more traditional museum settings, as well as for the open-air sites she had originally intended. It has confirmed Garden's demonstration that the heritagescape provides a means by which supposedly very different sites, or in this case, exhibitions, might be compared beyond the usual considerations of their spatial layouts and target audiences. This study has also built on Garden's existing work by introducing a means of visual representation of the outcome of the heritagescape assessment. This depiction further promotes the consideration of the two elements of the heritagescape shape, its balance and its shape, and encourages reflection on the site or exhibition as a whole, in addition to being the sum of its parts.

This assessment has discussed the degree to which these various displays are designed so as to present different interpretations depending, to a large extent, although not exclusively, on the demographic of their typical visitors. In considering collections from across the spectrum from the small university-run museum, such as the Museum of Classical Archaeology to the large international or 'universal' museum, such as the Musée du Louvre or the British Museum, this study has also engaged with visitors across the entire spectrum of target audiences. These extend from the scholar with immense prior knowledge of the artefacts displayed to the uninformed tourist with no familiarity with the artefacts or the societies which they represent.

One issue which has arisen through the application of the heritagescape to the current study is that of parity of scale across the twelve assessment criteria employed. While the assessment criteria were arranged so as to result in an even number across the three categories, the way in which the different areas were assessed here does not adhere to a parity of scale, that is to say that, for example, the addition of a video has a much greater impact on the strength of the overall heritagescape than the addition of a natural light source or even an entry/exit point. This suits the purpose of the current study as the aim was to assess the results of the intended presentation of the exhibitions as places of the past. However, it would be possible to extend this investigation further. If the desire was to find out which of the criterion had the most impact on the strength and shape of the heritagescape, assuming all the exhibitions demonstrated the same intention to be seen as a place of the past, a parity of scale across the criteria would enable these calculations to be made.

In terms of contributing to the understanding of the heritage site 'as a larger concept' the current investigation has illustrated the difference between the place of the past and the past place. Generally, heritage sites, of the sort which the heritagescape was designed to examine, as opposed to museums, are created through the transformation of the past place into the place of the past. It is the outside intervention required to produce the place of the past that also brings to light the heritage site. Returning, for instance, to the battlefield marked on the map with the cross-swords: the overgrown field at the side of the road is the past place where a notable engagement happened. It is when that past place is in some way interpreted that it becomes a heritage site.

In analysing these exhibitions this study has also established the concept of the place of the past as a location where the intention is to direct the attention of the visitor towards a particular historical period or point in the past. The place of the past has been considered as distinct from the organically occurring past place, whereby a space is deemed a place by virtue of its role in some form of past activity, such as the aforementioned battle-field, or 'the grassy knoll' in Dallas, Texas. This is due to the place of the past being dependent on some form of active interference as an attempt at interpretation of that past for an audience which is not part of the group with the collective knowledge or memory of the site which makes somewhere a past place.

The other major component of the current study is the visitor survey which compliments the heritagescape assessment by providing answers on how the interpretations presented by galleries are actually received by visitors. The overall results of this section of the investigation suggest that visitors responded most favourably to those interpretation methods which are most interactive, such as tours,

and yet they are most likely to engage with the more solitary and isolated methods, such as reading information labels or looking at pictures. It is not surprising to note that these results were heavily influenced by the demographics of participants, with those with higher levels of education or a greater interest in the subjects depicted being less likely to engage with the supplementary materials in the galleries. While the results of the visitor survey do suggest that visitors are more likely to engage with the more traditional methods of information dissemination, such as written labels or scale models, it is interesting to note that these were not felt to be the most effective methods of getting across the messages the exhibitions were wishing to convey.

This area of the current investigation also revealed that visitors felt the representation of the original setting of the sculptures was with message most successfully imparted in the exhibitions investigated here. It is therefore interesting to note that many of the more recent developments in exhibitions of Greek architectural sculpture have attempted to reunite the sculptures with their archaeological backgrounds, exhibiting them in ways that remind the visitor of their architectural origins and the context from which they came. For example, the renovation of the Skulpturhalle in 2006 saw the installation of a full-scale reconstruction of the Parthenon's entablature to better demonstrate the positioning of the sculptures relative to each other and to highlight their architectural function. Presenting sculptures in this ways in turn increases the sense of them as artefacts representing the 'there and then' rather than as pieces of art in the 'here and now'.

Through studying what have here been considered to be the same sculptures in a variety of different display settings, the current investigation has established, as was expected, that the choices made about how that sculpture is exhibited affect the messages projected by those displays. For example, the presentation of the sculptures in close proximity to other, similar pieces can contribute to a contextual display offering suggestions as to the atmosphere in which these sculptures were originally created, while the mounting of individual sculptures as solitary pieces might present a more artistic message, highlighting the aesthetic qualities of the piece as worthy of appreciation in and of themselves.

The current study has found that the distinction between types of museum, in particular, between art historical and historical collections, is not as clear as might be understood by the tendency to categorise institutions as one or of the other. This ingrained sense of difference in the expectations is reflected in the full name of the Ashmolean Museum, whereby the institution itself specifies that it is a museum 'of Art and Archaeology' as though the co-existence of art and archaeology collections in a single institution is requiring of explanation. Rather, this study has shown that there is not a distinction as such, rather a continuum with purely aesthetic, art-historical displays at the one extreme, and contextual archaeological displays at the other.

It has been argued that these differences are intentional and based in large part on the different aims and target audiences of the institutions discussed. It is this idea that explains the reason why a lack of detailed interpretation may be evident at both ends of the art-archaeology spectrum of displays. At the artistic end, the piece is allowed to speak for itself, to be appreciated for its aesthetics. At the other

end of the scale, in the archaeological exhibition the sculpture may be accompanied by very little in terms of auxiliary explanatory material as it may be expected that the visitor already possesses the prior knowledge required to appreciate the piece for its representation of a past society.

This is essentially the difference between the created sense of the past and the inherent sense. The created sense of the past is that seen in institutions like the universal survey museums, where the assumption being made is that the typical visitor is not privy to the knowledge needed to appreciate the historical markers generated by the sculpture without further involvement on behalf of the museum, usually in the form of additional supplementary materials such as information boards and graphics. The inherent sense of the past, on the other hand, is more likely to be demonstrated in the highly specialised institutions, such as in the university collections. Here the sculpture is displayed as representative as the sorts of pieces created at a particular time, in a particular region and for a particular purpose.

This has also brought to light the effects of a selective in comparison to a more comprehensive display strategy. Almost counterintuitively, given the idea that a piece of sculpture might stand for all sculpture of a given period, type or region, a comprehensive display policy is more likely to rely on an inherent sense of the past. Alternatively, a selective policy of display, whereby the best looking, the most complete or least fragmentary, or the most famous pieces to the exclusion of their more aged, damaged or less well-known counterparts, is more likely to employ a created sense of the past. In this case when the image of the past, like the sculpture, is more complete it is easier for the visitor to see

the past in front of them and to immerse themselves in the message portrayed. The inherent sense of the past relies on the visitor being more active in their own recreation of the past.

This study has looked at ten European collections of varying sizes and types, attracting different audiences with different levels of prior knowledge of the subjects presented. While this thesis has considered a number of influences on the results of the heritagescape assessment and the visitor responses to these exhibitions it has not considered the possibility of national influences. This is for two reasons. Firstly, the sample of museums is not large enough to draw conclusions on this scale. Of the museums selected for inclusion, one is in Switzerland, one in Germany, one in France, one in Denmark, three are in Greece and three in England. Even for those countries represented by more than one country, that is Greece and England, the collections are too few and too different to form arguments based on national influences. Even though the Greek museums may all be considered on-site archaeological museums targeting an international audience which may or may not have any particular prior knowledge of the artefacts displayed, the difference in scale between the Acropolis Museum and the Delphi Archaeological Museum and the Archaeological Museum of Olympia is still great. Similarly in the British museums, while the Ashmolean Museum Cast Gallery and the Museum of Classical Archaeology are both university collections of replica statues, the former is a thematic exhibition opened to the public with occasional use by students, where the latter is a chronological display used by students and occasionally visited by the public. While it is possible to suggest that these displays may demonstrate a local influence, for example the curators of the Ashmolean Museum Cast Gallery paid close attention to the refurbishment of the Greek and Roman galleries of the Fitzwilliam Museum in Cambridge which also employed a thematic display, attempts to suggest wider national influences would be based on insufficient evidence. Secondly, there is already a strong tradition of

publications on the history of collecting in various nations, as outlined in Chapter Two. The aim of this thesis was to move beyond the reporting of what has been done in exhibitions to contribute to the discussion of what effect this has on those who visit. The objective in this particular area was to comment on how the current practices in exhibition installation create a sense of the past for their visitors.

Similar constraints have led to this thesis adapting Garden's original heritagescape, which also featured a consideration of the evolution of a site over time. Given the limited time available for a project of this nature, such a survey was not possible here. However, this does present opportunites for further research. For example, is would be interesting to return to the exhibitions at regular intervals to note differences in visitor responses and to consider how the perception of these institutions changes over time.

Plaster cast collections present another area which requires further research. Recent years have seen growing interest in this field, as outlined previously. Although several discussions have been presented concerning reactions to these collections in different areas illustrating their rise and fall in popularity, there has yet to be a comprehensive study of current attitudes to collections and to their potential as historical and museological sources today. The announcement of conferences considering the use of these collections beyond the confines of Europe suggest that there is scope and enthusiasm from the research community to delve deeper into the issues surrounding authenticity, the function of cast collections as educational tools, which is already a vast field in reference to museums more generally,

and the merit of the casts themselves, and the collections more broadly, as historical artefacts and sources in their own right.

To conclude, the current study has broken new ground in its scope in considering not just one or two museums as has often been the case in the past, but in evaluating ten museums from seven countries across Europe. The fact that these collections are vastly different in the sizes, exhibition objectives and target audiences also contributes to the impact of the current study. The combination of the heritagescape assessment and the visitor survey progresses this investigation even further from what has been done before. This study has demonstrated that each of the institutions considered here presents what are essentially the same sculptures in slightly different ways to pass on different messages about the past to their different target audiences. These messages include the ideas that the sculptures play a part in the history of European art; that they are archaeological sources for information on the technology, taste, economies and religions of the ancient world; and that the sculptures are small decorative features of some of the most well-known, well-visited and lavishly ornamented temples of ancient Greece. This study has shown that the presentation of all these messages, and others, to vastly different audiences, is possible using the same pieces of sculpture. It has also shown that each message is rarely presented to the exclusion of the others, in the same way that the target audience of a gallery does not enforce the exclusion of those beyond its scope, but rather that institutions are juggling the presentation of a mixture of interpretations to a mixed audience, and that they are therefore employing a wide variety of display strategies to do so.

To conclude, the current study has broken new ground in its scope in considering not just one or two museums as has often been the case in the past, but in evaluating ten museums from seven countries across Europe. The fact that these collections are vastly different in the sizes, exhibition objectives and target audiences also contributes to the impact of the current study. The combination of the heritagescape assessment and the visitor survey progresses this investigation even further from what has been done before. This study has demonstrated that each of the institutions studied presents what are essentially the same sculptures in slightly different ways to pass on different messages about the past to their different target audiences.

APPENDIX 1: MUSEUM PLANS

The Acropolis Museum
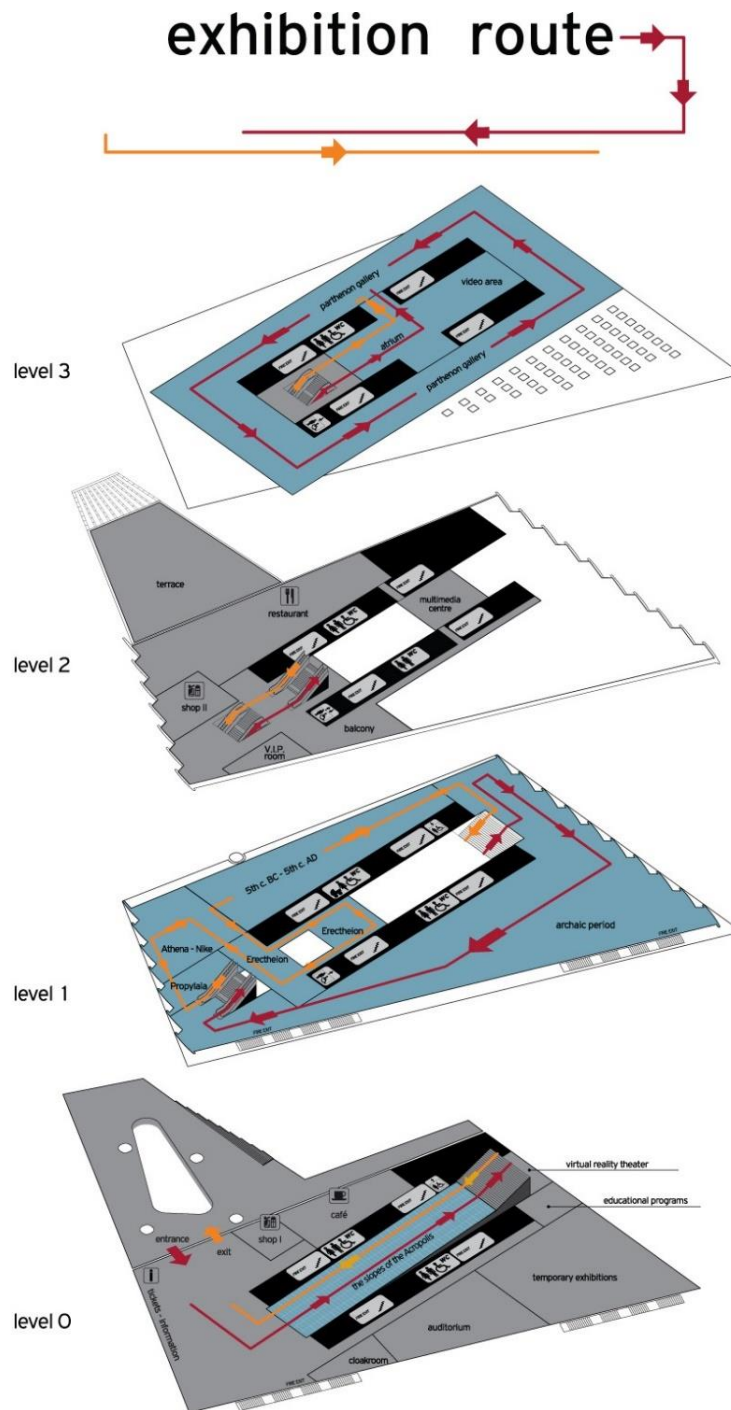
Figure 0-1: Plan of the Acropolis Museum. Image taken from Acropolis.gr

The Ashmolean Museum Cast Gallery
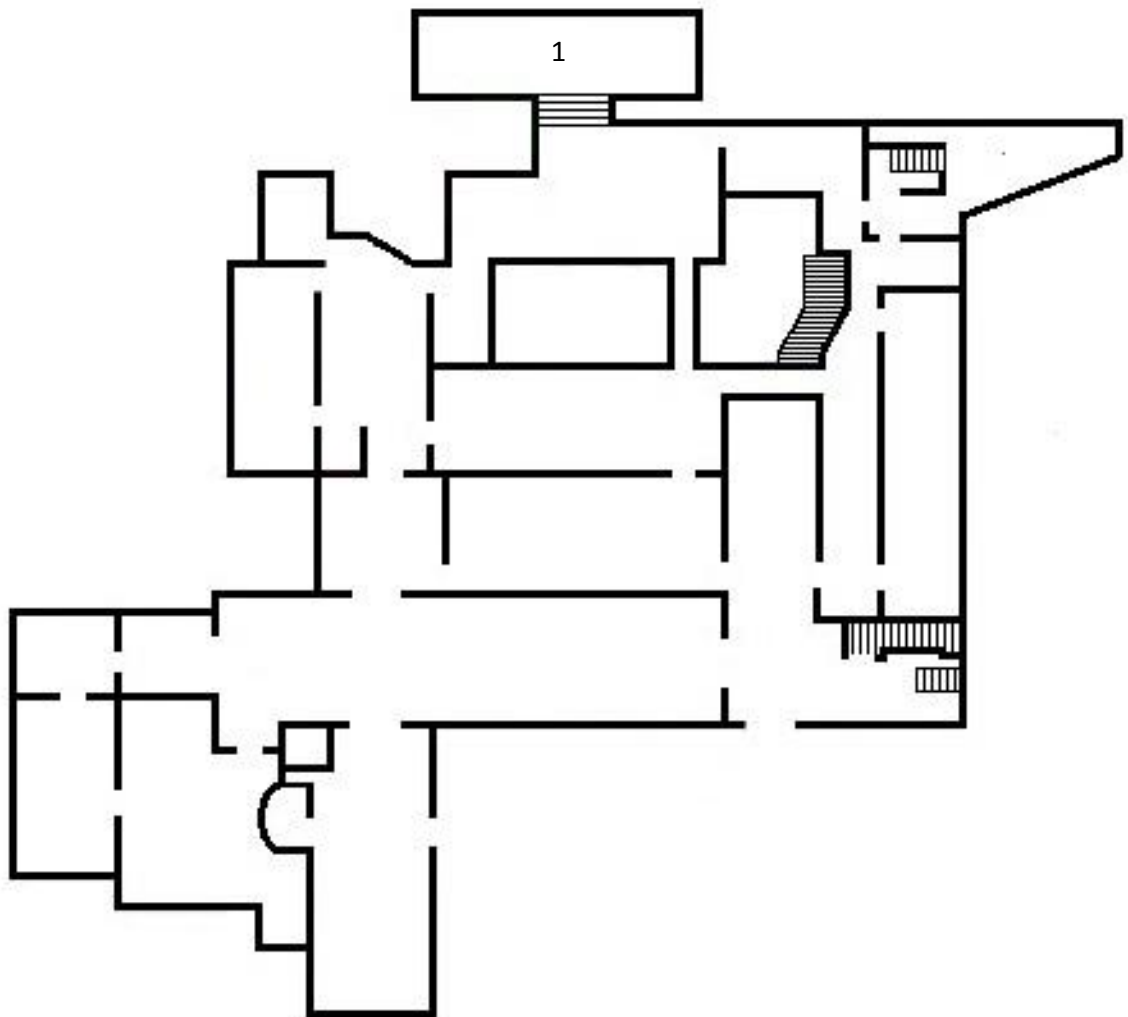
Figure 0-2: Ashmolean Museum Floor Plan. 1 represents the Cast Gallery. Image author's own

The Archaeological Museum of Olympia

Gallery 4

Gallery 5

Vestibule
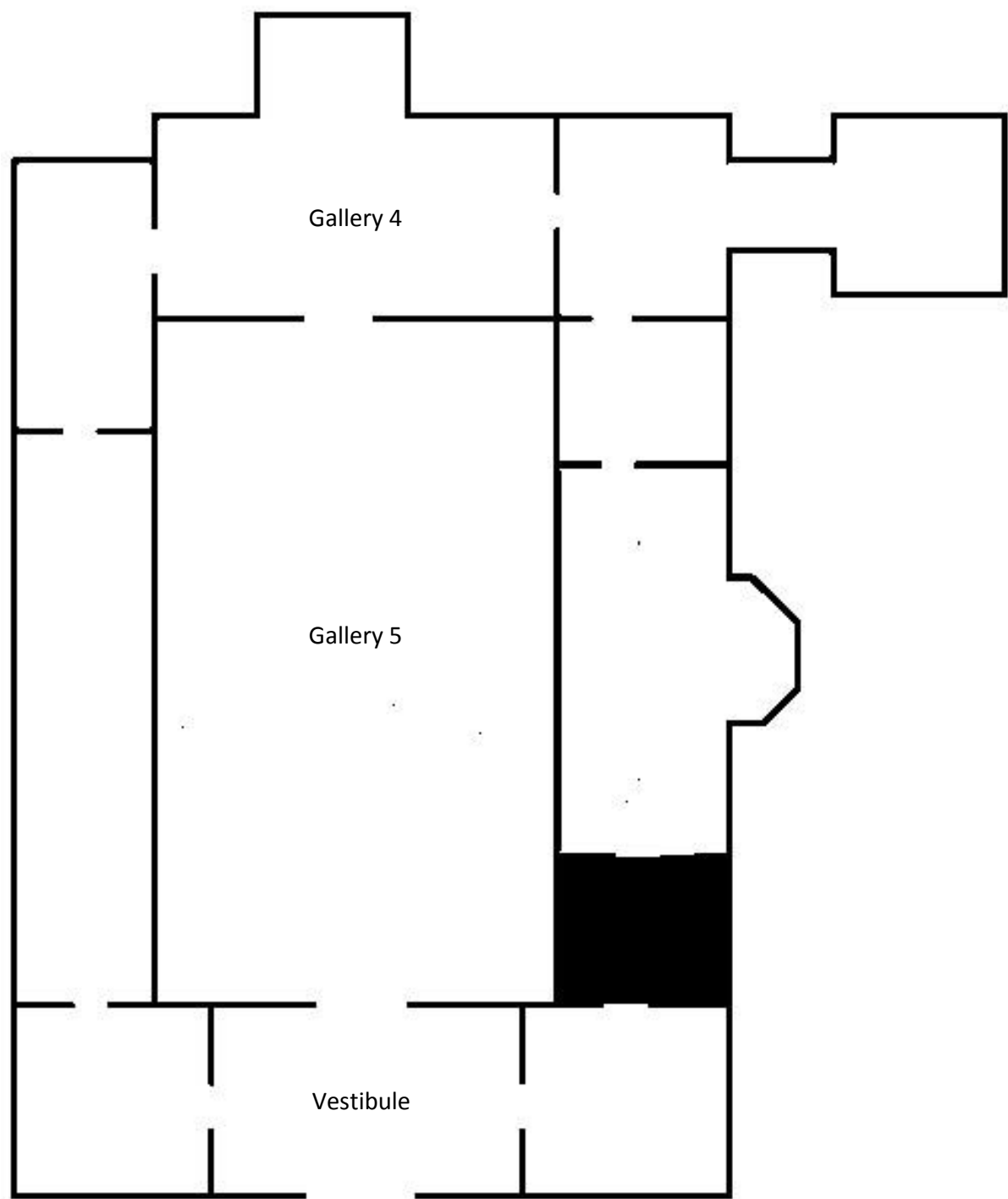
Figure 0-3: Floor plan of the Archaeological Museum of Olympia. Image author's own

The British Museum
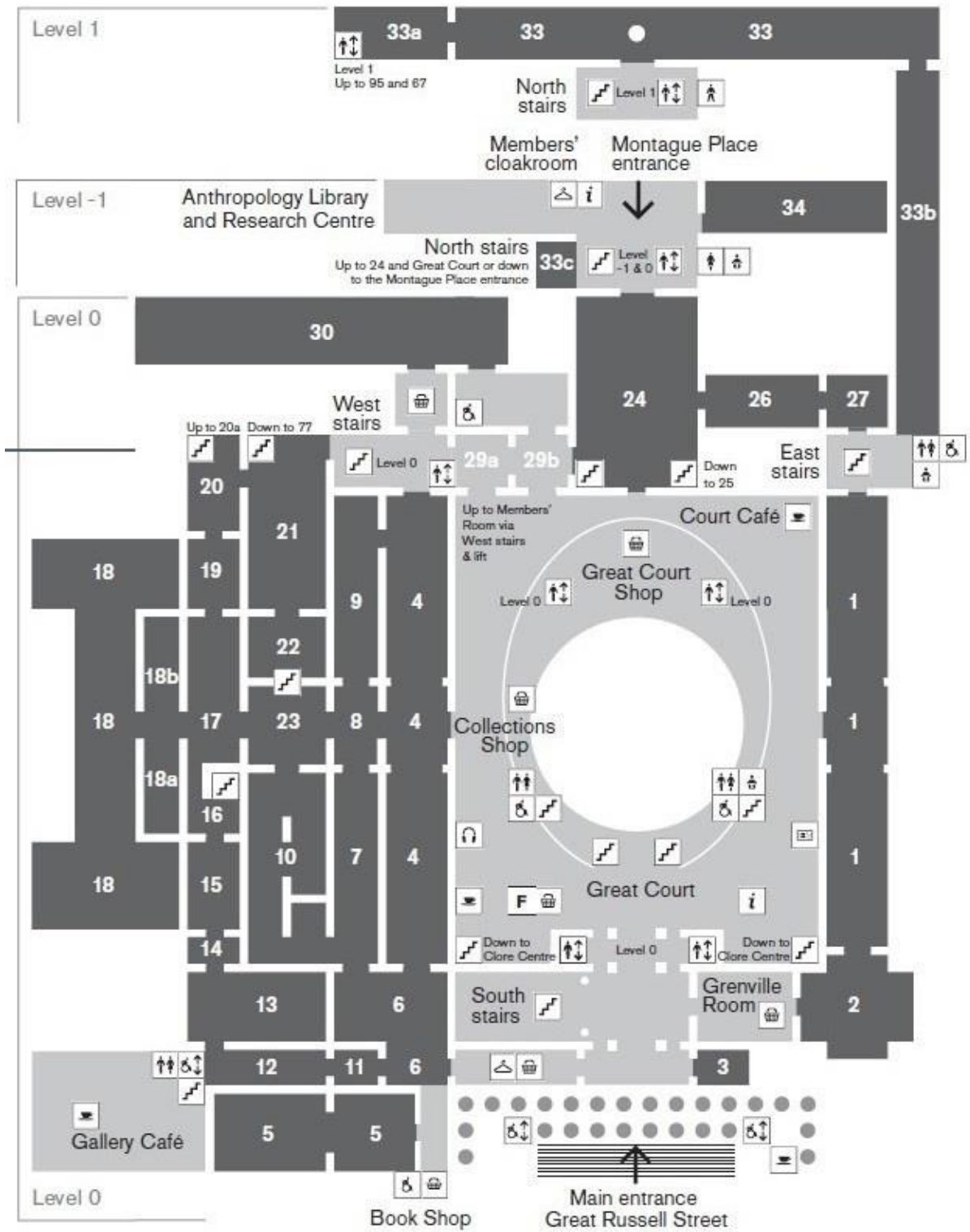
Figure 0-4: Floor Plan of the British Museum. Image taken from Britishmuseum.org

