

INTERPRETATION STRATEGY FOR *PERTHYN/BELONGING* (ORIEL 1)**INTRODUCTION**

The aim of this strategy is to set out how the Oriel 1 authors intend to communicate with current and potential users, and cater for a variety of learning styles and needs.

It is the first step in developing a museum-wide interpretation strategy for St Fagans National History Museum, and will demonstrate an innovative and experimental approach to interpreting the collections.

The strategy has been informed by National Museum Wales' Learning and Access Policy, the Inspiring Learning for All Framework, data collated from current museum studies research and both baseline and qualitative evaluation of current user groups to St Fagans.

The theme of the first exhibition in Oriel 1 will be Perthyn/Belonging.

Main Message

There is no such thing as one Welsh identity - there are many. The exhibition will explore how our sense of who we are, and where we belong, is shaped by language, beliefs, family ties and a sense of nationhood. It will show that culture and traditions are constantly evolving, and will question what the future holds for a nation like Wales in a global age.



Ninian Park Primary School pupils at Penrhiw Chapel

Aims and objectives**The exhibition will**

Provide opportunities for people to physically and intellectually engage with the collections, archives and their stories.

Experiment with methods of contemporary collecting, adding to the collections in ways that are relevant to the needs of today and the future. Endeavour to work with relevant stakeholders and communities to ensure that the collections are meaningful to the diverse peoples and cultures of Wales.

Create a flexible space to investigate and evaluate the ways in which people create meanings, draw on memories and learn in a gallery setting.

Create a user-centred exhibition which respects and provides opportunities for visitors' views. Provide learning pathways to the historical buildings and displays.



Studying objects at the Celtic Village

USERS AND VISITORS**Learning Outcomes**

The exhibition has been designed with these overarching learning outcomes in mind:

Knowledge and understanding

Change and development of a minority culture in a global age

Influences that help shape people: family; language choice; beliefs and nationhood

Skills

Key skills including communication, creative and intellectual skills

Engagement with museological processes

Attitudes, Values and Feelings

Developing an understanding that culture and tradition have always been in a state of flux, that Wales has always been a multi-faith and a multilingual society

Investigating their own and other's beliefs and understandings

Challenging stereotypes and creating a space for contemporary debate

Enjoyment, Inspiration and Creativity

Socialising, enjoying and being inspired by the objects on display

Activity, Behaviour and Progression

Increased interest in heritage and cultural life and a stimulus for repeat visits

The provision of meaningful links between Oriel 1 and the historical buildings

Engagement and involvement of visitors in the future development of Oriel 1

The challenge for the museum is to retain existing audiences whilst attracting new ones, providing worthwhile experiences for both. All displays, text and interactives have been developed with the users' needs in mind. For a detailed list of audiences and their needs, see Appendix A.

LEARNING THEORIES

Evaluation has informed the process of creating this exhibition. The process itself has been a learning experience for all involved.

The strategy has been influenced by the current cultural critiques of the role of museum visitors in the production of meaning. It draws on the Inspiring Learning for All framework and current research and thinking in the fields of education, museology and interpretation theory, in particular the work of George Hein (1998), Eilean Hooper-Greenhill (2002), Louise J. Ravelli (2006), Freeman Tilden (1957).

For detailed plans of the exhibition content, please see Appendix B.



Teachers evaluating possible storylines

EXHIBITION FORMAT AND METHODS OF DISPLAY**Format**

The exhibition will follow 4 main themes namely: Voices; Beliefs; Family and Nation. Each theme is explored in a dedicated zone. Other zones provide an area for talks and workshops, an archive retrieval area for research work, and spaces in which contemporary art and/or temporary exhibitions relating to these themes can be displayed.

Visitors can access and exit the exhibition from two directions. The way in which each zone is approached cannot be prescribed, and will depend on the visitors and their needs. Differentiation and hands-on activities will be found in each zone.

Methods of display

We accept that meanings and knowledge are not givens which are simply transmitted to visitors but are actively constructed by the visitors themselves. People come with their own memories, views and ideas about objects and take with them what they want from interpretations provided. The old displays in Gallery 1 offered very little interpretation and it was always interesting to see visitors openly construct their own. Our aim is to provide them with better frameworks around which to do so. The emphasis has been placed on creating a social space. It will be a contemporary space which visitors can use at their leisure, wh developed and shared.