The Delphi Archaeological Museum
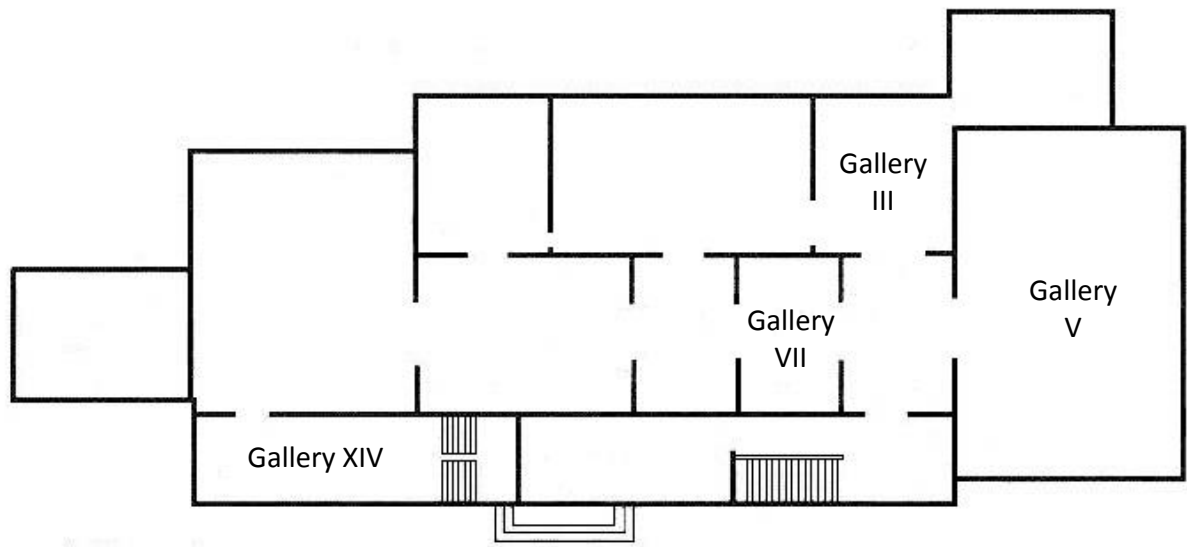
Figure 0-5: Floor plan of the Delphi Archaeological Museum. Image author's own

Glyptothek
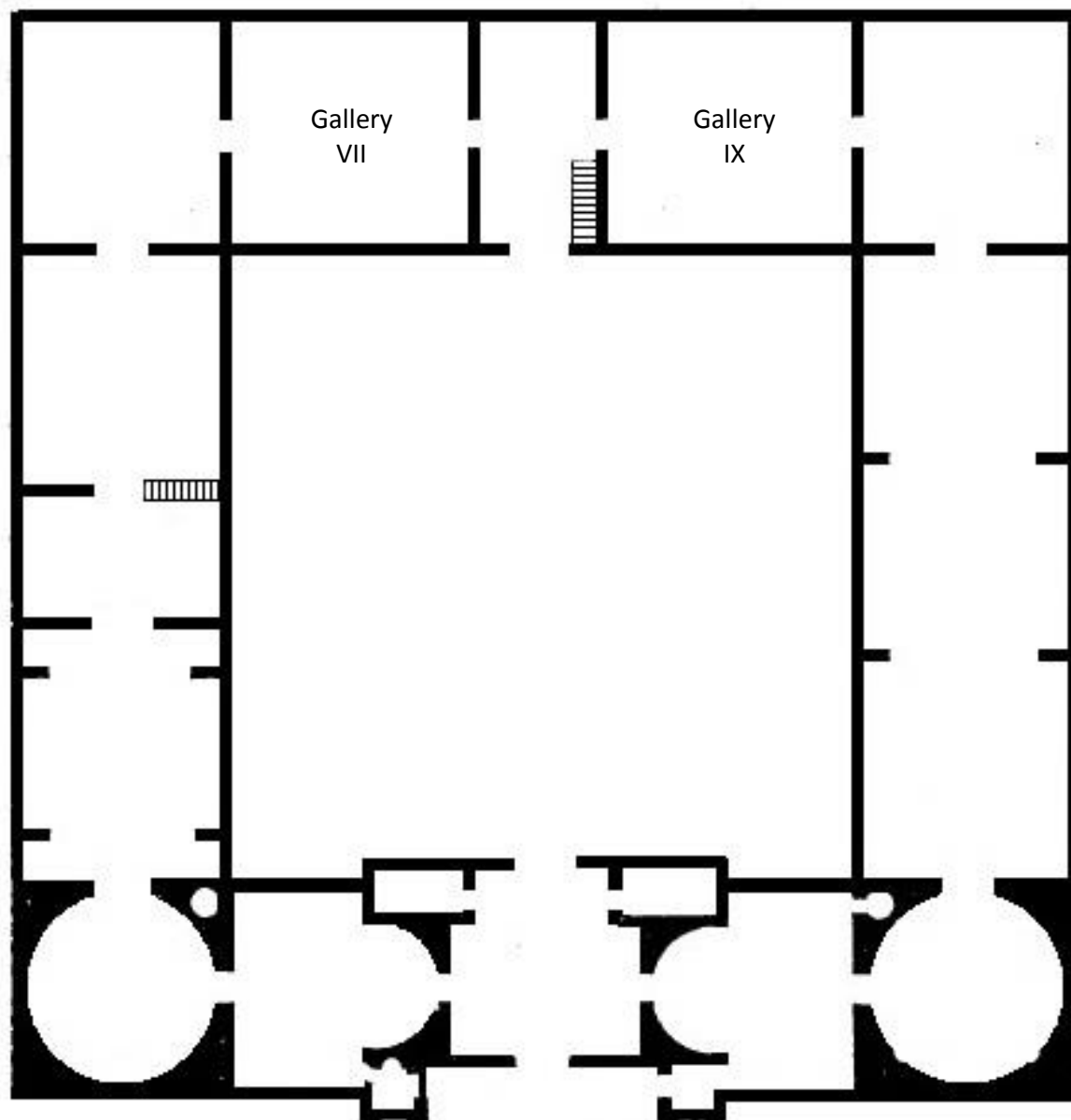
Figure 0-6: Floor plan of the Glyptothek. Image author's own

Kongelige Afstøbningssamling

Second floor

First floor

Ground floor
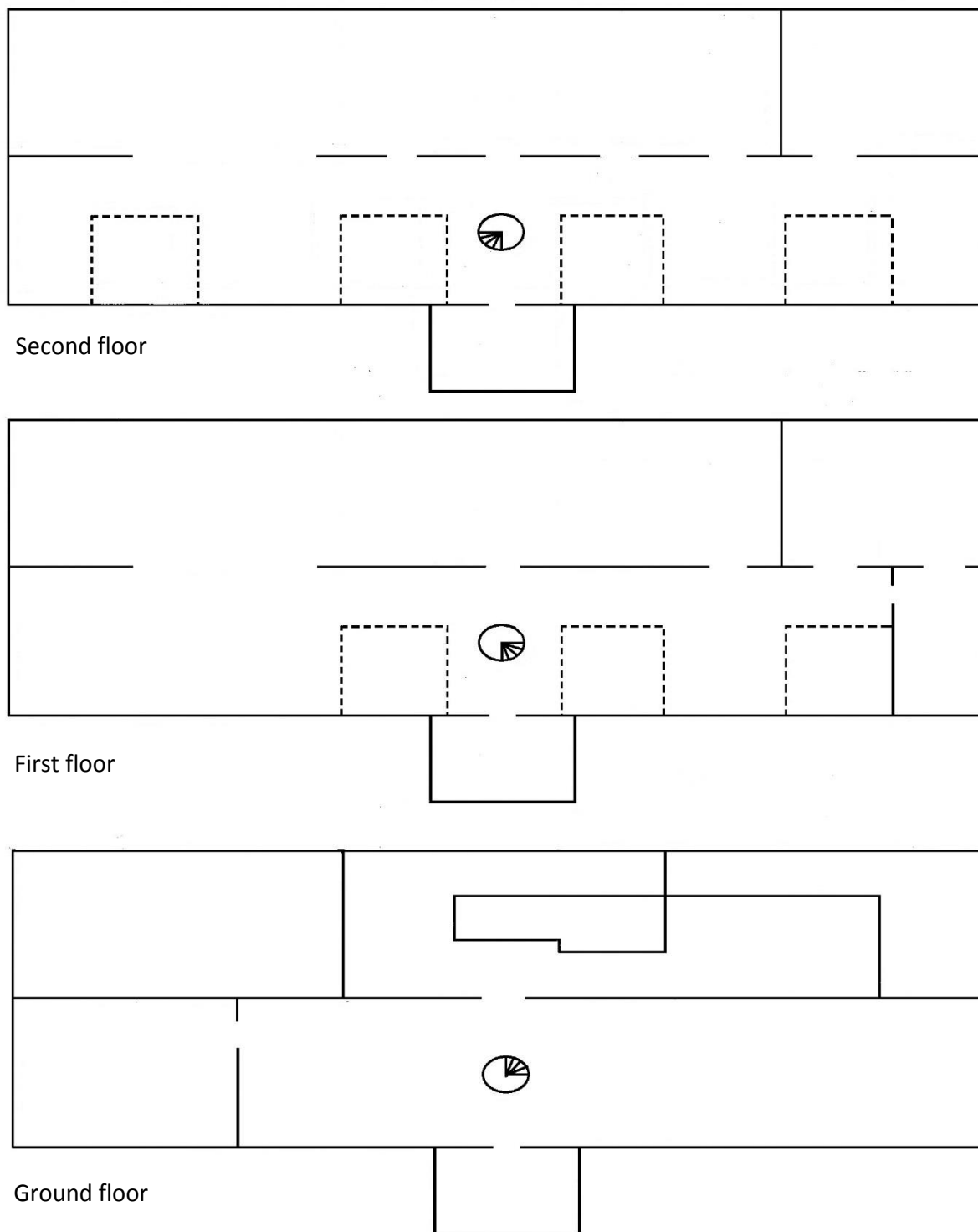
Figure 0-7: Floor plan of the Kongelige Afstøbningssamling. Image author's own

Musée du Louvre
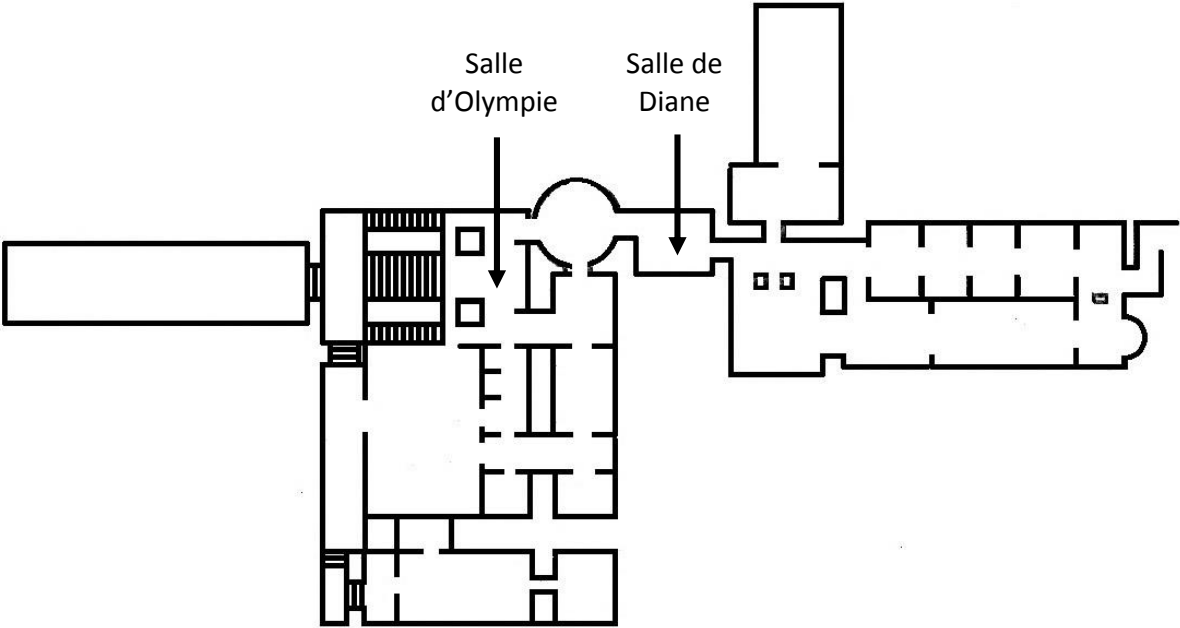
Figure 0-8: Floor plan of the Greek, Etruscan and Roman Antiquities department, Musée du Louvre. Image author's own

Museum of Classical Archaeology
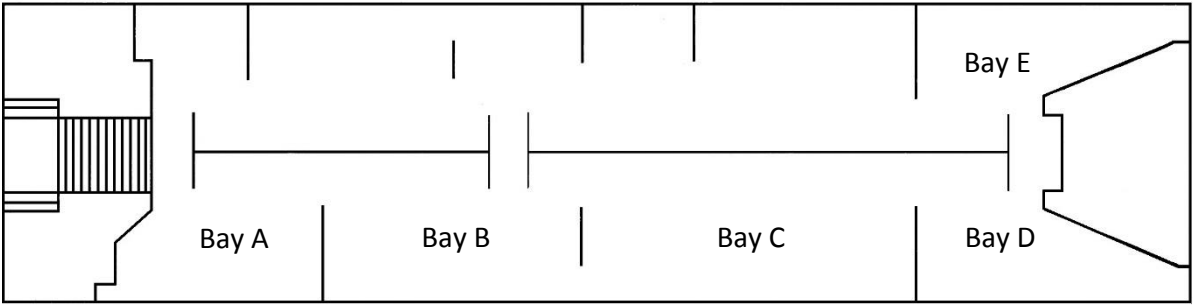
Figure 0-9: Floor plan of the Museum of Classical Archaeology. Image author's own

The Skulpturhalle

Parthenon casts
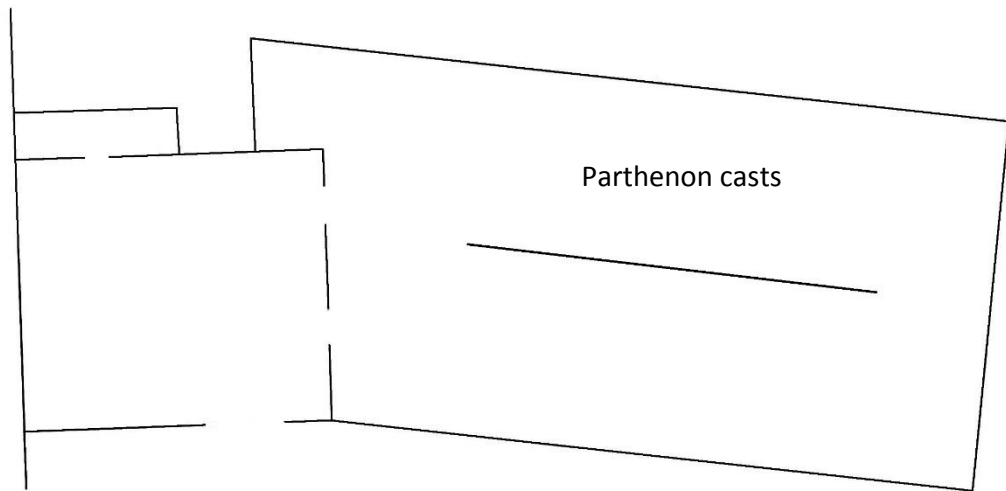
Figure 0-10: Floor plan of the Skulpturhalle. Image author's own

APPENDIX 2: HERITAGESCAPE MATHEMATICS

Below is a worked example of the calculations used to establish the strength of the heritagescape of the Acropolis Museum.

Firstly, each assessment criterion is given a score out of 5:

Boundaries

- Lack of Exits 5/5

- Dedicated Gallery 5/5

- Target Gallery 5/5

- Isolation From Outside 3/5

Visibility

- Gallery Scale 4/5

- Display Height 3/5

- Windows 5/5

- Tours 5/5

Cohesion

- Flow In Museum 2/5

- Pictures 5/5

- Models 5/5

- Coherent Mounting 5/5

These are then added together to give a score out of 20 for each category (NB. the expressions below do not represent fractions):

E.g.   Boundaries = 5/5 (Lack of exits) + 5/5 (Dedicated Gallery) + 5/5 (Target Gallery) + 3/5 (Isolation From Outside)

= 18/20

Visibility = 4/5 (Gallery Scale) + 3/5 (Display Height) + 5/5 (Windows) + 5/5 (Tours)

= 17/20

Cohesion = 2/5 (Flow in museum) + 5/5 (Pictures) + 5/5 (Models) + 5/5 (Coherent Mounting)

= 17/20

These scores are then converted to percentages:

E.g.   Boundaries = 18 / 20 x 100% = 90%

Visibility = 17 / 20 x 100% = 85%

Cohesion = 17 / 20 x 100% = 85%

The median average is then calculated to provide the overall strength of the heritagescape:

E.g. Overall Strength = (90% (Boundaries) + 85% (Visibility) + 85% (Cohesion)) / 3

= 87% (nearest whole number)

The balance is taken to be the difference between the highest and lowest scoring categories. In this case that is the difference between the boundaries (90%) and either the visibility (85%) or the cohesion (85%), as both received the same score.

E.g. Balance = 90% (boundaries) – 85% (visibility)

= 5%

The lower the percentage difference between the highest and lowest categories, the greater the balance an exhibition shows.

APPENDIX 3: QUESTIONNAIRE

This questionnaire is part of research into museum displays to find out how visitors react to certain exhibitions. All information is completely anonymous. There are no right or wrong answers. You do not have to answer any question. By answering these questions you consent to your responses being used in this investigation. The results of this survey may be published in reports and shared with institutions. The same questionnaire is used in different museums, so not all of the options will apply to this display. Please only leave your email address if you wish to participate in further studies. Your participation in this survey is very much appreciated.

Gender: Male ☐ Female ☐   **Occupation:** ....

Nationality: ....   **Where do you live?** ....

Age: …………………………………..   **Which museum did you visit?** ....

Why did you come to the museum today? (tick all that apply)

I am visiting with my school/college	☐	☐	I was passing by
To research something	☐	☐	I wanted a day out
To draw / paint an exhibit	☐	☐	I had some time to spare
To visit a particular exhibition (please specify which)	☐	☐	Other (please specify)

....

1. **Did you come to this exhibition deliberately?** (If yes, please specify why)

   No ☐   Yes ☐ ....

2. **What do you think this exhibition is about?**

   ....

   ....

3. **What do you think is the purpose of this exhibition?**

   ....

   ....

4. **Who do you think this exhibition is aimed at?**

   ....

5. **Did you take part in a tour?**

   Guided tour ☐ (go to question 8) Audio tour ☐ (go to question 9) No tour ☐ (go to question 7)

6. **Why did you choose not to take part in a tour?** (tick all that apply, then go to question 13)

I don't like tours	☐	☐	I've taken part in the tour before
There wasn't one	☐	☐	I didn't think I needed one
It was in a foreign language	☐	☐	I didn't know there was one
The time of the tour was not convenient	☐	☐	I didn't want to
The tour was too expensive	☐	☐	I didn't have time
It wouldn't tell me anything I don't already know	☐	☐	Other (please specify)

....

7. **Was the tour arranged especially for your visit?**   Yes ☐   No, it was the standard tour ☐

8. **Did you find the tour informative?**   Yes ☐   No ☐

9. **Did the tour tell you anything about the subjects listed below?**

	Lots	Little	Nothing
How Greek art changed over the years	☐	☐	☐
The history of Greece	☐	☐	☐
Why these sculptures are important	☐	☐	☐
How the sculptures looked originally	☐	☐	☐
Where the sculptures came from	☐	☐	☐
How these sculptures relate to other exhibits	☐	☐	☐
Greek mythology	☐	☐	☐
The story told by the sculptures	☐	☐	☐
How the sculptures were made	☐	☐	☐
Greek buildings	☐	☐	☐

10. **Did the tour help you to understand the exhibition?** Yes ☐ No ☐

11. **Please give any other comments you would like to make about the tour**

....

....

12. **Did you notice any pictures in the exhibition?** Yes ☐ (go to question 14) No ☐ (go to question 20)

13. **Did you study the pictures?** Yes ☐ (go to question 16) No ☐ (go to question 15)

14. **Why did you choose not to study the pictures?** (Tick all that apply, then go to question 20)

I didn't want to	☐	☐	Too many people were in the way
I didn't have time	☐	☐	I didn't think I needed to
I've seen them before	☐	☐	They wouldn't tell me anything I don't already know
I couldn't see them	☐	☐	Other (please specify)

....

15. **Did you find the pictures informative?** Yes ☐ No ☐

16. **Did the pictures tell you anything about the subjects listed below?**

	Lots	Little	Nothing
What the sculptures looked originally	☐	☐	☐
Where these sculptures came from	☐	☐	☐
How the sculptures relate to other exhibits	☐	☐	☐
How the sculptures were made	☐	☐	☐
Greek temples	☐	☐	☐

17. **Did the pictures help you to understand the exhibition?** Yes ☐ No ☐

18. **Please give any other comments you would like to make about the pictures**

....

....

19. **Did you notice any videos in the exhibition?** Yes ☐ (go to question 21) No ☐ (go to question 27)

20. **Did you watch the videos?** Yes ☐ (go to question 23) No ☐ (go to question 22)

21. **Why did you choose not to watch the video?** (tick all that apply, then go to question 27)

I didn't want to	☐	☐	I didn't understand the language
I didn't have time	☐	☐	Too many people were in the way
I've watched it before	☐	☐	It wouldn't tell me anything I don't already know
There was nowhere to sit	☐	☐	Other (please specify)

....

22. **Did you find the video informative?** Yes ☐ No ☐

23. **Did the video tell you anything about the subjects listed below?**

	Lots	Little	Nothing
How Greek art changed over the years	☐	☐	☐
The history of Greece	☐	☐	☐
Where these sculptures came from	☐	☐	☐
What the sculptures looked like originally	☐	☐	☐
How these sculptures relate to other exhibits	☐	☐	☐
How the sculptures were made	☐	☐	☐
Why these sculptures are important	☐	☐	☐
Greek mythology	☐	☐	☐
The story told by the sculptures	☐	☐	☐
Greek temples	☐	☐	☐

24. **Did the video help you to understand the exhibition?** Yes ☐ No ☐

25. **Please give any other comments you would like to make about the video**

    ....
    ....

26. **Did you notice any models / replicas in the exhibition?** Yes ☐ (go to question 28) No ☐ (go to question 35)

27. **Did you study the models / replicas?** Yes ☐ (go to question 30) No ☐ (go to question 29)

28. **Why did you choose not to study the models / replicas?** (tick all that apply, then go to question 35)

I didn't want to	☐	☐	Too many people were in the way
I didn't have time	☐	☐	I couldn't see them
They wouldn't tell me anything I don't already know	☐	☐	I don't like models/reconstructions
I've seen them before	☐	☐	Other (please specify)

    ....

29. **Did you touch / handle the models / replicas?** (tick one) Yes ☐ No ☐ Touching was not allowed ☐

30. **Did you find the models informative?** Yes ☐ No ☐

31. **Did the models tell you anything about the subjects listed below?**

	Lots	Little	Nothing		Lots	Little	Nothing
How Greek art changed over the years	☐	☐	☐	What the sculptures looked like originally	☐	☐	☐
The history of Greece	☐	☐	☐	Greek mythology	☐	☐	☐
Where these sculptures came from	☐	☐	☐	Greek temples	☐	☐	☐

32. **Did the models help you to understand the exhibition?** Yes ☐ No ☐

33. **Please give any other comments you would like to make about the models**

    ....
    ....

34. **Did you notice any information labels in the exhibition?** Yes ☐ (go to question 36) No ☐ (go to question 44)

35. **Did you read the labels?** Yes ☐ (go to question 38) No ☐ (go to question 37)

36. **Why did you choose not to read the labels?** (tick all that apply, then go to question 44)

I didn't want to	☐	☐	They wouldn't tell me anything I don't already know
I didn't have time	☐	☐	I don't understand the language
I've read them before	☐	☐	I don't like reading
I couldn't see them	☐	☐	Other (please specify)

....

37. **Which of the following best describes the language used in the information labels?**
(tick one)

Too simple / too basic	☐
Just right	☐
Too complicated / difficult to understand	☐

38. **Which of the following best describes the explanations in the information labels?** (tick one)

Too simple / not enough detail	☐
Just right	☐
Too complicated / too much detail	☐

39. **Did you find the labels informative?** Yes ☐ No ☐

40. **Did the labels tell you anything about the subjects listed below?**

	Lots	Little	Nothing		Lots	Little	Nothing
How Greek art changed over the years	☐	☐	☐	Why these sculptures are important	☐	☐	☐
How the sculptures relate to other exhibits	☐	☐	☐	Greek mythology	☐	☐	☐
How the sculptures were made	☐	☐	☐	Where the sculptures came from	☐	☐	☐
The history of Greece	☐	☐	☐	The story told by the sculptures	☐	☐	☐
What the sculptures looked like originally	☐	☐	☐	Greek temples	☐	☐	☐

41. **Did the labels help you to understand the exhibition?** Yes ☐ No ☐

42. **Please give any further comments you would like to make about the labels**

....

....

43. **Please give any other comments you would like to make about the exhibition as a whole**

....

....

44. **Where does your interest in ancient history / classics / archaeology come from?**

My profession	☐	I am conducting research in this area	☐	A passing interest	☐
I studied it at school	☐	A keen amateur interest	☐	I have no particular interest it	☐
I chose to study it	☐	A hobby	☐		

45. **What is the highest level of qualification you hold?** (Please give details if subject is related to the exhibition)

....

E-mail address (This will not be shared with any third parties)

……………………………………………………………………..

APPENDIX 4: VISITOR SURVEY RESULTS

The tables below present the results of the surveys.[341] The results have been divided in to sections representing the subjects about which questions were asked. Each section begins with the overall results followed by a breakdown showing the data for each museum.

Which museum did you visit? (Table 3)

Museum	Number	Percentage (%)	Visitors p.a.	Ratio
All Museums	267	100.0	16,999,883	1:63,669
Acropolis Museum	44	16.5	1,140,751	1:25,926
Ashmolean Museum Cast Gallery	57	21.3	778,070	1:13,650
Archaeological Museum of Olympia	6	2.2	55,818	1:9303
British Museum	36	13.5	5,764,247	1:160,118
Delphi Archaeological Museum	6	2.2	108,330	1:18,055
Glyptothek	4	1.5	107,194	1:26,798
Kongelige Afstøbningssamling	59	22.1	12,000	1:203
Musée du Louvre	8	3.0	9,018,755	1:1,127,344
Museum of Classical Archaeology	21	7.9	5,500	1:262
Skulpturhalle	26	9.7	9,218	1:355

Table 3: Museums visited[342]

Table 4 illustrates how many participants were approached to answer the questionnaire in the institutions as opposed to those who volunteered via mailing lists.

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[341] Percentages refer to the total number of visitors surveyed unless otherwise indicated. Percentages marked * refer to the number of visitors asked that particular question. Figures marked with † have been extrapolated from other data.

[342] Data for the Acropolis Museum, the Archaeological Museum of Olympia, the British Museum and Delphi Archaeological Museum was calculated based on the monthly visitor numbers recorded during the time visitor surveys were taking place (October 2010-May 2012). Hellenic Statistical Authority 2014: (www); Department for Culture, Media and Sport 2014: (www).

Data for the Ashmolean Museum, the Glyptothek, the Musée du Louvre and the Skulpturhalle was calculated based on yearly figures. Association for Leading Visitor Attractions 2014: (www); Landeshaupstadt München 2014 (www); Paris Office du Tourisme et des Congrès 2014 (www); Museen Basel 2014: (www).

Museum	Approached in museum		Contacted via mailing list	
	Number	Percentage (%)	Number	Percentage (%)
All Museums	171	64.0	96	36.0
Acropolis Museum	4	9.1	40	90.9
Ashmolean Museum Cast Gallery	40	70.2	17	29.8
Archaeological Museum of Olympia	3	50.0	3	50.0
British Museum	14	37.8	22	59.5
Delphi Archaeological Museum	3	50.0	3	50.0
Glyptothek	2	50.0	2	50.0
Kongelige Afstøbningssamling	58	98.3	1	1.7
Musée du Louvre	3	37.5	5	62.5
Museum of Classical Archaeology	18	85.7	3	14.3
Skulpturhalle	26	100.0	0	0.0

Table 4: Method of completion

Demographics

Overall

Gender

Of the 267 people surveyed, only three did not disclose their gender. One hundred and eight participants (40.4%) were male, whereas 156 (58.4%) were female.

Nationality (Table 5)

Eight participants chose not to divulge their nationality.

Nationality	Number	Percentage (%)	Nationality	Number	Percentage (%)
American	32	12.0	Guatemalan	1	0.4
Australian	6	2.2	Irish	1	0.4
Belgian	4	1.5	Italian	2	0.7
Brazilian	3	1.1	Japanese	1	0.4
British	79	30.0	New Zealand	1	0.4
Of which English	12	4.5	Norwegian	3	1.1
Of which Welsh	1	0.4	Portuguese	2	0.7
Canadian	3	1.1	Romanian	1	0.4
Chinese	12	4.5	South African	1	0.4
Danish	36	13.5	Spanish	3	1.1
Dutch	9	3.4	Sri Lankan	1	0.4
French	9	3.4	Swedish	2	0.7
German	21	7.9	Swiss	10	3.7
Greek	15	5.6	Turkish	1	0.4

Table 5: Nationality of visitors to all galleries[343]

Age (Table 6)

Only five visitors chose not to divulge their ages.

Age (years)	Number	Percentage (%)	Age (years)	Number	Percentage (%)
11-15	17	6.4	41-45	28	10.5
16-20	16	6.0	46-50	10	3.7
21-25	48	18.0	51-55	13	4.9
26-30	50	18.7	56-60	13	4.9
31-35	18	6.7	61 or over	31	11.6
36-40	18	6.7			

Table 6: Age of visitors to all galleries

Occupation (Table 7)

Nineteen participants did not provide information about their occupations. Four answers were disregarded. Where similar or complimentary occupations were given, these have been grouped into the categories listed in Table 7.

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[343] The number of English participants is based only on those who specified 'English'. One participant listed their nationality as 'American & British', so has been counted as 0.5 for each.

Occupation	Number	Percentage (%)	Occupation	Number	Percentage (%)
Administration	7	2.6	Museum worker	8	3.0
Arts	5	1.9	Pro. subject specialist	9	3.4
Catering	2	0.7	Retired	17	6.4
Construction	4	1.5	Sales	5	1.9
Education	34	12.7	Scientist	4	1.5
Housewife	3	1.1	Skilled worker	3	1.1
IT	3	1.1	Social Worker	2	0.7
Journalist	3	1.1	Student	107	40.1
Legal	2	0.7	Of which PG	64	24.0
Librarian	4	1.5	Travel	3	1.1
Manager	4	1.5	Unemployed	2	0.7
Medical	6	2.2	Other	8	3.0

Table 7: Occupation of visitors to all galleries[344]

Where do you live? (Table 8)

Nine visitors did not disclose where they lived. The remaining answers given were categorised according to their distance from the museum.

Location	Number	Percentage (%)
In the same town as the museum	58	21.7
In the same county as the museum	13	4.9
In the same country as the museum	76	28.5
Elsewhere	111	41.6

Table 8: Residence of visitors to all galleries

45. Where does your interest in ancient history/classics/archaeology come from? (Table 9)

Twenty-one visitors chose not to answer this question. Visitors could select as many of the eight options as they felt applied.

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[344] The 'arts' category features a photographer, an animator, an artist, a musician and a weaver; the 'engineering' category features engineers and an architect; the 'professional subject specialist' category features archaeologists, classicists, historians and art historians. The number of postgraduate students is calculated by combining the number of those who specified they were occupied with postgraduate study and the number of participants who claimed to be students who also stated that their highest qualification was an undergraduate or postgraduate degree.

Answer	Number	Answer	Number
Profession	78	Keen amateur interest	52
Studied the subject at school	79	Hobby	29
Chose to study the subject	86	Passing interest	27
Conducting research in this area	55	No interest in the subject	21

Table 9: Area of interest for visitors to all galleries

46. What is the highest level of qualification you hold? (Table 10)

Answers have been converted to the British equivalent and divided into six categories. Fifty-five visitors did not answer this question.

Qualification	Number	Percentage (%)	Qualification	Number	Percentage (%)
None	12	4.5	Undergraduate level	49	18.4
GCSE-level	7	2.6	Master's level	82	30.7
A2-level	25	9.4	Doctoral level	33	12.4

Table 10: Highest qualification of visitors to all museums

The Acropolis Museum

Gender

Thirteen visitors (29.5%) were male compared with thirty-one (70.5%) who were female.

Nationality (Table 11)

Only two participants chose not to disclose their nationality.

Nationality	Number	Percentage (%)	Nationality	Number	Percentage (%)
American	8	18.1	Canadian	2	4.5
Australian	1	2.3	Dutch	4	9.1
Belgian	1	2.3	German	2	4.5
Brazilian	2	4.5	Greek	11	25.0
British	9	20.4	Irish	1	2.3
Of which English	1	2.3	Sri Lankan	1	2.3

Table 11: Nationality of visitors to the Acropolis Museum

Age (Table 12)

The results were divided into five year brackets.

Age (years)	Number	Percentage (%)	Age (years)	Number	Percentage (%)
16-20	1	2.3	41-45	4	9.1
21-25	11	25.0	46-50	1	2.3
26-30	9	20.5	51-55	2	4.5
31-35	8	18.2	56-60	0	0
36-40	7	15.9	61 or over	1	2.3

Table 12: Age of visitors to the Acropolis Museum

Occupation (Table 13)

Two participants did not disclose their occupations. The answers given by the forty-two participants who did answer this question were divided into 12 categories.

Occupation	Number	Percentage (%)	Occupation	Number	Percentage (%)
Administration	1	2.3	Retired	1	2.3
Education	10	22.7	Scientist	1	2.3
IT	1	2.3	Student	22	50.0
Librarian	1	2.3	Of which PG	19	43.2
Museum worker	1	2.3	Travel	1	2.3
Pro. subject specialist	2	4.5	Other	1	2.3

Table 13: Occupation of visitors to the Acropolis Museum

Where do you live? (Table 14)

One visitor did not disclose where they lived.

Location	Number	Percentage (%)
In the same town as the museum	4	9.1
In the same country as the museum	5	11.3
Elsewhere	34	77.3

Table 14: Residence of visitors to the Acropolis Museum

45.Where does your interest in Ancient history/Classics/Archaeology come from? (Table 15)

Visitors were given eight options and asked to select as many as applied.

Answer	Number	Answer	Number
Profession	24	Keen amateur interest	8
Studied the subject at school	17	Hobby	2
Chose to study the subject	23	Passing interest	2
Conducting research in this area	19	No interest in the subject	0

Table 15: Area of interest for visitors to the Acropolis Museum

46.What is the highest level of qualification you hold? (Table 16)

Four participants chose not to answer this question.

Qualification	Number	Percentage (%)	Qualification	Number	Percentage (%)
A2-level	2	4.5	Master's level	22	50.0
Undergraduate level	6	13.6	Doctoral level	10	22.7

Table 16: Highest qualification of visitors to the Acropolis Museum

Ashmolean Museum Cast Gallery

Gender

Twenty-two participants (38.6%) were male, compared with thirty-five (61.4%) who were female.

Nationality (Table 17)

Only one participant chose not to disclose their nationality. The remaining fifty-six participants represented eleven different nationalities.

Nationality	Number	Percentage (%)	Nationality	Number	Percentage (%)
American	10	17.5	Danish	1	1.8
Australian	2	3.5	French	5	8.8
Belgian	1	1.8	German	1	1.8
British	32	56.1	Italian	1	1.8
Of which English	8	14.0	Spanish	2	3.5
Canadian	1	1.8			

Table 17: Nationality of visitors to the Ashmolean Museum Cast Gallery

Age (Table 18)

Only two visitors chose not to divulge their ages. The results for the remaining fifty-five participants were divided into five-year brackets.

Age (years)	Number	Percentage (%)	Age (years)	Number	Percentage (%)
16-20	8	14.0	41-45	4	7.0
21-25	21	36.8	46-50	1	1.8
26-30	11	19.3	51-55	1	1.8
31-35	3	5.3	56-60	1	1.8
36-40	2	3.5	61 or over	3	5.3

Table 18: Age of visitors to the Ashmolean Museum Cast Gallery

Occupation (Table 19)

Two participants did not disclose their occupations. The fifty-five participants who did answer this question represent sixteen occupations.

Occupation	Number	Percentage (%)	Occupation	Number	Percentage (%)
Administration	3	5.3	Retired	2	3.5
Catering	1	1.8	Sales	1	1.8
Education	7	12.3	Scientist	1	1.8
Housewife	1	1.8	Skilled worker	1	1.8
Journalist	1	1.8	Student	28	49.1
Legal	2	3.5	Of which PG	15	26.3
Medical	1	1.8	Other	3	5.3
Pro. subject specialist	2	3.5			

Table 19: Occupation of visitors to the Ashmolean Museum Cast Gallery

Where do you live? (Table 20)

Two visitors did not disclose where they lived. The fifty-five answers given were categorised according to their distance from the museum.

Location	Number	Percentage (%)
In the same town as the museum	15	26.3
In the same county as the museum	4	7.0
In the same country as the museum	31	54.4
Elsewhere	5	8.8

Table 20: Residence of visitors to the Ashmolean Museum Cast Gallery

45. Where does your interest in Ancient History/Classics/Archaeology come from? (Table 21)

Visitors were given eight options and asked to select as many as applied. One visitor chose not to answer this question.

Answer	Number	Answer	Number
Profession	9	Keen amateur interest	12
Studied the subject at school	20	Hobby	5
Chose to study the subject	17	Passing interest	9
Conducting research in this area	7	No interest in the subject	6

Table 21: Area of interest for visitors to the Ashmolean Museum Cast Gallery

46. What is the highest level of qualification you hold? (Table 22)

Seventeen participants did not answer this question.

Qualification	Number	Percentage (%)	Qualification	Number	Percentage (%)
None	0	0.0	Undergraduate level	13	22.8
GCSE-level	1	1.8	Master's level	14	24.6
A2-level	5	8.8	Doctoral level	7	12.3

Table 22: Highest qualification of visitors to the Ashmolean Museum Cast Gallery

Archaeological Museum of Olympia

Gender

All six participants surveyed were female.

Nationality (Table 23)

Nationality	Number	Percentage (%)	Nationality	Number	Percentage (%)
American	3	50.0	New Zealand	1	16.7
British	2	33.3			

Table 23: Nationality of visitors to the Archaeological Museum of Olympia

Age (Table 24)

Age (years)	Number	Percentage (%)	Age (years)	Number	Percentage (%)
21-25	1	16.7	41-45	1	16.7
26-30	3	50.0	61 or over	1	16.7

Table 24: Age of visitors to the Archaeological Museum of Olympia

Occupation (Table 25)

Occupation	Number	Percentage (%)	Occupation	Number	Percentage (%)
Administration	1	16.7	Student	4	66.7
Pro. subject specialist	1	16.7	Of which PG	4	66.7

Table 25: Occupation of visitors to the Archaeological Museum of Olympia

Where do you live?

One visitor lived in the same country as the museum while the rest all lived outside of Greece.

45. Where does your interest in Ancient History/Classics/Archaeology come from? (Table 26)

Visitors were given eight options and asked to select as many as applied.

Answer	Number	Answer	Number
Profession	3	Keen amateur interest	1
Studied the subject at school	3	Hobby	0
Chose to study the subject	3	Passing interest	0
Conducting research in this area	3	No interest in the subject	0

Table 26: Area of interest for visitors to the Archaeological Museum of Olympia

46. What is the highest level of qualification you hold? (Table 27)

Visitors were asked to give details of their highest qualification.

Qualification	Number	Percentage (%)	Qualification	Number	Percentage (%)
Undergraduate level	1	16.7	Doctoral level	1	16.7
Master's level	4	66.7			

Table 27: Highest qualification of visitors to the Archaeological Museum of Olympia

British Museum

Gender

Eleven participants (30.5%) were male, while twenty-five (69.4%) were female.

Nationality (Table 28)

Only one participant chose not to disclose their nationality.

Nationality	Number	Percentage (%)	Nationality	Number	Percentage (%)
American	5.5	15.3	Dutch	2	5.6
Australian	1	2.8	German	1	2.8
Brazilian	1	2.8	Greek	2	5.6
British	19.5	54.2	Italian	1	2.8
Of which English	1	2.8	Portuguese	1	2.8
Of which Welsh	1	2.8	Romanian	1	2.8

Table 28: Nationality of visitors to the British Museum

Age (Table 29)

Only two visitors chose not to divulge their ages.

Age (years)	Number	Percentage (%)	Age (years)	Number	Percentage (%)
15 or under	3	8.3	36-40	1	2.8
16-20	3	8.3	41-45	4	11.1
21-25	5	13.9	56-60	2	5.6
26-30	12	33.3	61 or over	2	5.6
31-35	4	11.1			

Table 29: Age of visitors to the British Museum

Occupation (Table 30)

Occupation	Number	Percentage (%)	Occupation	Number	Percentage (%)
Administration	1	2.8	Pro. subject specialist	2	5.6
Art	1	2.8	Retired	1	2.8
Education	6	16.7	Student	21	58.3
Librarian	1	2.8	Of which PG	12	33.3
Museum worker	3	8.3			

Table 30: Occupation of visitors to the British Museum

Where do you live? (Table 31)

One visitor did not disclose where they lived.

Location	Number	Percentage (%)
In the same town as the museum	8	22.2
In the same country as the museum	18	22.2
Elsewhere	8	25.0

Table 31: Residence of visitors to the British Museum

45. Where does your interest in Ancient History/Classics/Archaeology come from? (Table 32)

Answer	Number	Answer	Number
Profession	20	Keen amateur interest	2
Studied the subject at school	8	Hobby	2
Chose to study the subject	15	Passing interest	2
Conducting research in this area	12	No interest in the subject	0

Table 32: Area of interest for visitors to the British Museum

46. What is the highest level of qualification you hold? (Table 33)

One participant chose not to answer this question.

Qualification	Number	Percentage (%)	Qualification	Number	Percentage (%)
GCSE	3	8.3	Master's level	16	44.4
A2-level	4	11.1	Doctoral level	8	22.2
Undergraduate level	4	11.1			

Table 33: Highest qualification of visitors to the British Museum

Delphi Archaeological Museum

Gender

One participant (16.7%) was male whereas five visitors (83.3%) were female.

Nationality (Table 34)

Nationality	Number	Percentage (%)	Nationality	Number	Percentage (%)
American	1	16.7	Dutch	1	16.7
Belgian	1	16.7	Greek	1	16.7
British	2	33.3			

Table 34: Nationality of visitors to Delphi Archaeological Museum

Age (Table 35)

Age (years)	Number	Percentage (%)	Age (years)	Number	Percentage (%)
21-25	1	16.7	31-35	1	16.7
26-30	4	66.7			

Table 35: Age of Visitors to Delphi Archaeological Museum

Occupation

All six participants listed postgraduate student as their occupation.

Where do you live?

All six participants came from outside of Greece.

45. Where does your interest in Ancient History/Classics/Archaeology come from? (Table 36)

Visitors were given eight options and asked to select as many as applied.

Answer	Number	Answer	Number
Profession	2	Chose to study the subject	5
Studies the subject at school	2	Conducting research in this area	5

Table 36: Area of interest for visitors to Delphi Archaeological Museum

46. What is the highest level of qualification you hold?

All six participants hold Master's level degrees.

Glyptothek

Gender

Three visitors (75%) were male compared with one visitor (25%) who was female.

Nationality

One visitor (25%) was American while the remaining three visitors (75%) were German.

Age (Table 37)

Age (years)	Number	Percentage (%)	Age (years)	Number	Percentage (%)
21-25	1	25.0	41-45	1	25.0
36-40	1	25.0	61 or over	1	25.0

Table 37: Age of visitors to the Glyptothek

Occupation (Table 38)

Occupation	Number	Percentage (%)	Occupation	Number	Percentage (%)
IT	1	25.0	Student	1	25.0
Pro. subject specialist	1	25.0	Of which PG	1	25.0
Retired	1	25.0			

Table 38: Occupation of visitors to the Glyptothek

Where do you live? (Table 39)

Location	Number	Percentage (%)
In the same town as the museum	2	50.0
In the same country as the museum	1	25.0
Elsewhere	1	25.0

Table 39: Residence of visitors to the Glyptothek

45. Where does your interest in Ancient History/Classics/Archaeology come from? (Table 40)

Answer	Number	Answer	Number
Profession	2	Keen amateur interest	1
Conducting research in this area	1		

Table 40: Area of interest for visitors to the Glyptothek

46. What is the highest level of qualification you hold? (Table 41)

One participant chose not to disclose their highest level of qualification.

Qualification	Number	Percentage (%)	Qualification	Number	Percentage (%)
Undergraduate level	1	25.0	Doctoral level	1	25.0
Master's level	1	25.0			

Table 41: Highest qualification of visitors to the Glyptothek

Kongelige Afstøbningssamling

Gender

Only one visitor did not disclose their gender. Thirty-two visitors (54.2%) were male whereas twenty-six (44.1%) were female.

Nationality (Table 42)

Only one participant chose not to disclose their nationality. The remaining fifty-eight participants represented fifteen different nationalities.

Nationality	Number	Percentage (%)	Nationality	Number	Percentage (%)
American	3.5	5.9	Greek	1	1.7
Australian	2	3.4	Guatemalan	1	1.7
Belgian	1	1.7	Norwegian	3	5.1
British	1.5	2.5	South African	1	1.7
Danish	33	55.9	Spanish	1	1.7
Dutch	1	1.7	Swedish	2	3.4
French	1	1.7	Turkish	1	1.7
German	5	8.5			

Table 42: Nationality of visitors to the Kongelige Afstøbningssamling

Age (Table 43)

Only two visitors chose not to divulge their ages. The results for the remaining fifty-seven visitors were divided into five year brackets.

Age (years)	Number	Percentage (%)	Age (years)	Number	Percentage (%)
Under 10	0	0.0	36-40	5	8.5
11-15	2	3.4	41-45	8	13.6
16-20	2	3.4	46-50	4	6.8
21-25	4	6.8	51-55	6	10.2
26-30	6	10.2	56-60	2	3.4
31-35	1	1.7	61 or over	17	28.8

Table 43: Age of visitors to the Kongelige Afstøbningssamling

Occupation (Table 44)

Eight participants did not disclose their occupations. The fifty-one participants who did answer this question represent sixteen occupations.

Occupation	Number	Percentage (%)	Occupation	Number	Percentage (%)
Arts	3	5.1	Retired	8	13.6
Construction	3	5.1	Sales	3	5.1
Education	5	8.5	Social Worker	1	1.7
IT	1	1.7	Student	7	11.9
Journalist	2	3.4	Of which PG	2	3.4
Manager	3	5.1	Travel	1	1,7
Medical	5	8.5	Unemployed	2	3.4
Museum worker	2	3.4	Other	2	3.4

Table 44: Occupation of visitors to the Kongelige Afstøbningssamling

Where do you live? (Table 45)

Two visitors did not disclose where they lived.

Location	Number	Percentage (%)
In the same town as the museum	13	22.0
In the same county as the museum	6	10.2
In the same country as the museum	12	20.3
Elsewhere	24	40.7

Table 45: Residence of visitors to the Kongelige Afstøbningssamling

45. Where does your interest in Ancient History/Classics/Archaeology come from? (Table 46)

Eleven visitors did not answer this question.

Answer	Number	Answer	Number
Profession	4	Keen amateur interest	13
Studies the subject at school	17	Hobby	6
Chose to study the subject	7	Passing interest	4
Conducting research in this area	0	No interest in the subject	9

Table 46: Area of interest for visitors to the Kongelige Afstøbningssamling

46. What is the highest level of qualification you hold? (Table 47)

Twenty-four visitors did not answer this question.

Qualification	Number	Percentage (%)	Qualification	Number	Percentage (%)
None	0	0.0	Undergraduate level	14	23.7
GCSE-level	2	3.4	Master's level	8	13.6
A2-level	6	10.2	Doctoral level	3	5.1

Table 47: Highest qualification of visitors to the Kongelige Afstøbningssamling

Musée du Louvre

Gender

Three visitors (37.5%) were male whereas five (62.5%) were female.

Nationality (Table 48)

Two participants chose not to disclose their nationality.

Nationality	Number	Percentage (%)	Nationality	Number	Percentage (%)
British	4	50.0	Danish	1	12.5
Of which English	1	12.5	Portuguese	1	12.5

Table 48: Nationality of visitors to the Musée du Louvre

Age (Table 49)

Age (years)	Number	Percentage (%)	Age (years)	Number	Percentage (%)
16-20	1	12.5	41-45	1	12.5
21-25	1	12.5	56-60	1	12.5
26-30	3	37.5	61 or over	1	12.5

Table 49: Age of visitors to the Musée du Louvre

Occupation (Table 50)

Occupation	Number	Percentage (%)	Occupation	Number	Percentage (%)
Catering	1	12.5	Student	3	37.5
Education	2	25.0	Of which PG	3	37.5
Retired	1	12.5	Travel	1	12.5

Table 50: Occupation of visitors to the Musée du Louvre

Where do you live?

All eight participants live outside of France.

45. Where does your interest in Ancient History/Classics/Archaeology come from? (Table 51)

Answer	Number	Answer	Number
Profession	2	Keen amateur interest	2
Studies the subject at school	2	Hobby	2
Chose to study the subject	1	Passing interest	4
Conducting research in this area	2	No interest in the subject	1

Table 51: Area of interest for visitors to the Musée du Louvre

46. What is the highest level of qualification you hold? (Table 52)

Qualification	Number	Percentage (%)	Qualification	Number	Percentage (%)
A2-level	3	37.5	Master's level	3	37.0
Undergraduate level	2	25.0			

Table 52: Highest qualification of visitors to the Musée du Louvre

Museum of Classical Archaeology

Gender

Two visitors did not disclose their gender; six (28.6%) were male; and thirteen (61.9%) were female.

Nationality (Table 53)

Nationality	Number	Percentage (%)	Nationality	Number	Percentage (%)
British	8	38.1	Chinese	12	57.1
Of which English	1	4.8	Japanese	1	4.8

Table 53: Nationality of visitors to the Museum of Classical Archaeology

Age (Table 54)

Age (years)	Number	Percentage (%)	Age (years)	Number	Percentage (%)
11-15	12	57.1	41-45	3	14.3
16-20	1	4.8	61 or over	3	14.3
21-25	2	9.5			

Table 54: Age of visitors to the Museum of Classical Archaeology

Occupation (Table 55)

One participant did not disclose their occupation.

Occupation	Number	Percentage (%)	Occupation		Number	Percentage (%)
Arts	1	4.8	Retired		1	4.8
Education	3	14.3	Student		13	61.9
Housewife	1	4.8		Of which postgraduate	1	4.8
Librarian	1	4.8				

Table 55: Occupation of visitors to the Museum of Classical Archaeology

Where do you live? (Table 56)

Location	Number	Percentage (%)
In the same town as the museum	11	52.4
In the same county as the museum	2	9.5
Elsewhere	8	38.1

Table 56: Residence of visitors to the Museum of Classical Archaeology

45. Where does your interest in Ancient History/Classics/Archaeology come from? (Table 57)

Visitors were given eight options and asked to select as many as applied. Five participants did not answer this question.

Answer	Number	Answer	Number
Profession	3	Keen amateur interest	2
Studies the subject at school	2	Hobby	7
Chose to study the subject	4	Passing interest	1
Conducting research in this area	4	No interest in the subject	1

Table 57: Area of interest for visitors to the Museum of Classical Archaeology

46. What is the highest level of qualification you hold? (Table 58)

One visitor chose not to give details of their highest qualification.

Qualification	Number	Percentage (%)	Qualification	Number	Percentage (%)
None	12	57.1	Undergraduate level	1	4.8
GCSE-level	0	0.0	Master's level	3	14.3
A2-level	1	4.8	Doctoral level	3	14.3

Table 58: Highest qualification of visitors to the Museum of Classical Archaeology

Skulpturhalle

Gender

Seventeen visitors (65.4%) were male while nine (34.6%) were female.

Nationality (Table 59)

Only one participant chose not to disclose their nationality.

Nationality	Number	Percentage (%)	Nationality	Number	Percentage (%)
British	1	3.8	French	3	11.5
Danish	1	3.8	German	9	34.6
Dutch	1	3.8	Swiss	10	38.5

Table 59: Nationality of visitors to the Skulpturhalle

Age (Table 60)

Only one visitor chose not to divulge their age.

Age (years)	Number	Percentage (%)	Age (years)	Number	Percentage (%)
16-20	0	0.0	41-45	2	7.7
21-25	1	3.8	46-50	4	15.4
26-30	3	11.5	51-55	4	15.4
31-35	1	3.8	56-60	7	26.9
36-40	1	3.8	61 or over	2	7.7

Table 60: Age of visitors to the Skulpturhalle

Occupation (Table 61)

Eight participants did not disclose their occupations.

Occupation	Number	Percentage (%)	Occupation	Number	Percentage (%)
Administration	1	3.8	Retired	2	7.7
Education	1	3.8	Sales	1	3.8
Housewife	1	3.8	Scientist	2	7.7
Librarian	1	3.8	Social Worker	1	3.8
Manager	1	3.8	Student	2	7.7
Museum worker	2	7.7	Of which PG	1	3.8
Pro. subject specialist	1	3.8	Other	2	

Table 61: Occupation of visitors to the Skulpturhalle

Where do you live? (Table 62)

One visitor did not disclose where they lived.

Location	Number	Percentage (%)
In the same town as the museum	5	19.2
In the same county as the museum	1	3.8
In the same country as the museum	7	26.9
Elsewhere	12	46.2

Table 62: Residence of visitors to the Skulpturhalle

45. Where does your interest in Ancient History/Classics/Archaeology come from? (Table 63)

Two visitors did not answer this question.

Answer	Number	Answer	Number
Profession	2	Keen amateur interest	11
Studies the subject at school	8	Hobby	4
Chose to study the subject	5	Passing interest	4
Conducting research in this area	2	No interest in the subject	2

Table 63: Area of interest for visitors to the Skulpturhalle

46. What is the highest level of qualification you hold? (Table 64)

Eight visitors did not answer this question.

Qualification	Number	Percentage (%)	Qualification	Number	Percentage (%)
GCSE-level	1	3.7	Undergraduate level	8	30.8
A2-level	3	11.5	Master's level	4	15.4

Table 64: Highest qualification of visitors to the Skulpturhalle

General Information

Overall

1.Why did you visit the museum today? (tick all the apply) (Table 65)

Six participants did not answer this question. The most popular reason given by those who answered 'other' was sightseeing and specifically wanting to visit the museum.

Reason	Number	Reason	Number
School/College Visit	47	To visit a specific exhibition	35
Day out	68	To conduct research	33
Passing by	71	To draw/paint an exhibit	9
Had some time to spare	40	Other	42

Table 65: Reason for visiting all museums

2.Did you visit this exhibition deliberately?

Seven participants declined to answer. Seventy-two participants (27.0%) did not visit the exhibition deliberately while 188 (70.4%) did.

3. What do you think this exhibition is about? (Table 66)

Overall forty-six visitors chose not to answer, while a further nineteen gave answers which were deemed inappropriate (e.g. "I like it"). The answers given were separated in to eleven categories.

Subject	Number	Subject	Number
Archaeology	10	Reception	5
Art	29	Rome	6
Casts	23	Sculpture	88
Don't know	3	Specific building/site	58
Greece	15	Other	12
History	33		

Table 66: Perceived exhibition subjects of all museums

4. What do you think is the purpose of this exhibition? (Table 67)

Sixty-eight participants did not answer this question and a further eleven gave answers which were deemed inappropriate (e.g. "Keeping the sculptures here is very important"). The answers from the remaining visitors were divided into ten categories.

Purpose	Number	Purpose	Number
Conservation	5	Education	52
Demonstration of context (art historical and/or archaeological)	35	Exhibition of sculptures	54
Display of artefacts	22	Other	25
Don't know	3	Promotion	18
Drawing	2	Reconstruction	11

Table 67: Perceived exhibition purposes of all museums

5. Who do you think this exhibition is aimed at? (Table 68)

Sixty participants did not answer and a further twelve answers were disregarded on the grounds of being irrelevant. Answers from the remaining visitors were separated into fourteen categories.

Answer	Number	Answer	Number
Adults	16	Public	47
All ages	7	Researchers/academics	12
Art lovers	8	Students	22
Children	9	Tourists	27
Everyone	56	Visitors with prior subject knowledge	4
Interested parties	37	Other	11

Table 68: Perceived target audiences of all museums

Acropolis Museum

1. Why did you come to the museum today? (Table 69)

One participant did not answer this question. The most popular reason given by those who answered 'other' was sightseeing and specifically wanting to visit the museum.

Reason	Number	Reason	Number
School/College Visit	11	To visit a specific exhibition	3
Day out	5	To conduct research	10
Passing by	3	To draw/paint an exhibit	2
Had some time to spare	4	Other	16

Table 69: Reason for visiting the Acropolis Museum

2. Did you visit this exhibition deliberately?

Two participants declined to answer; forty (90.9%) visited deliberately; two visitors (4.5%) did not.

3. What do you think this exhibition is about? (Table 70)

Seven visitors chose not to answer this question.

Subject	Number	Subject	Number
Archaeology	10	History	8
Art	3	Sculpture	12
Greece	3	Specific building/site	32

Table 70: Perceived exhibition subject of the Acropolis Museum

4. What do you think is the purpose of this exhibition? (Table 71)

Seven participants did not answer this question. The answers from the remaining visitors were divided into eight categories.

Purpose	Number	Purpose	Number
Conservation	2	Exhibition of sculptures	8
Demonstration of context	10	Other	2
Display of artefacts	5	Promotion	7
Education	11	Reconstruction	5

Table 71: Perceived exhibition purpose of the Acropolis Museum

5. Who do you think this exhibition is aimed at? (Table 72)

Eight visitors did not answer the question and three gave answers which were disregarded.

Answer	Number	Answer	Number
All ages	1	Researchers/academics	5
Children	1	Students	1
Everyone	6	Tourists	15
Interested parties	2	Visitors with prior subject knowledge	1
Public	12	Other	1

Table 72: Perceived target audience of the Acropolis Museum

44. Please give any comments you wish to make about the exhibition as a whole.

'I found the display of Archaic sculpture (kouroi & kourai) confusing for non-specialist audiences (e.g. my partner) - too many undifferentiated pieces with too little interpretation' - AM1FGBR31-36

'Excellent - design and layout tried to replicate the layout of the Parthenon' - AM2FGBR26-30

'The display of the metopes in relation to the frieze was very good' - AM3FUSA26-30

'It's a pity that the Acropolis museum actually finishes historically to Classical Parthenon. This actually prevents someone to see the rest of the story, which is tellingly compressed into film. Interestingly this is the part of the story that is now so Hellenic so there is a clear nationalistic ideal behind the exhibition as it now stands' - AM13MGRE36-40

'Best to look at the objects than read labels and pictures - they get on my nerves' - AM16FGRE36-40

'It was an excellent museum' - AM19FAUS21-25

'I found the way they want to sacralise the objects very off-putting. They don't allow any photos and even stop people from sketching. They want to turn their classical sculpture into religious relics. I found the bombastic nationalism undermined my enjoyment of the art' - AM21FGBR51-55

'The exhibition of sculptures in the Acropolis Museum is stunning and a beautiful display space. While some of the labelling is a little uninformative, there is lots of useful information and visual aids to help with understanding the sculptures' - AM22FGBR46-50

'Audio-visual presentations are not very well integrated (available in a separate room on the third floor) although the display is very good (lots of light, possibility to walk around the statues), more information could be given (where found, historical context, artistic features), and more reconstructions, models etc. used' - AM24FBEL31-35

'I think this museum is amazing, very innovative in its conceptual layout, its use of the ongoing excavations below as an educational tool, its state of the art environmental efficiencies. This is a showpiece for Greece - which is why I would like it to be used to its maximum potential' - AM26FBRA31-35

'Very impressive, with the material effectively and coherently arranged and well-spaced, and informatively and attractively displayed. The transparent ground panels allowing viewing of the excavations at and below ground level were a definite plus, as was the placing of the Parthenon sculptures in a format that reflected the original layout. Also a good idea that less familiar material of high interest (the shrine of Asclepius sculptures) was among the first that the visitor meets, on the lower level, which means that you come to this 'fresh' and it is more likely to catch the attention of the more casual visitor primarily there for the more famous and well-known highlights. Late opening hours a major advantage' - AM27FGBR41-45

'Layout of museum itself impressive (esp. in comparison with old museum). Large glass windows let in light (which makes for well-lit exhibitions) Accessibility of finds very good (360 views of statues in general is good for drawing). Good crowd control - went at a busy time but not too crowded at one place. Relationship between museum exhibits and Acropolis helps you understand objects and buildings' - AM28MUSA41-45

'I was disappointed that taking photographs was not allowed and that there was not a comprehensive book showcasing the Archaic gallery in particular' - AM31FCAN51-55

'Overall this museum was impressive in its structure, presentation and attention to detail, which gave me quite an aesthetic experience. I loved the fact that one could see the sculptures etc. three-dimensionally' - AM35FSRI36-40

'Great. It is a museum where you can walk about and enjoy the sculptures standing and the architecture; you can walk around them and look at them from every angle. It's a very relaxed and pleasurable experience. Very different from packed, old-fashioned museum like the Louvre or the British Museum, where there are so many antiquities piled up that you must rush about as a visitor and you get everything mixed up, finishing the day tired and in pain!' - AM38FGRE36-40

'I very much enjoyed this museum. The layout was very open, which was nice. However I felt that it also made the experience chaotic and hard to follow if you didn't have prior knowledge of the history' - AM40FUSA21-25

'I saw the Acropolis Museum about 6 months ago, so it was still fairly new. It is beautifully designed and the archaic sculpture in particular is very well displayed in natural light. Two disappointments: photography is banned, but they do not sell any adequate images of their own, nor is there an adequate guidebook. I was also told there was no catalogue, even in Greek, so much to do on the documentation front. Not being able to take photographs was particularly disappointing, as is rare to see museum exhibits in such good light' - AM42MGBR61+

Ashmolean Museum Cast Gallery

1. Why did you visit the museum? (Table 73)

Only one participant did not answer this question. The most popular reason given by those who answered 'other' was sightseeing and recommendations from others.

Reason	Number	Reason	Number
School/College Visit	7	To visit a specific exhibition	6
Day out	21	To conduct research	3
Passing by	13	To draw/paint an exhibit	1
Had some time to spare	9	Other	8

Table 73: Reason for visiting the Ashmolean Museum Cast Gallery

2. Did you visit this exhibition deliberately?

Only one participant declined to answer. Twenty-eight participants (49.1%) deliberately visited the exhibition while the same number did not.

3. What do you think this exhibition is about? (Table 74)

Overall four visitors chose not to answer, while a further six answers were disregarded.

Subject	Number	Subject	Number
Art	5	Rome	2
Casts	9	Sculpture	24
Greece	3	Other	4
History	5	Don't know	1

Table 74: Perceived exhibition subject of the Ashmolean Museum Cast Gallery

4. What do you think is the purpose of this exhibition? (Table 75)

Twelve participants did not answer this question and a further three answers were disregarded.

Purpose	Number	Purpose	Number
Demonstration of context	10	Exhibition of sculptures	15
Display of artefacts	6	Other	4
Don't know	1	Promotion	2
Education	8		

Table 75: Perceived exhibition purpose of the Ashmolean Museum Cast Gallery

5. Who do you think the exhibition is aimed at? (Table 76)

Twelve visitors did not answer the question and two gave answers which were disregarded.

Answer	Number	Answer	Number
Adults	2	Researchers/academics	1
All ages	2	Students	6
Art lovers	1	Tourists	1
Everyone	16	Visitors with prior subject knowledge	1
Interested parties	8	Other	2
Public	13		

Table 76: Perceived target audience of the Ashmolean Museum Cast Gallery

44. Please give any comments you wish to make about the exhibition as a whole.

'Everything was rather squashed, it was hard to really focus on one sculpture at a time and there didn't seem to be much order to their placement' - AMCG1FGBR26-30

'I greatly enjoyed it. It was a rare chance to see quite diverse but famous sculptures in one place' - AMCG2MGBR26-30

'A very open and engaging space. The order of viewing to tell a coherent story (if this was intended) could be clearer' - AMCG3FGBR21-25

'Interesting' - AMCG21FGBR21-25

'Is beautiful. I love it!!' - AMCG32FUSA16-20

'Beautiful' - AMCG33MGBR21-25

'Room too hot, mess, looked like statues e.g. Sophocles (later) just bunged in random place. Nothing about Sophocles!' - AMCG41FGBR21-25

'It is a very good exhibition and one I would go back to' - AMCG47FGBR21-25

'Well worth seeing' - AMCG50FGBR21-25

Archaeological Museum of Olympia

1. Why did you visit the museum? (Table 77)

The most popular reason given by those who answered 'other' was sightseeing and specifically wanting to visit the museum.

Reason	Number	Reason	Number
School/College Visit	2	Had some time to spare	1
Day out	2	Other	3

Table 77: Reason for visiting the Archaeological Museum of Olympia

2. Did you visit this exhibition deliberately?

Five participants (83.3%) deliberately visited the exhibition whereas one (16.7%) did not.

3. What do you think the exhibition is about?

One answer was disregarded as being inappropriate. Two visitors felt the exhibition was about sculpture and five thought it was about a specific building or site.

4. What do you think is the purpose of this exhibition? (Table 78)

Purpose	Number	Purpose	Number
Demonstration of context	3	Exhibition of sculptures	2
Display of artefacts	1	Reconstruction	2
Education	1		

Table 78: Perceived exhibition purpose of the Archaeological Museum of Olympia

5. Who do you think the exhibition is aimed at? (Table 79)

Answer	Number	Answer	Number
Everyone	1	Students	1
Interested parties	1	Tourists	3
Public	1	Other	1

Table 79: Perceived target audience of the Archaeological Museum of Olympia

44. Please give any comments you wish to make about the exhibition as a whole.

'Well laid out; nice to have the two pediments facing each other' - AMO1FUSA26-30

'Spacious, good layout' - AMO2FGBR26-30

'This is one of the best exhibits I've seen - have been to museums in Egypt, UAE, Oman, Jordan, Syria, Lebanon and Turkey and this one was a model of what a museum solely devoted to a single site could be. The fact it related only to one site made it much more immediate and appealing' - AMO5FNZL61+

British Museum

1. Why did you visit the museum? (Table 80)

Reason	Number	Reason	Number
School/College Visit	11	To visit a specific exhibition	10
Day out	8	To conduct research	7
Passing by	7	Other	2
Had some time to spare	11		

Table 80: Reason for visiting the British Museum

2. Did you visit the exhibition deliberately?

Thirty participants (83.3%) deliberately visited the exhibition while six (16.6%) did not.

3. What do you think this exhibition is about? (Table 81)

Five visitors chose not to answer.

Subject	Number	Subject	Number
Art	3	Sculpture	17
Don't know	1	Specific building/site	12
Greece	3	Other	1
History	6		

Table 81: Perceived exhibition subject of the British Museum

4. What do you think is the purpose of this exhibition? (Table 82)

Five participants did not answer. One answer was disregarded.

Purpose	Number	Purpose	Number
Demonstration of context	7	Exhibition of sculptures	7
Display of artefacts	5	Other	3
Don't know	2	Promotion	2
Education	10	Reconstruction	3

Table 82: Perceived exhibition purpose of the British Museum

5. Who do you think this exhibition is aimed at? (Table 83)

Three visitors did not answer the question and two gave answers which were disregarded.

Answer	Number	Answer	Number
Adults	3	Researchers/academics	3
Children	2	Students	2
Everyone	10	Tourists	2
Interested parties	3	Visitors with prior subject knowledge	1
Public	11	Other	2

Table 83: Perceived target audience of the British Museum

44. Please give any comments you wish to make about the exhibition as a whole.

'Very enjoyable' - BM3FGBR21-25

'A virtual link with Athens would be good' - BM5FGBR31-35

Re. the Gallery 16: 'small - hard to get to. Tight squeeze - difficult to 'stand back' and admire the frieze' - BM6MGBR16-20

'I never really liked the Parthenon marble exhibition. The frieze is not shown correctly and there isn't much information about it' - BM19FGBR/USA41-45

'Fantastic that you can just walk in without payment; and a very beautiful and interesting museum' - BM15FNED26-30

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'Very large - spacious. Very white - no colour' - BM7MGBR16-20

'I'm grateful that the exhibition of Greek sculptures is in England at the British Museum and not in Greece' - BM21FPOR41-45

'I think the Parthenon marbles display can be misleading. The gallery which houses the Apollo-temple frieze provides inadequate information. However I am not a 'general viewer' and am likely more critical of the display at the BM than others' - BM22FAUS26-30

'The Nereid monument display was the only really effective exhibit. The treatment, or lack thereof, of other sculpture groups was disorganised and unsatisfying' - BM31FUSA21-25

'In my view, the exhibition does not provide a sense of where the sculptures were taken from. They are displayed as separate autonomous objects rather than architectural parts forming a structural and aesthetic units' - BM32FGRE21-25

'Very good, want to visit again' – BM34MGBR-15

Delphi Archaeological Museum

1. Why did you visit the museum? (Table 84)

Reason	Number	Reason	Number
School/College Visit	1	Had some time to spare	3
Day out	4	To visit a specific exhibition	2
Passing by	1	To conduct research	1

Table 84: Reason for visiting Delphi Archaeological Museum

2. Did you visit the exhibition deliberately?

All six participants visited the exhibition deliberately.

3. What do you think this exhibition is about?

Two visitors felt the exhibition was about sculpture where six thought it was about a specific building or site.

4. What do you think is the purpose of this exhibition? (Table 85)

Purpose	Number	Purpose	Number
Demonstration of context	2	Exhibition of sculptures	1
Display of artefacts	2	Other	1
Education	1	Reconstruction	1

Table 85: Perceived exhibition purpose of Delphi Archaeological Museum

5. Who do you think the exhibition is aimed at? (Table 86)

One answer was disregarded.

Answer	Number	Answer	Number
Adults	1	Public	2
Everyone	2	Tourists	1

Table 86: Perceived target audience of Delphi Archaeological Museum

44. Please give any comments you wish to make about the exhibition as a whole.

'Nicely laid out museum replacing each building spatially like an indoor mini version of the sacred way' - DAM1FGBR26-30

'It was generally fairly bland. I have seen better exhibitions at other museums' - DAM2FUSA26-30

'I liked the layout - having the relevant sculptures in one large room was good' - DAM3FGBR26-30

'Nice, but small' - DAM5FBEL26-30

Glyptothek

1. Why did you visit the museum? (Table 87)

Reason	Number	Reason	Number
School/College Visit	1	To visit a specific exhibition	1
Passing by	1	Other	1

Table 87: Reason for visiting the Glyptothek

2. Did you visit this exhibition deliberately?

Three participants (75%) visited the exhibition deliberately, compared with one (25%) who did not.

3. What do you think the exhibition is about? (Table 88)

Two visitors chose not to answer.

Subject	Number	Subject	Number
Art	1	Sculpture	1
History	1		

Table 88: Perceived exhibition subject of the Glyptothek

4. What do you think is the purpose of this exhibition?

Two participants did not answer this question. One felt the purpose of the exhibition was education; the answer of the other was categorised 'other'.

5. Who do you think the exhibition is aimed at? (Table 89)

Two visitors did not answer the question.

Answer	Number	Answer	Number
Children	1	Interested parties	1
Everyone	1		

Table 89: Perceived target audience of the Glyptothek

44. Please give any comments you wish to make about the exhibition as a whole.

'Je pense que la Glyptothek de Munich est un musée bien organisée qui met à la portée de tous les visiteurs les objets exposés' / 'I think that the Glyptothek in Munich is a well-organised museum which makes the exhibits accessible to all visitors' - G3FGER61+

'English language displays are helpful. The reconstructions (especially with polychromy) are very instructive' – G1MUSA21-25

Kongelige Afstøbningssamling

1. Why did you visit the exhibition? (Table 90)

Two visitors did not answer the question. The most popular reason given by those who answered 'other' was specifically wanting to visit the museum.

Reason	Number	Reason	Number
Day out	13	To conduct research	2
Passing by	39	To draw/paint an exhibit	5
Had some time to spare	5	Other	6
To visit a specific exhibition	2		

Table 90: Reason for visiting the Kongelige Afstøbningssamling

2. Did you visit this exhibition deliberately?

Three visitors did not answer this question. Thirty-six participants (61.0%) visited this exhibition deliberately, while twenty (33.9%) did not.

3. What do you think this exhibition is about? (Table 91)

Fourteen visitors chose not to answer, while a further seven gave answers which were disregarded.

Subject	Number	Subject	Number
Art	6	Rome	1
Casts	14	Sculpture	17
Greece	2	Other	1
History	4	Don't know	1

Table 91: Perceived exhibition subject of the Kongelige Afstøbningssamling

4. What do you think is the purpose of this exhibition? (Table 92)

Twenty-three participants did not answer this question. Four answers were disregarded.

Purpose	Number	Purpose	Number
Conservation	2	Exhibition of sculptures	15
Demonstration of context	2	Other	7
Display of artefacts	1	Promotion	2
Education	9		

Table 92: Perceived exhibition purpose of the Kongelige Afstøbningssamling

5. Who do you think the exhibition is aimed at? (Table 93)

Eighteen visitors did not answer the question and two gave answers which were disregarded.

Answer	Number	Answer	Number
Adults	3	Public	5
All ages	1	Researchers/academics	1
Art lovers	5	Students	3
Children	1	Tourists	3
Everyone	14	Other	4
Interested parties	11		

Table 93: Perceived target audience of the Kongelige Afstøbningssamling

44. Please give any comments you wish to make about the exhibition as a whole.

'Det fungerede godt med de åbne magasiner' / ‚It worked well with the open stores' - KA1FDEN26-30

'Rigtig fin udstilling, men meget svært af finde ud af hvorders SMK forholder sig til det udstillede / kopi / original discussiones' / 'Very nice exhibition but very hard to find out where's SMK is related to the exhibition / copy / original discussions' - KA2FDEN26-30

'god, lidt rodet, mangel på plads' / 'Good, a little messy, lack of space' - KA4MDEN21-25

'Generally it is not very informative. However, it is interesting and the personnel is very polite' - KA20MGRE46-50

'meget god for tegnere' / 'very good for artists' - KA11MDEN61+

'Very interesting, beautiful, worthwhile. Very nice that it was free' - KA14FDEN41-45

'Some cleaning - more space to such important exhibitions' - KA16MGUA61+

'Interesting and unusual. I particularly liked the modern interpretations of Greek originals. It was great for the kids to see that are can be played around with' - KA19MAUS46-50

'Thank you for the exhibition being free' - KA17MGBR41-45

'You could put the sculptures into the context of the stories they appear in' - KA22-2GER-2

'bitte mehr 'Deklame' für diese wunderbare sammlung' / 'please more 'Deklame' for this wonderful collection' - KA40MGER61+

'trés belle et trés documentée, les sculptures sont trés bien reproduits' / 'very beautiful and well documented, the sculptures are very well reproduced' - KA44FFRA61+

'I loved the display of the modern art interventions. It was a real find and far better than the 'Little Mermaid' which I had walked out to see. One of the most extensive collections of casts I have ever seen. Just needs some more interpretation - but I know that this is costly' - KA58F-236-40

'hvorfor udstiller man ikke de skulpturen - der kan tåle det - i det offentlige rum' / 'Why not display the sculptures - those that can withstand it - in the public space' - KA53MDEN61+

'ingen - det var rigtig godt som det var' / 'no - it was really good as it was' - KA48FDEN41-45

Musée du Louvre

1. Why did you visit the museum? (Table 94)

One participant did not answer this question. The reason given by the visitor who answered 'other' was wanting to see artistic masterpieces.

Reason	Number	Reason	Number
Day out	4	To visit a specific exhibition	2
Passing by	4	To conduct research	1
Had some time to spare	4	Other	1

Table 94: Reason for visiting the Musée du Louvre

2. Did you visit this exhibition deliberately?

Only one participant declined to answer. Five participants (62.5%) deliberately visited this exhibition whereas two (25%) did not.

3. What do you think this exhibition is about? (Table 95)

Three visitors chose not to answer.

Subject	Number	Subject	Number
Art	4	Sculpture	1
History	1	Specific building/site	1

Table 95: Perceived exhibition subject of the Musée du Louvre

4. What do you think is the purpose of this exhibition? (Table 96)

Three participants did not answer this question.

Purpose	Number	Purpose	Number
Display of artefacts	2	Other	1
Exhibition of sculptures	1	Promotion	1

Table 96: Perceived exhibition purpose of the Musée du Louvre

5. Who do you think this exhibition is aimed at? (Table 97)

Three visitors did not answer the question.

Answer	Number	Answer	Number
Adults	1	Public	2
All ages	1	Tourists	1
Everyone	2		

Table 97: Perceived target audience of the Musée du Louvre

44. Please give any comments you wish to make about the exhibition as a whole.

'Impressive. Wish there were also some English labels in order to read' - L3F-241-45

'Very interesting, huge display area; if anything too big to see all there is' - L7FGBR26-30

Museum of Classical Archaeology

1. Why did you visit the museum? (Table 98)

One participant did not answer this question. The reason given by those who answered 'other' was a demonstration of British culture to a foreign visitor.

Reason	Number	Reason	Number
School/College Visit	14	To conduct research	2
Passing by	1	To draw/paint an exhibit	1
Had some time to spare	2	Other	2
To visit a specific exhibition	1		

Table 98: Reason for visiting the Museum of Classical Archaeology

2. Did you visit this exhibition deliberately?

Fourteen participants (66.7%) deliberately visited this exhibition while seven (33.3%) did not.

3. What do you think this exhibition is about? (Table 99)

Five visitors chose not to answer, while one gave an answer which was deemed inappropriate.

Subject	Number	Subject	Number
Art	6	Rome	2
Greece	3	Sculpture	5
History	6	Specific building/site	1

Table 99: Perceived exhibition subject of the Museum of Classical Archaeology

4. What do you think is the purpose of the exhibition? (Table 100)

Five participants did not answer this question and two answers were disregarded.

Purpose	Number	Purpose	Number
Conservation	1	Exhibition of sculptures	2
Drawing	2	Other	1
Education	9	Promotion	2

Table 100: Perceived exhibition purpose of the Museum of Classical Archaeology

5. Who do you think the exhibition is aimed at? (Table 101)

Five visitors did not answer the question and two further answers were disregarded on the grounds of being irrelevant.

Answer	Number	Answer	Number
Adults	6	Interested parties	2
All ages	1	Researchers/academics	1
Children	3	Students	8
Everyone	1	Tourists	1

Table 101: Perceived target audience of the Museum of Classical Archaeology

44. Please give any comments you wish to make about the exhibition as a whole.

'Always a pleasure to come to this museum - links to present day values in society' - MCA2FGBR61+

'Want to come back' - MCA3FGBR61+

'Enjoyed the juxtaposition of the artwork of the frieze next to the plaster cast reproductions' - MCA20FGBR41-45

Skulpturhalle

1. Why did you visit the museum? (Table 102)

The most popular reason given by those answering 'other' was wanting to visit the museum.

Reason	Number	Reason	Number
Day out	11	To visit a specific exhibition	8
Passing by	2	To conduct research	7
Had some time to spare	1	Other	3

Table 102: Reason for visiting the Skulpturhalle

2. Did you visit this exhibition deliberately?

Twenty-one participants (80.8%) visited this exhibition deliberately while five (19.2%) who did not.

3. What do you think the exhibition is about? (Table 103)

Six visitors chose not to answer and a further four gave answers which were deemed inappropriate.

Subject	Number	Subject	Number
Art	1	Rome	1
Greece	1	Sculpture	7
History	2	Specific building/site	1
Reception	5	Other	6

Table 103: Perceived exhibition subject of the Skulpturhalle

4. What do you think is the purpose of this exhibition? (Table 104)

Eleven participants did not answer this question and a further two answers were disregarded.

Purpose	Number	Purpose	Number
Demonstration of context	1	Other	5
Education	2	Promotion	2
Exhibition of sculptures	3		

Table 104: Perceived exhibition purpose of the Skulpturhalle

5. Who do you think this exhibition is aimed at? (Table 105)

Nine visitors did not answer the question.

Answer	Number	Answer	Number
All ages	1	Public	1
Art lovers	2	Researchers/academics	1
Children	1	Students	1
Everyone	3	Visitors with prior subject knowledge	1
Interested parties	9	Other	1

Table 105: Perceived target audience of the Skulpturhalle

44. Please give any comments you wish to make about the exhibition as a whole.

'The sculptures placed above the visitor gives a different perspective, much more ominous! You notice the smaller details e.g. the eagle at Zeus' feet' - S1MGBR26-30

'Bien' / 'Good' - S2MFRA36-40

'Wundervoll reichhaltig' / 'wonderfully rich' - S8MGER56-60

'Ich fand das konzept der Ausstellung sehr bemerkenswert' / 'I found the concept of the exhibition quite remarkable' - S10FGER51-55

'Sehr interessant' / 'very interesting' - S11MFRA46-50

'Die Basler Skulpturhalle ist mein zuhause. Die schönste und 3. grösste der Welt' – 'The Basel Skulpturhalle is my home. The most beautiful and 3rd biggest in the world' – S21MSUI41-45

'Die Skulpturen sind schön und Geschichtlich sehr informativ über die Antike' – 'The sculptures are beautiful and historically very informative about the ancient world' – S22FSUI56-60

'un vrai temple, plein d'inspiration. un musée imaginaire accompli!' – 'A true temple, full of inspiration. An imaginary museum made real' – S24MSUI51-55

Tours

Overall

6. Did you take part in a tour?

Ten participants chose not to answer. Eighteen sets of answers on this section have been disregarded. Twenty-three visitors (8.6%) took part in a guided tour whereas 216 (80.9%) did not.

7. Why did you choose not to take part in a tour? (Table 106)

Twenty-two visitors were not asked this question and a further twenty-eight did not answer. Nineteen sets of answers on this section were disregarded. Participants were given twelve reasons and asked to select as many as applied.

Reason	Number	Reason	Number
Did not like tours	54	Previously participated in a tour	8
No tour was available	53	Did not think they needed to	60
The tour was in a foreign language	2	Did not know there was a tour	29
Inconvenient timing	11	Did not want to	49
Too expensive	7	Did not have time	20
It would not provide new information	22	Other	21

Table 106: Non-participation in tours across all museums

8. Was the tour arranged especially for your visit?

Two hundred and fourteen visitors were not asked this question as they did not participate in a tour. Fourteen visitors chose not to answer and a further nineteen sets of answers on this section were disregarded. Fourteen visitors (26.4%) participated in tours arranged especially for their visit while five (9.4%) took part in the standard museum tour.

9. Did you find the tour informative?

Two hundred and fourteen visitors were not asked this question as they did not participate in a tour. Fourteen visitors chose not to answer this question and a further nineteen answers were disregarded. All nineteen participants stated that they found the tours informative.

10. Did the tour tell you anything about the subjects listed below? (Table 107)

Visitors were asked to indicate whether the tour told them 'a lot', 'a little' or 'nothing' about a set of subjects. Two hundred and fourteen visitors were not asked this question as they did not participate in a tour and a further nineteen sets of data were disregarded.

Subject	Lots	Little	Nothing	Did not answer
How Greek art changed over the years	7	11	4	11
How the sculptures relate to other exhibits	5	9	7	12
How the sculptures were made	10	9	2	12
History of Greece	8	9	6	10
How the sculptures looked originally	14	8	0	10
Why the sculptures are important	16	5	1	11
Greek mythology	7	11	2	12
Where the sculptures came from	13	9	0	11
The story told by the sculptures	13	6	1	13
Greek temples	6	2	6	12

Table 107: Perceived subjects illustrated by tours across all museums

11. Did the tour help you to understand the exhibition?

Two hundred and fourteen visitors were not asked this question as they did not participate in a tour. Twelve visitors chose not to answer and nineteen sets of data on this section were disregarded. All Twenty-one participants felt the tours aided their understanding of the exhibitions.

Acropolis Museum

6. Did you take part in a tour?

Two visitors (4.5%) took part in guided tours while forty-two (95.5%) did not.

7. Why did you choose not to participate in a tour? (Table 108)

Two visitors were not asked this question.

Reason	Number	Reason	Number
Did not like tours	19	Did not think they needed to	16
No tour was available	2	Did not know there was a tour	2
Inconvenient timing	2	Did not want to	14
It would not provide new information	8	Did not have time	3
Previously participated in a tour	1	Other	7

Table 108: Reasons for non-participation in tours of the Acropolis Museum

8. Was the tour arranged especially for your visit?

Forty-two visitors were not asked this question. Both visitors who did take part in a tour said it was arranged especially for their visit.

9. Did you find the tour informative?

Forty-two visitors were not asked this question. Both visitors found the tour informative.

10. Did the tour tell you anything about the subjects listed below? (Table 109)

Forty-two visitors were not asked this question as they did not participate in a tour.

Subject	Lots	Little	Nothing	Did not answer
How Greek art changed over the years	1	1	0	0
How the sculptures relate to other exhibits	2	0	0	0
How the sculptures were made	2	0	0	0
History of Greece	1	1	0	0
How the sculptures looked originally	2	0	0	0
Why the sculptures are important	2	0	0	0
Greek mythology	2	0	0	0
Where the sculptures came from	2	0	0	0
The story told by the sculptures	2	0	0	0
Greek temples	1	1	0	0

Table 109: Perceived subjects illustrated by tours of the Acropolis Museum

11. Did the tour help you to understand the exhibition?

Forty-two visitors were not asked this question as they did not participate in a tour. Both visitors felt the tour aided their understanding of the exhibition.

12. Please give any comments you would like to make about the tour.

'I found in most of the museums I visited that the experience was not very educational unless you had a guided tour. The information provided by the museum was sparse.' - AM7FCAN21-25[345]

Ashmolean Museum Cast Gallery

6. Did you take part in a tour?

Three participants chose not to answer. A further five sets of data for this section have been disregarded. Seven visitors (12.3%) took part in guided tours while forty-two (73.7%) did not.

7. Why did you choose not to participate in a tour? (Table 110)

Seven visitors were not asked this question and a further seven did not answer. Five sets of data were disregarded.

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[345] This particular tour was especially arranged for the visit.

Reason	Number	Reason	Number
Did not like tours	11	Did not think they needed to	12
No tour was available	7	Did not know there was a tour	8
Inconvenient timing	3	Did not want to	15
Too expensive	3	Did not have time	5
It would not provide new information	4		

Table 110: Reasons for non-participation in tours of the Ashmolean Museum Cast Gallery

8. Was the tour arranged especially for your visit?

Forty-two visitors were not asked this question and a further four chose not to answer. Five sets of data were disregarded for this section. Four visitors (28.6%) participated in tours arranged especially for their visit while two (14.3%) took part in the standard museum tour.

9. Did you find the tour informative?

Forty-two visitors were not asked this question, four chose not to answer and five sets of data were disregarded. All six participants found the tour informative.

10. Did the tour tell you anything about the subjects listed below? (Table 111)

Forty-two visitors were not asked this question and five answers were disregarded.

Subject	Lots	Little	Nothing	Did not answer
How Greek art changed over the years	2	3	2	3
How the sculptures relate to other exhibits	0	5	1	4
How the sculptures were made	5	0	1	4
History of Greece	2	2	3	3
How the sculptures looked originally	3	4	0	3
Why the sculptures are important	4	2	0	4
Greek mythology	2	4	0	4
Where the sculptures came from	3	4	0	3
The story told by the sculptures	2	4	0	4
Greek temples	1	4	1	4

Table 111: Perceived subjects illustrated by tours of the Ashmolean Museum Cast Gallery

11. Did the tour help you to understand the exhibition?

Forty-two visitors were not asked this question, four chose not to answer and a further five sets of data were disregarded. All six participants felt the tour aided their understanding of the exhibition.

12. Please give any comments you would like to make about the tour.

'Interesting insights into the distinctions between different casts' - AMCG53FUSA41-45

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It was an incredible experience and whilst I'm not usually one who will just stand and stare at one thing for too long a period of time, there was at least one statue that I found was incredible' - AMCG50FGBR21-25

'It was very good as it was specifically designed for our group. The tour guide friendly and well-informed, and we were allowed to look around the casts in the store room, which gave a greater picture of the casts in context etc.' - AMCG51MGBR21-25

Archaeological Museum of Olympia

6. Did you take part in a tour?

All participants stated that they did not take part in a tour.

7. Why did you choose not to take part in a tour? (Table 112)

Reason	Number	Reason	Number
Did not like tours	3	Did not want to	3
No tour was available	2	Did not have time	1
Did not think they needed to	3	Other	1
Did not know there was a tour	2		

Table 112: Reasons for non-participation in tours of the Archaeological Museum of Olympia

British Museum

6. Did you take part in a tour?

One set of answers has been disregarded for this section. Six visitors (16.6%) participated in guided tours while twenty-nine (80.5%) did not.

7. Why did you choose not to take part in a tour? (Table 113)

Three visitors were not asked this question. One set of data was disregarded.

Reason	Number	Reason	Number
Did not like tours	9	Did not think they needed to	8
No tour was available	3	Did not know there was a tour	4
Inconvenient timing	2	Did not want to	9
Too expensive	2	Did not have time	5
It would not provide new information	8	Other	3
Previously participated in a tour	4		

Table 113: Reasons for non-participation in tours of the British Museum

8. Was the tour arranged especially for your visit?

Twenty-nine visitors were not asked this question and one answer was disregarded. All visitors who took part in a tour stated that it was arranged especially for their visits.

9. Did you find the tour informative?

Twenty-nine visitors were not asked this question while one answer was disregarded. All visitors who took part in a tour found it informative.

10. Did the tour tell you anything about the subjects listed below? (Table 114)

Twenty-nine visitors were not asked this question; a further set of data was disregarded.

Subject	Lots	Little	Nothing	Did not answer
How Greek art changed over the years	0	5	1	0
How the sculptures relate to other exhibits	0	2	4	0
How the sculptures were made	0	5	1	0
History of Greece	3	3	0	0
How the sculptures looked originally	3	3	0	0
Why the sculptures are important	5	0	1	0
Greek mythology	1	5	0	0
Where the sculptures came from	5	1	0	0
The story told by the sculptures	6	0	0	0
Greek temples	2	2	2	0

Table 114: Perceived subjects illustrated by tours of the British Museum

11. Did the tour help you to understand the exhibition?

Twenty-nine visitors were not asked this question and one answer was disregarded. All visitors who took part in the tour felt it aided their understanding of the exhibition.

Delphi Archaeological Museum

6. Did you take part in a tour?

None of the visitors took part in a tour.

7. Why did you choose not to take part in a tour? (Table 115)

Reason	Number	Reason	Number
Did not like tours	2	Did not know there was a tour	2
The tour was in a foreign language	1	Did not want to	3
Too expensive	1	Did not have time	1
Did not think they needed to	2	Other	2

Table 115: Reasons for non-participation in tours of Delphi Archaeological Museum

Glyptothek

6. Did you take part in a tour?

None of the participants took part in a tour.

7. Why did you choose not to take part in a tour? (Table 116)

Reason	Number	Reason	Number
No tour was available	2	Did not think they needed to	3
The tour was in a foreign language	1	Other	1

Table 116: Reasons for non-participation in tours of the Glyptothek

Kongelige Afstøbningssamling

6. Did you take part in a tour?

Three participants chose not to answer this question. Seven sets of answers on this section have been disregarded. Five visitors (8.5%) participated in guided tours while forty-four (74.6%) did not.

7. Why did you choose not to take part in a tour? (Table 117)

Five visitors were not asked this question and a further nine did not answer. Seven sets of answers on this section have been disregarded.

Reason	Number	Reason	Number
Did not like tours	5	Previously participated in a tour	2
No tour was available	18	Did not think they needed to	6
Inconvenient timing	2	Did not know there was a tour	8
Too expensive	1	Did not have time	4
It would not provide new information	2	Other	3

Table 117: Reasons for non-participation in tours of the Kongelige Afstøbningssamling

8. Was the tour arranged especially for your visit?

Forty-four visitors were not asked this question, five did not answer and seven sets of data were disregarded. All three participants took part in the specially organised tours.

9. Did you find the tour informative?

Forty-four visitors were not asked this question, five declined to answer and a further seven answers were disregarded. All three participants felt the tour was informative.

10. Did the tour tell you anything about the subjects listed below? (Table 118)

Forty-four people were not asked this question and seven sets of answers were disregarded.

Subject	Lots	Little	Nothing	Did not answer
How Greek art changed over the years	3	2	0	3
How the sculptures relate to other exhibits	3	2	0	3
How the sculptures were made	2	3	0	3
History of Greece	1	2	2	3
How the sculptures looked originally	4	0	0	3
Why the sculptures are important	4	1	0	3
Greek mythology	2	1	2	3
Where the sculptures came from	2	3	0	3
The story told by the sculptures	1	2	1	4
Greek temples	2	1	2	3

Table 118: Perceived subjects illustrated by tours of the Kongelige Afstøbningssamling

11. Did the tour help you to understand the exhibition?

Forty-four participants were not asked this question, three chose not to answer and seven answers were disregarded. All five remaining participants agreed that the tour aided their understanding.

12. Please give any comments you would like to make about the tour.

'Den var rigtig god. Spændende vinkel med fokus på Antikkens rolle for senere perioden' - KA1FDEN26-30

'Rigtig god rundvisning af amerikansk studerende' / ‚very good tour by an American student'- KA2FDEN26-30

'jeg har oplevet rundvisninger som absolut er meget interessante' - KA9FDEN61+

'sehr schöne interessante Ausstellung' / 'very beautiful interesting exhibition' - KA43MGER61+

'ingen rundvisning - vi gik selv rundt' / 'no tour - we went round by ourselves' - KA48FDEN41-45

'Die Sklaven müssen zum Moses (dies ist eine Eimahlige - Eistmahlige chance)' - KA55MGER36-40

Musée du Louvre

6. Did you take part in a tour?

One visitor (12.5%) participated in a guided tour compared with seven (87.5%) who did not.

7. Why did you choose not to take part in a tour? (Table 119)

One participant was not asked this question.

Reason	Number	Reason	Number
Did not like tours	2	Did not think they needed to	3
No tour was available	1	Did not want to	4
Inconvenient timing	1	Did not have time	1
Previously participated in a tour	1	Other	1

Table 119: Reasons for non-participation in tours of the Musée du Louvre

8. Was the tour arranged especially for your visit?

Seven participants were not asked this question. The one visitor who took part in a tour stated that it was arranged especially for their visit.

9. Did you find the tour informative?

Seven visitors were not asked this question. The one participant found the tour informative.

10. Did the tour tell you anything about the subjects listed below? (Table 120)

Seven visitors were not asked this question.

Subject	Lots	Little	Nothing	Did not answer
How Greek art changed over the years	0	0	1	0
How the sculptures relate to other exhibits	0	0	1	0
How the sculptures were made	1	0	0	0
History of Greece	0	0	1	0
How the sculptures looked originally	1	0	0	0
Why the sculptures are important	0	1	0	0
Greek mythology	0	1	0	0
Where the sculptures came from	1	0	0	0
The story told by the sculptures	1	0	0	0
Greek temples	0	0	1	0

Table 120: Perceived subjects illustrated by tours of the Musée du Louvre

11. Did the tour help you to understand the exhibition?

Seven visitors were not asked this question. The visitor who took part in the tour felt it aided their understanding of the exhibition.

Museum of Classical Archaeology

6. Did you take part in a tour?

Four participants chose not to answer. Four sets of data have been disregarded from this section. All thirteen visitors stated that they did not participate in a tour.

7. Why did you choose not to take part in a tour? (Table 121)

Ten visitors did not answer and a further four sets of data were disregarded.

Reason	Number	Reason	Number
Did not like tours	1	Did not think they needed to	1
No tour was available	4	Other	1
Inconvenient timing	1		

Table 121: Reasons for non-participation in tours of the Museum of Classical Archaeology

Skulpturhalle

6. Did you take part in a tour?

One set of data has been disregarded from this section. Two visitors (7.7%) participated in guided tours while twenty-three (92.3%) did not.

7. Why did you choose not to take part in a tour? (Table 122)

One visitor was not asked this question, two did not answer and two sets of data were disregarded.

Reason	Number	Reason	Number
Did not like tours	2	Did not know there was a tour	3
No tour was available	14	Did not want to	1
Did not think they needed to	6	Other	2

Table 122: Reasons for non-participation in tours of the Skulpturhalle

8. Was the tour arranged especially for your visit?

Twenty-two visitors were not asked this question, one chose not to answer and two answers were disregarded. One visitor participated in a tour especially arranged for their visit.

9. Did you find the tour informative?

Twenty-two visitors were not asked this question, one chose not to answer and two sets of data were disregarded. One visitor found the tour informative.

10. Did the tour tell you anything about the subjects listed below? (Table 123)

Twenty-two visitors were not asked this question and two sets of data were disregarded.

Subject	Lots	Little	Nothing	Did not answer
How Greek art changed over the years	1	0	0	1
How the sculptures relate to other exhibits	0	0	1	1
How the sculptures were made	0	1	0	1
History of Greece	1	1	0	0
How the sculptures looked originally	1	1	0	0
Why the sculptures are important	1	1	0	0
Greek mythology	0	1	0	1
Where the sculptures came from	0	1	0	1
The story told by the sculptures	1	0	0	1
Greek temples	0	1	0	1

Table 123: Perceived subjects illustrated by tours of the Skulpturhalle

11. Did the tour help you to understand the exhibition?

Thirteen visitors were not asked this question, one chose not to answer and four answers were disregarded. One visitor felt the tour aided their understanding of the exhibition.

Pictures

Overall

12. Did you notice any pictures in the exhibition?

Twenty visitors did not answer this question and twenty-six sets of data were disregarded from this section. One hundred and forty-six visitors (54.7%) noticed pictures in the exhibition while seventy-five (28.1%) did not.

14. Did you study the pictures?

Seventy-five visitors were not asked this question, eighteen chose not to answer and a further twenty-six answers were disregarded. One hundred and twenty-eight visitors (66.6%*) chose to study the pictures while twenty (10.4%*) did not.

15. Why did you choose not to study the pictures? (Table 124)

Eight options were given with participants able to select as many as applied. Two hundred and three visitors were not asked this question, nineteen chose not to answer and twenty-six sets of data were disregarded.

Reason	Number	Reason	Number
Did not want to	7	Too many people in the way	3
Did not have time	4	Did not think they needed to	2
Saw them before	6	Images would not tell them anything new	1
Could not see them	0	Other	1

Table 124: Reasons for not studying pictures across all museums

16. Did you find the images informative?

Ninety-five visitors were not asked this question, thirty-one chose not to answer and a further twenty-six sets of data were disregarded. One hundred and ten visitors (64.0%*) felt the pictures were informative compared with five (2.9%*) who did not.

17. Did the pictures tell you anything about the subjects listed below? (Table 125)

Ninety-five visitors were not asked this question and twenty-six sets of data were disregarded.

Subject	Lots	Little	Nothing	Did not answer
How the sculptures looked originally	61	44	8	33
Where the sculptures came from	69	40	7	30
How the sculptures relate to other exhibits	28	57	28	33
How the sculptures were made	22	48	36	40
Greek temples	49	52	9	36

Table 125: Perceived subjects illustrated by pictures across all museums

18. Did the pictures help you to understand the exhibition?

Ninety-five visitors were not asked this question, twenty-eight chose not to answer and a further twenty-six sets of data were disregarded. One hundred and seven participants (62.2%*) felt the pictures aided their understanding of the exhibition while eleven (6.4%*) did not.

Acropolis Museum

13. Did you notice any pictures in the exhibition?

One participant chose not to answer this question. Thirty-four visitors (77.3%) noticed pictures in the exhibition compared with nine (20.5%) who did not.

14. Did you study the images?

Nine visitors were not asked this question and one declined to answer. Thirty-two visitors (94.1%*) studied the pictures in the exhibition while two (5.7%*) did not.

15. Why did you choose not to study the pictures?

Forty-one visitors were not asked this question and one chose not to answer. Two participants had seen the pictures before and one felt there were too many people in the way.

16. Did you find the images informative?

Eleven visitors were not asked this question and a further two chose not to answer. Thirty participants (90.9%*) felt the pictures were informative while one (3.0%*) did not.

17. Did the pictures tell you anything about the subjects listed below? (Table 126)

Eleven visitors were not asked this question.

Subject	Lots	Little	Nothing	Did not answer
How the sculptures looked originally	18	10	2	3
Where the sculptures came from	23	6	2	2
How the sculptures relate to other exhibits	8	16	7	2
How the sculptures were made	4	12	13	4
Greek temples	13	16	2	2

Table 126: Perceived subjects illustrated by pictures in the Acropolis Museum

18. Did the pictures help you to understand the exhibition?

Eleven visitors were not asked this question and one declined to answer. Twenty-nine participants (87.9%*) felt the pictures aided their understanding of the exhibition while three (9.1%*) did not.

19. Please give any comments you would like to make about the pictures.

'They helped fill in gaps where stuff was missing' - AM3FUSA26-30

'It has been a while, so I can't really remember it well, but I think the pictures generally reconstructed the sculptures and statues which made it easier to imagine what it originally looked like' - AM23FNED21-25

'The Acropolis Museum sculpture exhibition is not informative and clearly does not have as a target to be educational. It is more a question of placing sculptures so that they look aesthetically pleasing as a group. However it was better than the last time I was there a couple of years ago because the museum added a small section on the tools and pigments used in ancient sculpture' - AM30FGRE31-35

'There were also photographs of persons associated with the excavations and administration, which I found interesting in their own right - I always do' - AM34FGER26-30

'More information on how sculptures relate to other exhibits, how they formerly looked like in recreated colourful pictures (e.g. in the case of different friezes of the Parthenon) would have been helpful and would have made my experience richer, although, as it is, they have done an impressive job with the exhibits' - AM35FSRI36-40

'The images were just representations of how the temple looked like. I am not a great fan of the new museum because the interpretation and the display of the artefacts are very poor and confused. Even if I studied in Athens archaeology and know in a good level the majority of the objects in the museum I have to admit that I couldn't understand how the public engagement system worked. I didn't feel that there always any effort to bring closer the audience with these wonderful artifacts. Very poor labels, the images were very small and just a few' - AM37FGRE21-25

'More pictures/images or reconstructions would be beneficial to the public' - AM38FGRE36-40

'They seemed to be mainly a backdrop for the exhibition, and not all that informative. The main sculpture is very well displayed free-standing and there is no need/opportunity for pictures - so these remarks apply only to case displays of ceramics etc.' - AM42MGBR61+

Ashmolean Museum Cast Gallery

13. Did you notice any pictures in the exhibition?

Three visitors chose not to answer this question and a further seven sets of data were disregarded. Twenty-one visitors (36.8%) noticed pictures in the exhibition while twenty-six (45.6%) did not.

14. Did you study the pictures?

Twenty-six visitors were not asked this question, two chose not to answer and a further seven sets of data were disregarded. Sixteen participants (76.2%*) studied the pictures in the exhibition while six (28.6%*) did not.

15. Why did you choose not to study the pictures? (Table 127)

Forty-two visitors were not asked this question, two chose not to answer and seven sets of data were disregarded for this section.

Reason	Number	Reason	Number
Did not want to	2	Had seen them before	2
Did not have time	1	Other	1

Table 127: Reasons for not studying pictures in the Ashmolean Museum Cast Gallery

16. Did you find the pictures informative?

Thirty-two visitors were not asked this question, three did not answer and seven answers were disregarded. Fourteen (56.0%*) found the pictures informative while one (4.0%*) did not.

17. Did the pictures tell you anything about the subjects listed below? (Table 128)

Thirty-two visitors were not asked this question and seven sets of data were disregarded.

Subject	Lots	Little	Nothing	Did not answer
How the sculptures looked originally	10	4	1	3
Where the sculptures came from	9	6	1	2
How the sculptures relate to other exhibits	3	9	2	4
How the sculptures were made	3	8	2	5
Greek temples	7	7	0	4

Table 128: Perceived subjects illustrated by pictures in the Ashmolean Museum Cast Gallery

18. Did the pictures help you to understand the exhibition?

Thirty-two visitors were not asked this question, two chose not to answer and seven sets of data were disregarded. Fifteen participants (60.0%*) felt the pictures aided their understanding of the exhibition compared with one (4.0*) who did not.

19. Please give any comments you would like to make about the pictures.

'Pictures helped to clarify the position of sculptures for ancient viewers' - AMCG3FGBR21-25

'Giving views of the past and information on how they looked years past' - AMCG11FGBR-2

'Informative - detailed - good balance of pictures etc. & text' - AMCG14MGBR46-50

'They are amazing, the view of the pic is beautiful, for it you can know, how it look like' - AMCG32FUSA16-20

Archaeological Museum of Olympia

13. Did you notice any pictures in the exhibition?

All six visitors noticed pictures in the exhibition.

14. Did you study the pictures?

Five visitors (83.3%) chose to study the pictures in the exhibition while one (16.7%) did not.

15. Why did you choose not to study the pictures?

Five visitors were not asked this question. The one visitor who answered this question stated that they did not study the pictures due to a lack of time.

16. Did you find the pictures informative?

One visitor was not asked this question. All five participants found the pictures informative.

17. Did the pictures tell you anything about the subjects listed below? (Table 129)

One visitor was not asked this question.

Subject	Lots	Little	Nothing	Did not answer
How the sculptures looked originally	4	0	0	1
Where the sculptures came from	3	1	0	1
How the sculptures relate to other exhibits	1	1	2	1
How the sculptures were made	0	0	4	1
Greek temples	2	2	1	0

Table 129: Perceived subjects illustrated by pictures in the Archaeological Museum of Olympia

18. Did the images help you to understand the exhibition?

One visitor was not asked this question. All five visitors who studied the pictures stated that they aided their understanding.

19. Please give any comments you would like to make about the pictures.

'They showed what the pediments would've looked like and were well drawn' - AMO1FUSA26-30

'They were great! To see the mock up drawing of what were often broken and incomplete sculptures 'would' have looked like in situ literally took my breath away. The wording was clear, the signage fresh, the sense of connection very real' - AMO5FNZL61+

British Museum

13. Did you notice any pictures in the exhibition?

Twenty-seven participants (75.0%) noticed pictures in the exhibition whereas nine (25.0%) did not.

14. Did you study the pictures?

Nine visitors were not asked this question. Twenty-five visitors (92.6%*) chose to study the pictures in the exhibition whereas two (7.4%*) did not.

15. Why did you choose not to study the pictures?

Thirty-four visitors were not asked this question. One visitor did not want to study the pictures and another had seen them before.

16. Did you find the pictures informative?

Eleven visitors were not asked this question and a further two chose not to answer. Twenty-two participants (88.0%*) felt the pictures were informative while one (4.0%*) did not.

17. Did the pictures tell you anything about the subjects listed below? (Table 130)

Eleven visitors were not asked this question.

Subject	Lots	Little	Nothing	Did not answer
How the sculptures looked originally	11	10	3	1
Where the sculptures came from	13	10	1	1
How the sculptures relate to other exhibits	2	12	10	1
How the sculptures were made	2	13	8	2
Greek temples	12	9	3	1

Table 130: Perceived subjects illustrated by pictures in the British Museum

18. Did the pictures help you to understand the exhibition?

Eleven visitors were not asked this question. Twenty-two participants (88.0%*) felt the pictures aided their understanding of the exhibition whereas three (12.0%*) did not.

19. Please give any other comments you wish to make about the pictures.

'Useful, but going to the new Acropolis Museum is more useful' - BM5FGBR31-35

'Very large texts, people need to take ages to study the pictures' - BM10FGRE31-35

'I loved the effort made to demonstrate how the 2-dimensional carving of a chariot and horses would if transported to 3d be exactly correct dimensions and perspective' - BM14FGBR61+

'There were not many that I saw any most were close-ups' - BM19FGBR/USA41-45

'Even though there were plenty of images speaking to individual pieces, I would have found it interesting to see them completed; an artist's impression. In the Egyptian areas this is used to excellent effect, especially rendering the colours which have now faded. It would have been good to see some of the marbles reproduced as part on an image showing the original temple or building' - BM28FGBR31-35

Delphi Archaeological Museum

13. Did you notice any pictures in the exhibition?

Five visitors (83.3%) noticed pictures in the exhibition compared with only one (16.7%) who did not.

14. Did you study the pictures?

One visitor was not asked this question. Three participants (60.0%*) chose to study the pictures in the exhibition while two (40.0%*) did not.

15. Why did you choose not to study the pictures?

Four visitors were not asked this question. Two participants did not want to study the pictures and one felt the images would not tell them anything new.

16. Did you find the picture informative?

Three visitors were not asked this question and a further one chose not to answer this question. The two visitors that answered both thought the pictures were informative.

17. Did the pictures tell you anything about the subjects listed below? (Table 131)

Three visitors were not asked this question.

Subject	Lots	Little	Nothing	Did not answer
How the sculptures looked originally	1	2	0	0
Where the sculptures came from	2	1	0	0
How the sculptures relate to other exhibits	1	1	1	0
How the sculptures were made	0	2	1	0
Greek temples	2	0	1	0

Table 131: Perceived subjects illustrated by pictures in Delphi Archaeological Museum

18. Did the pictures help you to understand the exhibition?

Three visitors were not asked this question and all three who were felt the pictures aided their understanding of the exhibition.

Glyptothek

13. Did you notice any pictures in the exhibition?

Three visitors (75.0%) noticed pictures in the exhibition while one (25.0%) did not.

14. Did you study the pictures?

One visitor was not asked this question. All three participants who were asked this question stated that they did study the pictures.

16. Did you find the pictures informative?

One visitor was not asked this question. All the three participants stated that they found the pictures informative.

17. Did the pictures tell you anything about the subjects listed below? (Table 132)

One visitor was not asked this question.

Subject	Lots	Little	Nothing	Did not answer
How the sculptures looked originally	2	1	0	0
Where the sculptures came from	1	2	0	0
How the sculptures relate to other exhibits	0	1	2	0
How the sculptures were made	1	1	1	0
Greek temples	3	0	0	0

Table 132: Perceived subjects illustrated by pictures in the Glyptothek

18. Did the pictures help you to understand the exhibition?

One visitor was not asked this question. All three participants felt the pictures aided their understanding of the exhibition.

19. Please give any comments you would like to make about the pictures.

'Bonnes explications' / 'Good explanations' - G3FGER61+

Kongelige Afstøbningssamling

13. Did you notice any pictures in the exhibition?

Twelve visitors did not answer this question and eleven sets of data were disregarded. Twenty-three participants (39.0%) noticed pictures in the exhibition compared with eleven (18.6%) who did not.

14. Did you study the pictures?

Thirteen visitors were not asked this question, twelve chose not to answer and eleven sets of data were disregarded. Twenty-two participants (47.8%*) chose to study the pictures in the exhibition while one (2.2%*) did not.

15. Why did you choose not to study the pictures?

Thirty-five visitors were not asked this question, twelve chose not to answer and eleven answers were disregarded. The one visitor who answered gave 'I didn't think I needed to' as their reason.

16. Did you find the pictures informative?

Fourteen visitors were not asked this question, eighteen chose not to answer and eleven answers were disregarded. Fourteen participants (31.1%*) felt the tour was informative compared with one (2.2%*) who did not.

17. Did the pictures tell you anything about the subjects listed below? (Table 133)

Fourteen visitors were not asked this question and eleven sets of data have been disregarded.

Subject	Lots	Little	Nothing	Did not answer
How the sculptures looked originally	9	8	0	17
Where the sculptures came from	11	7	1	15
How the sculptures relate to other exhibits	5	11	2	16
How the sculptures were made	8	7	2	17
Greek temples	6	8	0	20

Table 133: Perceived subjects illustrated by pictures in the Kongelige Afstøbningssamling

18. Did the pictures help you to understand the exhibition?

Fourteen visitors were not asked this question, seventeen chose not to answer and eleven sets of data were disregarded. Fifteen participants (33.3%*) felt the pictures aided their understanding of the exhibition compared with two (4.4%*) who did not.

19. Please give any other comments you would like to make about the pictures.

'Den var meget få billeder. Det var ikke det essentielle' / 'It had very few pictures. They were not essential' - KA1FDEN26-30

'Rigtig god supplement' / 'Really good supplement' - KA2FDEN26-30

'More pictures & more information would help the tour' - KA7FDEN46-50

'Helpful to gain insights and understanding' - KA23MRSA56-60

'Maybe more information?' - KA25FSWE36-40

Musée du Louvre

13. Did you notice any pictures in the exhibition?

One visitor chose not to answer this question. Six visitors (75.0%) noticed pictures in the exhibition whilst one (12.5%) did not.

14. Did you study the pictures?

One visitor was not asked this question. Four participants (57.1%*) chose to study the pictures in the exhibition while three (42.9%*) did not.

15. Why did you choose not to study the pictures? (Table 134)

Five participants were not asked this question and a further one chose not to answer.

Reason	Number	Reason	Number
Did not have time	1	Too many people in the way	2
Saw them before	1		

Table 134: Reasons for not studying pictures at the Musée du Louvre

16. Did you find the pictures informative?

Four participants were not asked this question and a further one chose not to answer. All three visitors felt the pictures were informative.

17. Did the pictures tell you anything about the subjects listed below? (Table 135)

Four participants were not asked this question.

Subject	Lots	Little	Nothing	Did not answer
How the sculptures looked originally	2	2	0	0
Where the sculptures came from	4	0	0	0
How the sculptures relate to other exhibits	2	1	1	0
How the sculptures were made	2	1	1	0
Greek temples	1	2	1	0

Table 135: Perceived subjects illustrated by pictures in the Musée du Louvre

18. Did the pictures help you to understand the exhibition?

Four participants were not asked this question. All four visitors who answered this question stated that they felt the pictures aided their understanding of the exhibition.

19. Please give any comments you would like to make about the pictures.

'There are so many unless you have an inordinate amount of time you have to be very selective' - L5MGBR61+

'Pictures/images are imperative to displays of history and heritage. Without them it is difficult to put the information presented in context, or fully understand it' - L7FGBR26-30

'billedernes størrelse forstås kun ved at se dem på stedet' / 'size of the pictures understood only by viewing them in situ' - L8MDEN56-60

Museum of Classical Archaeology

13. Did you notice and pictures in the exhibition?

Six sets of data were disregarded for this section. Seven visitors (33.3%) noticed pictures in the exhibition compared with eight (38.1%) who did not.

14. Did you study the images?

Eight visitors were not asked this question and six sets of data have been disregarded. Five visitors (38.5%*) chose to study the pictures in the exhibition compared with two (15.4%*) who did not.

15. Why did you choose not to study the pictures?

Thirteen participants were not asked this question and six sets of data were disregarded. One visitor did not want to study the pictures and another did not have time.

16. Did you find the pictures informative?

Ten visitors were not asked this question, one chose not to answer and six sets of data were disregarded. The remaining four participants stated that they found the pictures informative.

17. Did the pictures tell you anything about the subjects listed below? (Table 136)

Ten participants were not asked this question and six sets of data were disregarded.

Subject	Lots	Little	Nothing	Did not answer
How the sculptures looked originally	1	2	0	2
Where the sculptures came from	1	2	0	2
How the sculptures relate to other exhibits	0	3	0	2
How the sculptures were made	0	1	2	2
Greek temples	1	2	0	2

Table 136: Perceived subjects illustrated by pictures in the Museum of Classical Archaeology

18. Did the pictures help you to understand the exhibition?

Ten visitors were not asked this question, two chose not to answer and six answers were disregarded. The three visitors who did answer all felt the pictures aided their understanding of the exhibition.

Skulpturhalle

13. Did you notice any pictures in the exhibition?

Three participants chose not to answer this question and two sets of data for this section have been disregarded. Fourteen visitors (53.8%) noticed pictures in the exhibition where seven (26.9%) did not.

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14. Did you study the pictures?

Seven visitors were not asked this question, three chose not to answer and two sets of data were disregarded. Thirteen visitors (68.4%*) chose to study the pictures while one (5.3%*) did not.

15. Why did you choose not to study the pictures?

Twenty visitors were not asked this question, three chose not to answer and two answers were disregarded. The only participant to answer this question did not want to study the pictures.

16. Did you find the pictures informative?

Eight visitors were not asked this question, three did not answer and two sets of data were disregarded. The thirteen visitors who answered this question all felt the pictures were informative.

17. Did the pictures tell you anything about the subjects listed below? (Table 137)

Eight participants were not asked this question and a further two sets of data were disregarded.

Subject	Lots	Little	Nothing	Did not answer
How the sculptures looked originally	3	5	2	6
Where the sculptures came from	2	5	2	7
How the sculptures relate to other exhibits	6	2	1	7
How the sculptures were made	2	3	2	9
Greek temples	2	6	1	7

Table 137: Perceived subjects illustrated by pictures in the Skulpturhalle

18. Did the pictures help you to understand the exhibition?

Eight visitors were not asked this question, six chose not to answer and two answers were disregarded. Eight participants (44.4%*) felt the pictures aided their understanding of the exhibition while two (11.1%*) did not.

19. Please give any comments you wish to make about the pictures.

'They were only small, in the model of the Parthenon' - S1MGBR26-30

'Zwei Bilder (Eine Aphrodite & ein Silem mit Kind, haben mit Lust gemacht in den Louvre zugehen)' / 'Two images (An Aphrodite and a Silem with child, made me want to visit the Louvre)' - S8MGER56-60

'War interssant' / 'was interesting' - S13MSUI61+

'Favorable et bon "transporteur" des informations' / 'favourable and a good "carrier" of information' – S24MSUI51-55

'Bilder von heute im vergleich zu antike Bildern waren spannend' – 'Pictures of today in comparison with ancient images was exciting' – S26FSUI31-35

Videos

Overall

The figures in this section consider only the answers given by visitors to exhibitions featuring audio-visual material. These are the Acropolis Museum, the British Museum (excluding visitors who specified the Bassai exhibition) and the Kongelige Afstøbningssamling.

20. Did you notice any audio-visual material in the exhibition?

Fourteen participants chose not to answer this question. Sixty-four visitors (46.09%) noticed videos within the exhibitions whereas sixty-one (43.9%) did not.

21. Did you watch the video?

Sixty-one visitors were not asked this question and ten chose not to answer. Twenty-nine participants (37.1%*) watched the videos while thirty-nine (50.0%*) did not.

22. Why did you choose not to watch the video? (Table 138)

Ninety visitors were not asked this question and a further eleven chose not to answer.

Answer	Number	Answer	Number
Did not want to	12	Did not understand the language	1
Did not have time	16	Too many people in the way	3
Watched it before	4	Would not provide new information	4
There was nowhere to sit	2	Other	8

Table 138: Reasons for not watching videos across all museums

23. Did you find the visitors informative?

One hundred visitors were not asked this question and a further fourteen chose not to answer. Twenty-four participants (61.5%*) felt the audio-visual material was informative while one (2.6%*) did not.

24. Did the video tell you anything about the subjects listed below? (Table 139)

One hundred visitors were not asked this question.

Subject	Lots	Little	Nothing	Did not answer
How Greek art changed over the years	4	11	8	16
History of Greece	10	8	5	16
Where the sculptures came from	14	9	2	14
What the sculptures looked like originally	14	7	2	16
How the sculptures relate to other exhibits	5	13	5	16
How the sculptures were made	7	12	5	15
Why these sculptures are important	15	8	2	14
Greek mythology	5	17	3	14
The story told by the sculptures	12	8	2	17
Greek temples	12	10	0	17

Table 139: Perceived subjects illustrated by videos in all museums

25. Did the video help you to understand the exhibition?

One hundred visitors were not asked this question and a further twelve did not to answer. Twenty-two participants (56.4%*) felt the video aided their understanding while five (12.8%*) did not.

Acropolis Museum

14. Did you notice any audio-visual material in the exhibition?

Twenty-seven participants (61.4%) noticed audio-visual material in the exhibition whereas seventeen (38.6%) did not.

15. Did you watch the video?

Seventeen visitors were not asked this question. Sixteen visitors (59.3%*) watched the videos compared with eleven (40.7%*) who did not.

16. Why did you choose not to watch the video? (Table 140)

Thirty-three visitors were not asked this question.

Answer	Number	Answer	Number
Did not want to	6	Too many people in the way	3
Did not have time	1	Would not provide new information	3
Watched it before	2	Other	2

Table 140: Reasons for not watching the video in the Acropolis Museum

17. Did you find the video informative?

Twenty-eight visitors were not asked this question and one visitor chose not to answer. Fourteen participants (87.5%*) felt the audio-visual material was informative whereas one (6.3%*) did not.

18. Did the video tell you anything about the subjects listed below? (Table 141)

Twenty-eight visitors were not asked this question.

Subject	Lots	Little	Nothing	Did not answer
How Greek art changed over the years	4	8	3	1
History of Greece	8	5	2	1
Where the sculptures came from	9	4	2	1
What the sculptures looked like originally	8	5	2	1
How the sculptures relate to other exhibits	3	9	3	1
How the sculptures were made	4	8	3	1
Why these sculptures are important	9	5	1	1
Greek mythology	3	11	1	1
The story told by the sculptures	8	5	2	1
Greek temples	10	5	0	1

Table 141: Perceived subjects illustrated by videos in the Acropolis Museum

19. Did the video help you to understand the exhibition

Twenty-eight participants were not asked this question. Eleven participants (68.8%*) felt the audio-visual material aided their understanding of the exhibition while five (31.3%*) did not.

20. Please give any comments you would like to make about the video.

'I rarely find audio-visual material in Greek museums satisfying' - AM5MUSA26-30

'I appreciate the help of the visual/audio media, but there is something mediated that I do not really like' - AM13MGRE36-40

British Museum

20. Did you notice any audio-visual material in the exhibition?

Eleven participants (30.5%) noticed audio-visual material in the exhibitions while twenty-five (69.4%) did not.

21. Did you watch the video?

Twenty-five visitors were not asked this question. Seven participants (63.6%*) watched the videos whereas four (36.4%*) did not.

22. Why did you choose not to watch the video?

Thirty-two visitors were not asked this question. Three visitors did not have time to watch the video and two had done so on a previous occasion.

23. Did you find the video informative?

Twenty-nine visitors were not asked this question and a further three chose not to answer. All four who did answer stated that they found the video informative.

24. Did the video tell you anything about the subjects listed below? (Table 142)

Twenty-nine visitors were not asked this question.

Subject	Lots	Little	Nothing	Did not answer
How Greek art changed over the years	0	2	5	0
History of Greece	2	2	3	0
Where the sculptures came from	4	3	0	0
What the sculptures looked like originally	6	1	0	0
How the sculptures relate to other exhibits	1	4	2	0
How the sculptures were made	1	4	2	0
Why these sculptures are important	3	3	1	0
Greek mythology	1	4	2	0
The story told by the sculptures	4	2	0	1
Greek temples	2	4	0	1

Table 142: Perceived subjects illustrated by videos in the British Museum

25. Did the video help you to understand the exhibition?

Twenty-nine visitors were not asked this question. All those who watched the video stated that it helped them to understand the exhibition.

26. Please give any comments you wish to make about the videos.

'Very informative in explaining story told on frieze and how sculptures originally looked' - BM3FGBR21-25

'I really like the 3-Dimensionality being brought out of a 2D relief' - BM5FGBR31-35

'Superb' – BM14FGBR61+

Kongelige Afstøbningssamling

20. Did you notice any audio-visual material in the exhibition?

Fourteen visitors chose not to answer this question. Twenty-six participants (44.1%) noticed audio-visual material in the exhibition while nineteen (32.2%) did not.

21. Did you watch the video?

Nineteen visitors were not asked this question and ten chose not to answer. Six participants (15.0%*) watched the videos compared with twenty-four (60%*) who did not.

22. Why did you choose not to watch the video? (Table 143)

Twenty-five visitors were not asked this question and a further eleven chose not to answer.

Answer	Number	Answer	Number
Did not want to	6	Did not understand the language	1
Did not have time	12	Would not provide new information	1
There was nowhere to sit	2	Other	6

Table 143: Reasons for not watching the video in the Kongelige Afstøbningssamling

23. Did you find the video informative?

Forty-three visitors were not asked this question and a further ten chose not to answer. The six participants who answered all felt the audio-visual material was informative.

24. Did the video tell you anything about the subjects listed below? (Table 144)

Forty-three visitors were not asked this question.

Subject	Lots	Little	Nothing	Did not answer
How Greek art changed over the years	0	1	0	15
History of Greece	0	1	0	15
Where the sculptures came from	1	2	0	13
What the sculptures looked like originally	0	1	0	15
How the sculptures relate to other exhibits	1	0	0	15
How the sculptures were made	2	0	0	14
Why these sculptures are important	3	0	0	13
Greek mythology	1	2	0	13
The story told by the sculptures	0	1	0	15
Greek temples	0	1	0	15

Table 144: Perceived subjects illustrated by videos in the Kongelige Afstøbningssamling

25. Did the video help you to understand the exhibition?

Forty-three visitors were not asked this question and a further twelve chose not to answer. All four participants who answered felt the video aided their understanding of the exhibition.

26. Please give any other comments you would like to make about the video.

'More videos please. I liked the casual style of the video' - KA17MGBR41-45

'The topics covered were done well' - KA23MRSA56-60

Models

Overall

27. Did you notice any models/reconstructions in the exhibition?

Sixteen visitors chose not to answer this question and seventeen sets of data for this section have been disregarded. One hundred and seventy-two (64.4%) noticed models in the exhibition compared with sixty-two (23.2%) who did not.

28. Did you study the models/reconstructions?

Sixty-two visitors were not asked this question, fifteen chose not to answer and seventeen answers were disregarded. One hundred and fifty-seven participants (76.6%*) chose to study the models while sixteen (7.8%*) did not.

29. Why did you choose not to study the models/reconstructions? (Table 145)

Participants were given eight options and asked to select as many as applied. Two hundred and sixteen visitors were not asked this question, fifteen did not answer and seventeen answers were disregarded.

Answer	Number	Answer	Number
Did not want to	4	Too many people in the way	0
Did not have time	8	Could not see them	0
Would not provide new information	1	Do not like models	1
Saw them before	4	Other	1

Table 145: Reasons for not touching models across all museums

30. Did you touch the models? (Table 146)

Seventy-eight visitors were not asked this question, nineteen chose not to answer and seventeen answers were disregarded. Where participants selected more than one option, the score has counted as 0.5 for each.

Answer	Number	Percentage* (%)
Touched the model	23	12.2
Did not touch the model	52	27.5
Touching not permitted	78	41.3

Table 146: Touching of models by visitors to all museums

31. Did you find the models informative?

Seventy-eight visitors were not asked this question, thirty-one chose not to answer and seventeen sets of data were disregarded. One hundred and thirty-seven visitors (72.5%*) found the models informative compared with four (2.1%*) who did not.

32. Did the models tell you anything about the subjects listed below? (Table 147)

Seventy-eight visitors were not asked this question and eighteen sets of data were disregarded.

Subject	Lots	Little	Nothing	Did not answer
How Greek art changed over the years	35	63	33	40
History of Greece	36	65	31	40
Where the sculptures came from	66	55	11	40
What the sculptures looked like originally	86	46	7	33
Greek mythology	39	59	33	41
Greek temples	67	54	11	40

Table 147: Perceived subjects illustrated by models in all museums

33. Did the models help you to understand the exhibition?

Seventy-eight visitors were not asked this question, thirty-four chose not to answer and seventeen sets of data were disregarded. One hundred and twenty-six participants (66.6%*) felt the models aided their understanding of the exhibition while twelve (6.3%*) did not.

Acropolis Museum

27. Did you notice any models/reconstructions in the exhibition?

Thirty-eight visitors (86.4%) noticed models in the exhibition whereas six (13.6%) did not.

28. Did you study the models?

Six visitors were not asked this question. Thirty-three participants (86.8%*) chose to study the models while five (13.2%*) did not.

29. Why did you choose not to study the models? (Table 148)

Thirty-nine visitors were not asked this question.

Answer	Number	Answer	Number
Did not have time	3	Other	1
Would not provide new information	1		

Table 148: Reasons for not studying models in the Acropolis Museum

30. Did you touch the models? (Table 149)

Eleven visitors were not asked this question.

Answer	Number	Percentage* (%)
Touched the model	2	6.1
Did not touch the model	3	9.1
Touching not permitted	28	84.8

Table 149: Touching of models by visitors to the Acropolis Museum

31. Did you find the models informative?

Eleven visitors were not asked this question. Thirty-two participants (97.0%*) found the models informative while one (3.0%*) did not.

32. Did the models tell you anything about the subjects listed below? (Table 150)

Eleven visitors were not asked this question.

Subject	Lots	Little	Nothing	Did not answer
How Greek art changed over the years	5	15	12	1
History of Greece	9	13	11	0
Where the sculptures came from	12	16	4	1
What the sculptures looked like originally	23	9	1	0
Greek mythology	5	18	9	1
Greek temples	20	10	2	1

Table 150: Perceived subjects illustrated by models in the Acropolis Museum

33. Did the models help you to understand the exhibition?

Eleven visitors were not asked this question. Thirty participants (90.9%*) felt the models aided their understanding of the exhibition compared with three (9.1%*) who did not.

34. Please give any comments you wish to make about the models.

'Very useful to have models of the Acropolis from different periods' - AM2FGBR26-30

'The casts were useful when the parts left were fragmentary' - AM3FUSA26-30

'Many of the pieces of the museum are destroyed because of time, wars, thieves etc. So the replicas give you a better understanding of the part that is missing' - AM12M-241-45

'The combination of casts and the 'real' thing in the Parthenon frieze is a very telling syncretism' - AM13MGRE36-40

'I thought the reconstruction of the Parthenon friezes and sculptures, and where they were located on the temple in the topmost floor of the museum very well made and very impressive. I do wish there had been a little more discussion explaining the context of the sculptures and friezes' - AM26FBRA31-35

Ashmolean Museum Cast Gallery

27. Did you notice any models/reconstructions in the exhibition?

Two visitors did not answer this question and nine sets of data for this section were disregarded. Thirty-five visitors (61.4%) noticed models in the exhibition whereas eleven (19.3%) did not.

28. Did you study the models?

Eleven visitors were not asked this question, two chose not to answer and nine answers were disregarded. Thirty-four participants (75.6%*) chose to study the models while one (2.2%*) did not.

29. Why did you choose not to study the models?

Forty-five visitors were not asked this question, two chose not to answer and nine answers were disregarded. The one visitor who answered had studied the models on a previous occasion.

30. Did you touch the models? (Table 151)

Twelve visitors were not asked this question, two did not answer and nine answers were disregarded.

Answer	Number	Percentage* (%)
Touched the model/reconstruction	2.5	5.6
Did not touch the model/reconstruction	13	28.9
Touching was not permitted	18.5	41.1

Table 151: Touching of models by visitors to the Ashmolean Museum Cast Gallery

31. Did you find the models informative?

Twelve visitors were not asked this question, five chose not to answer and a further nine sets of data were disregarded. All thirty-one remaining participants felt the models were informative.

32. Did the models tell you anything about the subjects listed below? (Table 152)

Twelve visitors were not asked this question and nine sets of data were disregarded.

Subject	Lots	Little	Nothing	Did not answer
How Greek art changed over the years	8	14	8	6
History of Greece	8	16	5	7
Where the sculptures came from	18	10	2	6
What the sculptures looked like originally	22	7	3	4
Greek mythology	13	11	6	6
Greek temples	13	13	3	7

Table 152: Perceived subjects illustrated by models in the Ashmolean Museum Cast Gallery

33. Did the models help you to understand the exhibition?

Twelve visitors were not asked this question, four did not answer and nine answers were disregarded. Twenty-nine visitors (64.4%*) felt the models aided their understanding whereas three (6.7%*) did not.

34. Please give any comments you wish to make about the models

'The gallery has a very good scale model of the Acropolis in Athens showing relation of the various temples and precincts to each other' – AMCG56FGBR26-30

Archaeological Museum of Olympia

21. Did you notice any models/reconstructions in the exhibition?

One visitor (16.7%) noticed models in the exhibition compared with five (83.3%) who did not.

22. Did you study the models?

Five visitors were not asked this question. The one visitor who answered stated that they did study the model.

30. Did you touch the model?

Five visitors were not asked this question. The remaining visitor did not touch the model.

31. Did you find the models informative?

Five visitors were not asked this question. The remaining visitor found the model informative.

32. Did the models tell you anything about the subjects listed below? (Table 153)

Five visitors were not asked this question.

Subject	Lots	Little	Nothing	Did not answer
How Greek art changed over the years	0	0	1	0
History of Greece	0	1	0	0
Where the sculptures came from	1	0	0	0
What the sculptures looked like originally	1	0	0	0
Greek mythology	1	0	0	0
Greek temples	1	0	0	0

Table 153: Perceived subjects Illustrated by models in the Archaeological Museum of Olympia

33. Did the models help you to understand the exhibition?

Five participants were not asked this question. The one visitor who was answered that they felt the model aided their understanding of the exhibition.

34. Please give any comments you wish to make about the models.

'With the model and a healthy imagination you could almost smell the atmosphere. Excellent' - AMO5FNZL61+

British Museum

27. Did you notice any models/reconstructions in the exhibition?

Twenty visitors (55.5%) noticed models in the exhibition while sixteen (44.4%) did not.

28. Did you study the models?

Sixteen visitors were not asked this question. Seventeen participants (85.0%) chose to study the models while three (15.0%) did not.

29. Why did you choose not to study the models? (Table 154)

Thirty-three visitors were not asked this question.

Answer	Number	Answer	Number
Did not have time	2	Do not like models	1
Saw them before	2		

Table 154: Reasons for not studying models in the British Museum

30. Did you touch the models? (Table 155)

Nineteen visitors were not asked this question.

Answer	Number	Percentage* (%)
Touched the model/reconstruction	2.5	14.7
Did not touch the model/reconstruction	3	17.6
Touching was not permitted	11.5	67.6

Table 155: Touching of models by visitors to the British Museum

31. Did you find the models informative?

Nineteen visitors were not asked this question and a further one chose not to answer. All sixteen who did answer this question stated that they found the model informative.

32. Did the models tell you anything about the subjects listed below? (Table 156)

Eighteen visitors were not asked this question.

Subject	Lots	Little	Nothing	Did not answer
How Greek art changed over the years	1	7	7	2
History of Greece	3	7	4	3
Where the sculptures came from	9	5	1	2
What the sculptures looked like originally	10	6	1	0
Greek mythology	2	7	7	1
Greek temples	8	8	0	1

Table 156: Perceived subjects illustrated by models in the British Museum

33. Did the models help you to understand the exhibition?

Nineteen visitors were not asked this question. All seventeen visitors answered that the models helped them to understand the exhibition.

34. Please give any comments you wish to make about the models.

'Useful to see where on the Parthenon they were displayed' - BM2FGBR26-30

'Useful to be able to touch them. Instructive' - BM5FGBR31-35

'Gives a nice possible reconstruction. Perhaps the general public is not aware that these are only suggestions' - BM19FGBR/USA41-45

'I think the models from the Parthenon marbles gallery needs to be more prominently signed as I feel the gallery alone gives an inadequate and misleading picture without the models being seen' - BM22FAUS26-30

'The model of the Acropolis is hung on the wall so it's quite difficult to access. I wanted to see the view through from the front which meant having to crouch and look upwards, not very helpful' - BM26FGBR36-40

27. Did you notice any models in the exhibition?

Three visitors (50.0%) noticed models in the exhibition while another three (50.0%) did not.

28. Did you study the models?

Three visitors were not asked this question. All three who answered this question stated that they studied the model.

30. Did you touch the models?

Three visitors were not asked this question. All three who answered stated that touching the model was not permitted.

31. Did you find the models informative?

Three visitors were not asked this question. All three who answered found the model informative.

32. Did the models tell you anything about the subjects listed below? (Table 157)

Three visitors were not asked this question.

Subject	Lots	Little	Nothing	Did not answer
How Greek art changed over the years	1	0	2	0
History of Greece	0	1	2	0
Where the sculptures came from	2	0	1	0
What the sculptures looked like originally	2	0	1	0
Greek mythology	0	0	2	1
Greek temples	2	0	1	0

Table 157: Perceived subjects illustrated by models in Delphi Archaeological Museum

33. Did the models help you to understand the exhibition?

Three visitors were not asked this question. All three who answered stated that the model helped them to understand the exhibition.

34. Please give any comments you wish to make about the models.

'I think there was only a model of the site Delphi in ancient times, so it was only informative about the site' - DAM5FBEL26-30

Glyptothek

27. Did you notice any models/reconstructions in the exhibition?

Three participants (75.0%) noticed models in the exhibition while one (25.0%) did not.

28. Did you study the models?

One visitor was not asked this question. All three answered that they did study the models.

30. Did you touch the models?

One visitor was not asked this question. One participant (33.3%*) did not touch the model while two (66.7%*) stated that touching was not allowed.

31. Did you find the models informative?

One visitor was not asked this question. All three visitors felt the models were informative.

32. Did the models tell you anything about the subjects listed below? (Table 158)

One visitor was not asked this question.

Subject	Lots	Little	Nothing	Did not answer
How Greek art changed over the years	1	2	0	0
History of Greece	0	2	1	0
Where the sculptures came from	3	0	0	0
What the sculptures looked like originally	2	1	0	0
Greek mythology	1	1	1	0
Greek temples	2	1	0	0

Table 158: Perceived subjects illustrated by models in the Glyptothek

33. Did the models help you to understand the exhibition?

One visitor was not asked this question. Three felt that the models aided their understanding.

34. Please give any comments you wish to make about the models.

'Les modèles sont une aide pour comprendre les sculptures' / 'The models are an aid to the understanding of the sculptures' - G3FGER61+

Kongelige Afstøbningssamling

27. Did you notice any models/reconstructions in the exhibition?

Eleven visitors chose not to answer this question and five answers were disregarded. Thirty-seven participants (62.7%) noticed models in the exhibition while six (10.2%) did not.

28. Did you study the models?

Six visitors were not asked this question, eleven chose not to answer and five sets of data were disregarded. Thirty-six participants (67.9%) chose to study the models while one (1.9%) did not.

29. Why did you choose not to study the models?

Forty-two visitors were not asked this question, eleven chose not to answer and five answers were disregarded. The one answer given was that the visitor had seen the models on a previous occasion.

30. Did you touch the models? (Table 159)

Seven visitors were not asked this question, fourteen chose not to answer and five answers were disregarded.

Answer	Number	Percentage* (%)
Touched the model	11	21.5
Did not touch the model	20	38.5
Touching not permitted	2	3.8

Table 159: Touching of models by visitors to the Kongelige Afstøbningssamling

31. Did you find the models informative?

Seven visitors were not asked, nineteen did not answer and five answers were disregarded. Twenty-five participants (48.1%*) found the models informative compared with three (5.8%*) who did not.

32. Did the models tell you anything about the subjects listed below? (Table 160)

Seven visitors were not asked this question and five sets of data were disregarded.

Subject	Lots	Little	Nothing	Did not answer
How Greek art changed over the years	6	13	2	26
History of Greece	6	11	5	25
Where the sculptures came from	8	12	2	25
What the sculptures looked like originally	9	11	1	26
Greek mythology	6	10	3	28
Greek temples	6	10	4	27

Table 160: Perceived subjects illustrated by models in the Kongelige Afstøbningssamling

33. Did the models help you to understand the exhibition?

Seven visitors were not asked this question, twenty-three did not answer and five answers were disregarded. Twenty participants (38.5%*) found the models aided their understanding of the exhibition whereas four (7.7%*) did not.

34. Please give any comments you wish to make about the models.

'It would help with stories/information & pictures with the models' - KA7FDEN46-50

'Incredible' - KA16MGUA61+

'Der måtte gerne have været mere materiale on de forskellige perioder' / 'There would have liked more material on the different periods' - KA36MDEN21-25

Musée du Louvre

27. Did you notice any models/reconstructions in the exhibition?

One visitor chose not to answer. Three participants (37.5%) noticed models in the exhibition while four (50.0%) did not.

28. Did you study the models?

Four visitors were not asked this question. Two participants (50.0%) chose to study the models while another two (50.0%) did not.

29. Why did you choose not to study the models?

Six visitors were not asked this question. One visitor did not want to study the models while two did not have time to do so.

30. Did you touch the models?

Six visitors were not asked this question. One visitor (50.0%*) touched the model while the other (50.0%) thought touching was not permitted.

31. Did you find the models informative?

Six visitors were not asked this question. The two who answered both found the models informative.

32. Did the models tell you anything about the subjects listed below? (Table 161)
Six visitors were not asked this question.

Subject	Lots	Little	Nothing	Did not answer
How Greek art changed over the years	1	1	0	0
History of Greece	2	0	0	0
Where the sculptures came from	1	1	0	0
What the sculptures looked like originally	2	0	0	0
Greek mythology	1	1	0	0
Greek temples	2	0	0	0

Table 161: Perceived subjects illustrated by models in the Musée du Louvre

33. Did the models help you to understand the exhibition?

Six visitors were not asked this question. The two who answered both felt the models aided their understanding of the exhibition.

Museum of Classical Archaeology

27. Did you notice any models/reconstructions in the exhibition?

One visitors chose not to answer this question and one answer was disregarded. Eleven participants (52.4%) noticed models in the exhibition whereas eight (38.1%) did not.

28. Did you study the models?

Eight visitors were not asked this question, one chose not to answer and one answer was disregarded. Seven participants (53.8%) chose to study the models while four (30.8%) did not.

29. Why did you choose not to study the models?

Fifteen visitors were not asked this question, one chose not to answer and one answer was disregarded. Three visitors did not want to study the models while one did not have time to do so.

30. Did you touch the model? (Table 162)

Twelve visitors were not asked this question, one chose not to answer and one answer was disregarded.

Answer	Number	Percentage* (%)
Touched the model/reconstruction	1	11.1
Did not touch the model/reconstruction	2	22.2
Touching was not permitted	4	44.4

Table 162: Touching of models by visitors to the Museum of Classical Archaeology

31. Did you find the models informative?

Twelve visitors were not asked this question, three chose not to answer and one answer was disregarded. All five who answered found the models informative.

32. Did the models tell you anything about the subjects listed below? (Table 163)

Twelve visitors were not asked this question and one set of data was disregarded.

Subject	Lots	Little	Nothing	Did not answer
How Greek art changed over the years	7	0	0	1
History of Greece	2	4	0	2
Where the sculptures came from	2	4	0	2
What the sculptures looked like originally	3	3	0	2
Greek mythology	4	1	1	2
Greek temples	2	4	0	2

Table 163: Perceived subjects illustrated by models in the Museum of Classical Archaeology

33. Did the models help you to understand the exhibition?

Twelve visitors were not asked this question, two chose not to answer and one answer was disregarded. All six who answered felt the models aided their understanding of the exhibition.

34. Please give any comments you wish to make about the models.

'I really like the painted statue which shows how the colours were originally used on the statues' - MCA19FGBR21-25

Skulpturhalle

27. Did you notice any models/reconstructions in the exhibition?

One visitor chose not to answer this question and two answers were disregarded. Twenty-one participants noticed models (80.8%) in the exhibition while two (7.7%) did not.

28. Did you study the models?

Two visitors were not asked this question, one did not answer and two answers were disregarded. The remaining twenty-one participants (80.0%) chose to study the models.

29. Why did you choose not to study the models?

Twenty-three visitors were not asked this question, one chose not to answer and two answers were disregarded, therefore no options were selected.

30. Did you touch the model? (Table 164)

Two visitors were not asked this question, two chose not to answer and two answers were disregarded.

Answer	Number	Percentage* (%)
Touched the model/reconstruction	3	13.0
Did not touch the model/reconstruction	9	39.1
Touching was not permitted	8	34.8

Table 164: Touching of models by visitors to the Skulpturhalle

31. Did you find the models informative?

Two, three chose not to answer and two answers were disregarded. All nineteen participants found the models informative.

32. Did the models tell you anything about the subjects listed below? (Table 165)

Two visitors were not asked this question and three sets of data were disregarded.

Subject	Lots	Little	Nothing	Did not answer
How Greek art changed over the years	5	11	1	4
History of Greece	6	10	3	3
Where the sculptures came from	10	7	1	4
What the sculptures looked like originally	12	9	0	1
Greek mythology	6	10	4	2
Greek temples	11	8	1	2

Table 165: Perceived subjects illustrated by models in the Skulpturhalle

33. Did the models help you to understand the exhibition?

Two visitors were not asked this question, five did not answer and two answers were disregarded. Fifteen participants (62.5%*) felt the model aided their understanding while two (8.3%*) did not.

34. Please give any comments you wish to make about the models.

'The model of the Parthenon was spectacular' - S1MGBR26-30

'Good' - S2MFRA36-40

'Besonders interessant fand ich die Erganzg. Der fragmente mit anderen Baustoffen' / - S10FGER51-55

'Wenig informationen uber die skulpturen aufarbeit' / - S11MFRA46-50

'Schade, dass der Platz so eng ist' / - S16MSUI51-55

'Excellent pour visualiser le cohésion entre architecture et sculpture' – 'Excellent for visualising the cohesion between architecture and sculpture' – S24MSUI51-55

Information Labels

Overall

35. Did you notice any information labels in the exhibition?

Fifteen participants did not answer this question and eight answers were disregarded. Two hundred and thirty participants (86.4%) noticed the information labels while fourteen (5.2%) did not.

36. Did you read the labels?

Fourteen visitors were not asked this question, thirteen chose not to answer and eight answers were disregarded. Two hundred and eight participants (82.2%*) read the labels compared with twenty-four (9.5%*) who did not.

37. Why did you choose not to read the labels? (Table 166)

Two hundred and twenty-two visitors were not asked this question, eleven did not answer and eight answers were disregarded. Participants were offered eight reasons and asked to select as many as applied.

Reason	Number	Reason	Number
Did not want to	8	Would not tell them anything new	3
Did not have time	10	Did not understand the language	3
Read the labels before	4	Do not like reading	1
Could not see them	0	Other	5

Table 166: Reasons for not reading information labels across all museums

38. Which of the following best describes the language used in the labels? (Table 167)

Thirty-eight visitors were not asked this question, twenty-three chose not to answer and eight answers were disregarded. Where visitors selected more than one option, a score of 0.5 has been awarded for each.

Answer	Number	Percentage* (%)	Answer	Number	Percentage* (%)
Too simple	40.5	17.7	Too simple	62.5	27.3
Just right	152.5	66.6	Just right	107	46.7
Too difficult	5	2.2	Too difficult	4.5	2.0

Table 167: Perceived level of language used in information labels in all museums / **Table 168: Perceived level of explanations used in information labels in all museums**

39. Which of the following best describes the explanations used in the labels? (Table 168 above)

Forty-seven visitors were not asked, thirty-nine did not answer and eight sets of data were disregarded. Where visitors chose more than one option, a score of 0.5 has been awarded for each.

40. Did you find the labels informative?

Thirty-eight visitors were not asked this question, forty-two did not answer and eight answers were disregarded. One hundred and sixty-three participants (71.2%*) found the labels to be informative compared with sixteen (7.0%*) who did not.

41. Did the labels tell you anything about the subjects listed below? (Table 169)

Thirty-eight visitors were not asked this question and eight answers were disregarded.

Subject	Lots	Little	Nothing	Did not answer
How Greek art changed over the years	35	87	55	44
How the sculptures relate to other exhibits	39	93	47	42
How the sculptures were made	50	87	44	39
History of Greece	52	90	36	43
How the sculptures looked originally	69	80	26	46
Why the sculptures are important	67	70	38	46
Greek mythology	62	89	24	46
Where the sculptures came from	99	69	5	47
The story told by the sculptures	67	79	27	48
Greek temples	39	106	28	48

Table 169: Perceived subjects illustrated by information labels in all museums

42. Did the labels help you to understand the exhibition?

Thirty-eight visitors were not asked this question, thirty chose not to answer and eight answers were disregarded. One hundred and sixty-eight participants (73.4%*) felt the labels helped them to understand the exhibition while twenty-three (10.0%*) did not.

Acropolis Museum

35. Did you notice any information labels in the exhibition?

One participant chose not to answer this question. All forty-three visitors noticed information labels in the exhibition.

36. Did you read the labels?

Forty-one visitors (93.2%) read the labels while three (6.8%) did not.

37. Why did you choose not to read the labels? (Table 170)

Forty-one visitors were not asked this question.

Reason	Number	Reason	Number
Did not want to	2	Read the labels before	2
Did not have time	1	Would not tell them anything new	1

Table 170: Reasons for not reading information labels in the Acropolis Museum

38. Which of the following best describes the language used in the labels? (Table 171)

Three visitors were not asked this question.

Answer	Number	Percentage* (%)
Too simple	8	19.5
Just right	31	75.6
Too difficult	2	4.9

Table 171: Perceived level of language used in information labels in the Acropolis Museum

Answer	Number	Percentage* (%)
Too simple	16.5	40.2
Just right	23	56.1
Too difficult	1.5	3.7

Table 172: Perceived level of explanations used in information labels in the Acropolis Museum

39. Which of the following best describes the explanations used in the labels? (Table 172 above)

Three visitors were not asked this question. Where visitors selected more than one option a score of 0.5 was awarded for each.

40. Did you find the labels informative?

Three visitors were not asked this question. Thirty-seven participants (90.2%*) found the labels informative while four (9.8%*) did not.

41.Did the labels tell you anything about the subjects listed below? (Table 173)

Three visitors were not asked this question.

Subject	Lots	Little	Nothing	Did not answer
How Greek art changed over the years	8	16	14	3
How the sculptures relate to other exhibits	11	16	12	2
How the sculptures were made	9	20	10	2
History of Greece	10	22	8	1
How the sculptures looked originally	10	22	7	2
Why the sculptures are important	13	13	14	1
Greek mythology	15	17	8	1
Where the sculptures came from	23	16	1	1
The story told by the sculptures	13	20	7	1
Greek temples	8	27	4	2

Table 173: Perceived subjects illustrated by information labels in the Acropolis Museum

42. Did the labels help you to understand the exhibition?

Three visitors were not asked this question. Thirty-five participants (85.4%*) felt the labels aided their understanding of the exhibition compared with six (14.6%*) who did not.

43. Please give any comments you wish to make about the labels.

'I thought the language used was too technical on the one hand but some objects had not enough info on the other' - AM1FGBR31-36

'Very good - Labels not intrusive to the exhibition' - AM2FGBR26-30

'They weren't in plain English. They need to get a native speaker to edit' - AM21FGBR51-55

'Labels are present, but more could be told' - AM24FBEL31-35

'I felt the labels and the videos shown were a little simplified. They seemed to cater to the stereotypical tourists in the manner they highlighted temples, the gods, the glory of Greece in general, but without really putting it in context with other topics such as how Greek art changed over the years, the influences, why etc.' - AM26FBRA31-35

'In some areas, e.g. the exhibitions on the Temple of Athene Nike sculptures, the relevant information panels weren't very close to the actual sculptures so it was initially a bit confusing trying to work out what I was looking at (eventually asked a member of museum staff who directed me to the relevant panel) but some brief indication of subject matter and provenance of sculptures on the pedestals supporting the sculptures themselves would have made things easier. On the other hand the Parthenon sculptures on the top floor were excellently displayed with the information panels in just the right positions' - AM27FGBR41-45

'Because I'm a student of ancient history, I know a lot about Greek history and I'm also quite informed about Greek sculpture. Therefore, the information labels lack certain information that I know of and that is, in my opinion, also very important to know. However, I am aware of the difficulties of information labels; how much do you say on them? What kind of subject knowledge to you assume

visitors of the exhibition have already? etc. etc. Therefore I find the labels informative, but for people who do have some knowledge of the subject, they can be a bit too simple' - AM33FNED21-25

'Labels often mention the medium used but not how the sculptures were made, which, in my opinion, is not something that can be covered extensively on a label, but perhaps should be explained as a separate topic on material and techniques etc. Also, it's often not easy to talk about or show how the sculptures may have looked like although recreating images of buildings from archaeological and literary evidence, is far easier, and again mythology is perhaps a topic that needs to be shown separately too' - AM35FSRI36-40

'Too poor labels' - AM37FGRE21-25

'Pitched about right for a general audience; there were some things I would have liked to have more details about, but I'm probably not the audience they were designed for, I read only the English labels, which were generally well done' - AM42MGBR61+

Ashmolean Museum Cast Gallery

34. Did you notice any labels in the exhibition?

Two visitors chose not to answer this question and six sets of data for this section have been disregarded. Forty-six participants (80.7%) noticed labels whereas three (5.3%) did not.

35. Did you read the labels?

Three visitors were not asked this question, two chose not to answer and a further six sets of data were disregarded. Forty-four visitors (81.5%*) read the labels whereas two (3.7%*) did not.

36. Why did you choose not to read the labels?

Forty-seven visitors were not asked this question, two chose not to answer and six sets of data were disregarded. One visitor did not want to read the labels and did not have time, another did not have time.

37. Which of the following best describes the language used in the labels?

Five visitors were not asked this question, two did not answer and six answers were disregarded. When participants selected more than one option a score of 0.5 was awarded for each. Sixty-five visitors (12.5%*) thought the language level was too simple while 37.5 (72.1%) felt it was just right.

38. Which of the following best describes the explanations used in the labels?

Five visitors were not asked this question, eleven did answer and six answers were disregarded. Nine participants (17.3%*) considered the explanations used in the labels to be too simple whereas twenty-six (50.0%*) felt they were just right.

39. Did you find the labels informative?

Five visitors were not asked this question, four did not answer and six sets of data were disregarded. Forty participants (76.9%*) thought the labels were informative while two (3.8%) did not.

40. Did the labels tell you anything about the subjects listed below? (Table 174)

Five visitors were not asked this question and six sets of data were disregarded.

Subject	Lots	Little	Nothing	Did not answer
How Greek art changed over the years	10	19	11	6
How the sculptures relate to other exhibits	9	22	9	6
How the sculptures were made	17	14	9	5
History of Greece	15	21	6	4
How the sculptures looked originally	21	13	6	6
Why the sculptures are important	20	12	7	7
Greek mythology	17	19	2	8
Where the sculptures came from	23	17	1	5
The story told by the sculptures	15	21	3	7
Greek temples	9	22	8	7

Table 174: Perceived subjects illustrated by information labels in the Ashmolean Museum Cast Gallery

41. Did the labels help you to understand the exhibition?

Five visitors were not asked this question, two chose not to answer and six sets of data were disregarded. Thirty-eight participants (73.1%*) thought the labels were an aid to their understanding of the exhibition whereas six (11.5%*) did not.

42. Please give any comments you wish to make about the labels.

'Sometimes they could be hard to find' - AMCG1FGBR26-30

'They gave basic but important information on where the sculptures were from and their history' - AMCG2MGBR26-30

'Best labelling I have seen in a museum' - AMCG20MGBR41-45

'Could say more about the role/importance of plaster casts and how it has changed over time' - AMCG21FGBR21-25

'They are informative' - AMCG32FUSA16-20

'Great' - AMCG33MGBR21-25

'The labels that I noticed just put the title, what character was being depicted and the dates. In some cases the styles were mentioned' - AMCG50FGBR21-25

'Don't really remember if the information labels talked about these things, it was a very quick visit' - AMCG42MCAN36-40

'Writing too small and too high' - AMCG41FGBR21-25

'I like lots of information on my labels, but I probably like more than most people: I think a good idea would be to have labels with information in two different sizes of print, where the larger print could communicate the basics and the smaller could supply more details' - AMCG44MUSA31-35

Archaeological Museum of Olympia

35. Did you notice any information labels in the exhibition?

All six visitors noticed information labels in the exhibition.

36. Did you read the labels?

All six visitors read the labels.

38. Which of the following best describes the language used in the labels?

All six participants felt the level of the language was just right.

39. Which of the following best describes the explanations used in the labels?

One participant (16.7%) felt the explanations used in the labels were too simple compared with five (83.3%) who thought they were just right.

40. Did you find the labels informative?

All six visitors felt the labels were informative.

41. Did the labels tell you anything about the subjects listed below? (Table 175)

Subject	Lots	Little	Nothing	Did not answer
How Greek art changed over the years	1	0	4	1
How the sculptures relate to other exhibits	1	2	2	1
How the sculptures were made	0	1	4	1
History of Greece	0	3	2	1
How the sculptures looked originally	4	1	0	1
Why the sculptures are important	0	4	1	1
Greek mythology	4	1	0	1
Where the sculptures came from	4	1	0	1
The story told by the sculptures	4	1	0	1
Greek temples	2	2	1	1

Table 175: Perceived subjects illustrated by information labels in the Archaeological Museum of Olympia

42. Did the labels help you to understand the exhibition?

One participant chose not to answer this question. All five felt the information labels aided their understanding of the exhibition.

43. Please give any comments you wish to make about the labels.

'Worked well in tandem with drawings' - AMO1FUSA26-30

'The labels I am referring to here are those relating to the single items of pottery, brass etc. and in each case they described the article, where it was located. The only 'lack' really would have been how they were made - for some, some information was given, but not many. I found myself in awe of the craftspeople who made such often intricate objects and knowing how they did it would be great' - AMO5FNZL61+

British Museum

35. Did you notice any labels in the exhibition?

Thirty-five participants (97.2%) noticed labels in the exhibition while one (2.7%) did not.

36. Did you read the information labels?

One visitor was not asked this question. Thirty-two participants (91.4%*) read the labels while three (8.6%*) did not.

37. Why did you choose not to read the labels? (Table 176)

Thirty-three visitors were not asked this question.

Reason	Number	Reason	Number
Did not want to	2	Would not tell them anything new	1
Did not have time	2	Other	1
Read the labels before	1		

Table 176: Reasons for not reading information labels in the British Museum

38. Which of the following best describes the language used in the labels?

Four visitors were not asked this question.

Answer	Number	Percentage* (%)	Answer	Number	Percentage* (%)
Too simple	9	28.1	Too simple	16	50.0
Just right	22	68.8	Just right	14	43.8
Too difficult	1	3.1	Too difficult	1	3.1

Table 177: Perceived level of language used in information labels in the British Museum | **Table 178: Perceived level of explanations used in information labels in the British Museum**

39. Which of the following best describes the explanations used in the labels?

Four visitors were not asked this question and a further one chose not to answer.

40. Did you find the labels informative?

Four visitors were not asked this question and a further two chose not to answer. Twenty-six participants (81.3%*) found the labels informative compared with four (12.5%*) who did not.

41. Did the labels tell you anything about the subjects listed below? (Table 179)

Four visitors were not asked this question.

Subject	Lots	Little	Nothing	Did not answer
How Greek art changed over the years	4	16	9	3
How the sculptures relate to other exhibits	4	19	7	2
How the sculptures were made	4	15	11	2
History of Greece	9	16	5	2
How the sculptures looked originally	9	18	4	2
Why the sculptures are important	10	12	8	2
Greek mythology	9	18	3	2
Where the sculptures came from	16	12	1	3
The story told by the sculptures	14	12	4	2
Greek temples	8	20	2	2

Table 179: Perceived subjects illustrated by information labels in British Museum

42. Did the labels help you to understand the exhibition?

Four visitors were not asked this question. Twenty-eight participants (87.5%*) thought the labels aided their understanding of the exhibition while four (12.5%*) did not.

43. Please give any comments you wish to make about the labels.

'I don't think many people read them' - BM5FGBR31-35

'These are basic and aimed at the general public. I could learn something but not very much' - BM19FGBR/USA41-45

'I read them only when I'm not sure because I usually know what they are about. My answers were about my impressions, because I'm not sure if they give more information' - BM21FPOR41-45

'The demographic of the museum is so varied that it would be hard to put up signs that catered to every visitor I can only say that I found them informative and at a suitable level for me. There may have been more labels, or better ones, that I have indicated above but as the rooms were very busy. I only looked at the largest and seemingly most important' - BM28FGBR31-35

Delphi Archaeological Museum

35. Did you notice any information labels in the exhibition?

All six participants noticed information labels in the exhibition.

36. Did you read the information labels?

Five visitors (83.3%) read the labels while one (16.7%) did not.

37. Why did you choose not to read the labels?

The one visitor who was asked this question stated that they did not want to read the labels.

38. Which of the following best describes the language used in the labels?

One visitor was not asked this question and one chose not to answer. All four participants felt the language in the information labels was just right.

39. Which of the following best describes the explanations used in the labels?

One visitor was not asked this question. All five participants felt the explanations in the information labels were just right.

40. Did you find the labels informative?

One visitor was not asked this question and a further one chose not to answer. All four participants felt the labels were informative.

41. Did the labels tell you anything about the subjects listed below? (Table 180)

One visitor was not asked this question.

Subject	Lots	Little	Nothing	Did not answer
How Greek art changed over the years	0	4	1	0
How the sculptures relate to other exhibits	1	4	0	0
How the sculptures were made	0	5	0	0
History of Greece	1	4	0	0
How the sculptures looked originally	2	2	1	0
Why the sculptures are important	3	1	1	0
Greek mythology	3	1	1	0
Where the sculptures came from	3	2	0	0
The story told by the sculptures	5	0	0	0
Greek temples	1	4	0	0

Table 180: Perceived subjects illustrated by information labels in Delphi Archaeological Museum

42. Did the labels help you to understand the exhibition?

One visitor was not asked this question. All five participants felt the labels aided their understanding of the exhibition.

43. Please give any comments you wish to make about the labels

'Since the sculptures were fragmentary and worn, the descriptions helped to show what they looked like' - DAM2FUAS26-30

'Very informative' - DAM3FGBR26-30

Glyptothek

35. Did you notice any information labels in the exhibition?

Three visitors (75.0%) noticed information labels in the exhibition whereas one (25.0%) did not.

36. Did you read the labels?

One visitor was not asked this question. One participants (33.3%*) read the labels whereas two (66.7%*) did not.

37. Why did you choose not to read the labels?

Two visitors were not asked this question. One felt the labels would not tell them anything new and the other did not understand the language.

38. Which of the following best describes the language used in the labels?

Three visitors were not asked this question. The remaining participant felt the level of the language was just right.

39. Which of the following best describes the explanations used in the labels?

Three visitors were not asked this question. The one participant felt that the explanations in the information labels were just right.

40. Did you find the labels informative?

Three visitors were not asked this question. The remaining participant found the labels informative.

41. Did the labels tell you anything about the subjects listed below?

Three visitors were not asked this question. The remaining visitor felt the labels said a lot about all the topics except 'how Greek art changed over the years', which was illustrated a little, and how the sculptures relate to other exhibits' which was not mentioned at all.

42. Did the labels help you to understand the exhibition?

Three visitors were not asked this question. The remaining participant felt the labels aided their understanding of the exhibition.

43. Please give any comments you wish to make about the information labels

'utiles, surtout pour un visiteur non averti' / 'Useful, especially for the non-expert visitor' - G3FGER61+

Kongelige Afstøbningssamling

35. Did you notice any information labels in the exhibition?

Ten visitors chose not to answer this question. Forty-four participants (74.6*) noticed labels in the exhibition while five (8.5%) did not.

36. Did you read the labels?

Five visitors were not asked this question and a further ten chose not to answer. Thirty-seven participants (68.5%*) read the labels compared with seven (13.0%*) who did not.

37. Why did you choose not to read the labels? (Table 181)

Forty-two visitors were not asked this question and a further ten chose not to answer.

Reason	Number	Reason	Number
Did not want to	2	Did not understand the language	1
Did not have time	4	Other	2

Table 181: Reasons for not reading information labels in the Kongelige Afstøbningssamling

38. Which of the following best describes the language used in the labels? (Table 182)

Twelve visitors were not asked this question and a further sixteen chose not to answer.

Answer	Number	Percentage* (%)
Too simple	10	21.3
Just right	20	42.6
Too difficult	1	2.1

Table 182: Perceived level of language used in information labels in the Kongelige Afstøbningssamling

Answer	Number	Percentage* (%)
Too simple	10	21.3
Just right	12	25.5
Too difficult	1	2.1

Table 183: Perceived level of explanations used in information labels in the Kongelige Afstøbningssamling

39. Which of the following best describes the explanations used in the labels? (Table 183 above)

Twelve visitors were not asked this question and a further twenty-four chose not to answer.

40. Did you find the labels informative?

Twelve visitors were not asked this question and twenty-one chose not to answer. Twenty-three participants (48.9%*) considered the labels to be informative whereas three (6.4%*) did not.

41. Did the labels tell you anything about the subjects listed below? (Table 184)

Twelve visitors were not asked this question.

Subject	Lots	Little	Nothing	Did not answer
How Greek art changed over the years	1	16	6	24
How the sculptures relate to other exhibits	1	9	11	26
How the sculptures were made	5	11	6	25
History of Greece	3	11	6	27
How the sculptures looked originally	6	7	6	28
Why the sculptures are important	2	12	4	29
Greek mythology	4	11	3	29
Where the sculptures came from	12	6	0	29
The story told by the sculptures	4	10	4	29
Greek temples	2	10	6	29

Table 184: Perceived subjects illustrated by information labels in the Kongelige Afstøbningssamling

42. Did the labels help you to understand the exhibition?

Twelve visitors were not asked this question and a further twenty-three chose not to answer. Nineteen participants (40.4%*) thought the labels aided their understanding of the exhibition compared with five (10.6%*) who did not.

43. Please give any comments you wish to make about the labels.

'gerne lidt historisk inf. fx. hvilken slags gud Demeter er (om man ikke lige ved det)' / 'I would like a little historical information, e.g, what sort of god is Demeter (though not right on it)' - KA3FDEN51-55

'for upræcise, skal opdateres & gøres mere synlige' / 'Too vague, need to be updated and made more visible' - KA4MDEN21-25

'I felt ok' - KA5MDEN51-55

'The labels could be more informative' - KA7FDEN46-50

'Perhaps a few placards or videos regarding how the sculptures are made (flowcharts etc.) would be helpful' - KA14FDEN41-45

'Pictures in the labels please - not just text' - KA17MGBR41-45

'Most enjoyable - thank you' - KA23MRSA56-60

'man kan altid brug mere historie viden' / 'one can never have enough knowledge of history' - KA46FDEN26-30

35. Did you notice any information labels in the exhibition?

One visitor chose not to answer this question. All seven participants noticed information labels in the exhibition.

36. Did you read the labels?

Five visitors (62.5%) read the information labels while three (37.5%) did not.

37. Why did you choose not to read the labels? (Table 185)

Five visitors were not asked this question and a further one chose not to answer.

Reason	Number	Reason	Number
Read the labels before	1	Do not like reading	1
Did not understand the language	1	Other	1

Table 185: Reasons for not reading information labels in the Musée du Louvre

38. Which of the following best describes the language used in the labels?

Three visitors were not asked this question. Two participants (40.0%*) thought the language in the labels was too simple while three (60.0%*) felt it was just right.

39. Which of the following best describes the explanations used in the labels?

Three visitors were not asked this question and a further one chose not to answer. Two visitors (40.0%*) thought the explanations used in the labels were too simple while a further two (40.0%*) thought they were just right.

40. Did you find the labels informative?

Three visitors were not asked this question and a further one chose not to answer. Three participants (60.0%*) found the labels informative while one (20.0%) did not.

41. Did the labels tell you anything about the subjects listed below? (Table 186)

Three visitors were not asked this question.

Subject	Lots	Little	Nothing	Did not answer
How Greek art changed over the years	1	2	2	0
How the sculptures relate to other exhibits	2	1	2	0
How the sculptures were made	1	4	0	0
History of Greece	2	1	2	0
How the sculptures looked originally	2	2	1	0
Why the sculptures are important	3	1	1	0
Greek mythology	0	3	2	0
Where the sculptures came from	2	3	0	0
The story told by the sculptures	2	2	1	0
Greek temples	1	2	2	0

Table 186: Perceived subjects illustrated by information labels in the Musée du Louvre

42. Did the labels help you to understand the exhibition?

Three visitors were not asked this question. All five participants found that the information labels aided their understanding of the exhibition.

43. Please give any comments you wish to make about the labels.

'I cannot say I understood all of the labels as my French was not up to it, but in certain areas they had the same in English which obviously greatly helped' - L5MGBR61+

'Labels are important for visual displays of artwork. The international Slavery Museum in London uses a scanning option on displays whereby you can scan interesting items to look up further information on them later/at home' - L7FGBR26-30

Museum of Classical Archaeology

35. Did you notice any information labels in the exhibition?

One visitor chose not to answer this question and one answer was disregarded. Seventeen participants (81.0%) noticed labels in the exhibition while two (9.5%) did not.

36. Did you read the labels?

Two visitors were not asked this question, one chose not to answer and one answer was disregarded. Fifteen participants (78.9%*) read the information labels whereas two (10.5%*) did not.

37. Why did you choose not to read the labels?

Seventeen visitors were not asked this question, one chose not to answer and one answer was disregarded. One participant did not have time to read the labels and another answered 'other'.

38. Which of the following best describes the language used in the labels? (Table 187)

Four visitors were not asked this question, two chose not to answer and one answer was disregarded.

Answer	Number	Percentage* (%)
Too simple	1	5.9
Just right	12	70.6
Too difficult	1	5.9

Table 187: Perceived level of language used in information labels in the Museum of Classical Archaeology

Answer	Number	Percentage* (%)
Too simple	2	12.5
Just right	6	37.5
Too difficult	1	6.3

Table 188: Perceived level of explanations used in information labels in the Museum of Classical Archaeology

39. Which of the following best describes the explanations used in the labels? (Table 188 above)

Four visitors were not asked this question, seven did not to answer and one answer was disregarded.

40. Did you find the labels informative?

Four visitors were not asked this question, eight chose not to answer and one answer was disregarded. All eight participants felt the labels were informative.

41. Did the labels tell you anything about the subjects listed below? (Table 189)

Four visitors were not asked this question and one answer was disregarded.

Subject	Lots	Little	Nothing	Did not answer
How Greek art changed over the years	6	5	3	2
How the sculptures relate to other exhibits	3	12	0	1
How the sculptures were made	4	8	3	1
History of Greece	6	6	2	2
How the sculptures looked originally	8	7	0	1
Why the sculptures are important	7	7	1	1
Greek mythology	6	8	1	1
Where the sculptures came from	8	6	0	2
The story told by the sculptures	6	9	0	1
Greek temples	5	9	1	2

Table 189: Perceived subjects illustrated by information labels in the Museum of Classical Archaeology

42. Did the labels help you to understand the exhibition?

Four visitors were not asked this question, three chose not to answer and one answer was disregarded. All thirteen participants felt the labels helped them understand the exhibition.

43. Please give any comments you wish to make about the labels.

'Bigger' - MCA6FCHN-15

Skulpturhalle

47. Did you notice any information labels in the exhibition?

One answer was disregarded. Twenty-three visitors (88.5%) noticed information labels in the exhibition whereas two (7.7%) did not.

48. Did you read the labels?

Two visitors were not asked this question and one answer was disregarded. Twenty-two participants (91.7%*) read the information labels compared with one (4.2%*) who did not.

49. Why did you choose not to read the labels?

Twenty-four visitors were not asked this question and one answer was disregarded. One participant could not see the labels and another selected 'other'.

50. Which of the following best describes the language used in the labels?

Three visitors were not asked this question, two did not answer and one answer was disregarded. Four participants (17.4%*) felt the language was too simple while sixteen (69.6%*) felt it was just right.

51. Which of the following best describes the explanations used in the labels?

Three visitors were not asked this question, three chose not to answer and one answer was disregarded. Six participants (27.3%*) considered the explanations in the labels to be too simple while thirteen (60.1%*) felt they were just right.

52. Did you find the labels informative?

Three visitors were not asked this question, five did not answer and one answer was disregarded. Fifteen participants (65.2%*) felt the labels were informative while two (8.7%*) did not.

53. Did the labels tell you anything about the subjects listed below? (Table 190)

Three visitors were not asked this question and one set of data was disregarded.

Subject	Lots	Little	Nothing	Did not answer
How Greek art changed over the years	4	8	5	5
How the sculptures relate to other exhibits	7	8	3	4
How the sculptures were made	9	9	1	3
History of Greece	5	6	5	6
How the sculptures looked originally	7	8	1	6
Why the sculptures are important	8	8	1	5
Greek mythology	3	11	4	4
Where the sculptures came from	7	6	2	6
The story told by the sculptures	3	4	8	7
Greek temples	3	10	4	5

Table 190: Perceived subjects illustrated by information labels in the Skulpturhalle

54. Did the labels help you to understand the exhibition?

Three visitors were not asked this question, one did not answer and one answer was disregarded. Nineteen participants (82.6%*) felt the labels helped them understand while two (8.7%*) did not.

55. Please give any comments you wish to make about the labels.

'Ce serait plus facile si elles etaient traduites en francais (pour moi)!' / 'It would be much easier if they were translated into French (for me!)' - S2MFRA36-40

'Manchmal zu wenig Z.B. Laokoon Gruppe ich habe die geschichte vergessen' / 'Sometimes too little, e.g. I have forgotten the history of the Laokoon Group' - S8MGER56-60

'Mehr informationstafeln zu Rekonstruktionen z.b. der Parthenongiebel' / 'More information labels on the reconstructions, e.g. Parthenon pediments' - S9FGER21-25

GLOSSARY

Archaic period – c.600-480 BC.

Cella – The central room in a Greek temple where the cult statue of the deity was housed.

Classical period – 480 – 323BC.

Doric – A stylistic order of Greek architecture, charecterised by stocky columns and alternating friezes of triglyphs and metopes.

Entablature – The upper part of a temple above the columns, comprising the architrave, frieze and cornice.

Frieze – The horizontal band above the architrave of a building. These may have been decorated with painted or carved figures.

Ionic – A stylistic order of Greek architecture, characterised by slender columns topped with volutes and by continuous friezes. Where the term is not qualified by either 'Doric' or 'Ionic', it refers to the continuous, Ionic style.

Lysippos – Sculptor of the *Apoxyomenos*. Court-sculptor to Alexander the Great.

Metope – A square or rectangular panel which, alternating with triglyphs, form the frieze of a Doric building. These panels may have been decorated with painted or carved figures.

Myron – Sculptor of the *Diskobolos*.

Pediment – The triangular area below a gabled roof, often decorated with sculpted figures.

Pheidias – Sculptor of the cult statues of Athena Parthenos and Zeus of Olympia. Also responsible for overseeing the sculptural programme of the Parthenon.

Polykleitos – Sculptor of the *Doryphoros* and the *Diadoumenos*. Author of the lost *Canon* detailing the ideal proportions in the sculpture of human figures.

Stylobate – The top step of a temple; the platform on which the columns rest.

Treasury – A small building used to store offerings to the gods.

Triglyph – a rectangular panel carved with vertical grooves. These were alternated with metopes to form friezes on Doric buildings.

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