Testing and evaluating responses to objects

Use of text

Research informs us that people usually remember 30% of what they read, 50% of what they see and 90% of what they say and do. Visitors don't come to museums primarily to read. Most current research indicates that visitors read about 18% of the labels provided. Through basic captions, visual images and message boards the text has been kept short accepting that visitors will be standing and may be distracted by other people, objects and information in the gallery. Text will be structured to provide 3 tiers of information. An archive retrieval zone will provide opportunities for people who wish to explore deeper levels of information to do so at their leisure. Questions will be used to provoke, to encourage the visitors to pursue personal lines of enquiry, and as a structuring device in the text to predict forthcoming information. For a Use of Text Checklist, see Appendix C.

Use of different authors

The use of external authors and artists has enabled us to enrich the stories told and explore new and personal responses to the collections. These include responses through art, poetry, history, video, community-curated displays and oral testimonies. An example would be the animation company *Cinetig*'s work with the pupils of three different schools to produce video displays for the gallery, based on the children's response to the collections and themes displayed



Neylands Primary School pupils creating an animation

Use of objects

We have placed importance on creating opportunities for people of all ages and abilities to interact both physically and intellectually with the objects. The gallery in its previous form was cherished by many visitors because of the appeal of the objects displayed. Evaluation through focus groups and planning for specific possible learning outcomes helped inform the choice of objects which will form the new exhibition.

We will experiment not only with *what* is displayed, but *how* it is displayed. In some instances, familiar objects will be used to enable visitors to relate, feel comfortable and respond. In others, historically unfamiliar objects will be explained by placing contemporary equivalents alongside them. Juxtaposing objects and stories provide opportunities to explore parallel histories and connections between personal memories and the formation of national histories.

We will endeavour to retain a number of popular objects whilst also showing items from the collections that have not previously been on display. We will, as far as is practically possible, regularly refresh elements of the displays in order to increase access to the collections as well as for reasons of conservation. Where original items of intrinsic interest and value are too fragile to be on display, or where learning outcomes will be enhanced by the handling of objects, we will consider the use of



Discussing an eisteddfod chair made in Shanghai

replicas. A handling collection of unaccessioned objects for use in the gallery will be available in the Activity space under supervision.

Use of audio-visual material

Increasing access to our collections also includes access to audio-visual archives, in the form of photographs, sound recordings of music and oral history, as well as film and video. These include our own collections and those of other national institutions, such as the National Library of Wales and the BBC. Audio-visual and computer equipment will be used to support and interpret the material collections, and display the audio-visual collections, rather than detracting attention from them. Where appropriate, we will use visual media to convey messages rather than the written word.

Use of orientation aids

Orientation aids and trails will make thematic links between the gallery and the outdoor section of the museum. They will create learning pathways, providing a context for collections both in the gallery and the historic buildings.

Activities

Because of its experimental nature, the need to evaluate the success of different initiatives, and the gallery's role as the public face of the museum's contemporary collecting strategy, there will be staff in the gallery to:

Provide face to face interpretation to formal and informal learners, encouraging active involvement in the process of learning and use of the hands-on elements of the exhibition.

Develop a creative and dynamic programme of events, workshops, talks and discussions.

Encourage and develop new audiences, and create links with a variety of communities which will enable the refreshing of community-curated displays within the gallery.



Be a first point of contact for visitor enquiries relating to the exhibition themes and archival information.

Help visitors make creative links between the exhibition themes and the open-air displays, as well as exhibits at other National Museum Wales sites.

Enable the evaluation of the success of new interpretive ideas and methods which will feed into plans for the future development of St Fagans: National History Museum.

Accessibility

We will endeavour within the constraints of budget to ensure that the exhibition content is intellectually and physically accessible to all, by providing

**information through the use of images where possible rather than text
clear, easy to read text available in different formats and languages
differentiated tiers of information
subtitled video displays where necessary
tactile, hands-on experiences
exhibition lay-out, furniture and graphics that take into account such DDA issues as
accessibility, font size and colour, visibility, and language.**

Evaluation and Performance Measures

We know less about the visitors and users than we would like to know. One of the main aims of the project is to be responsive to their needs. We will therefore measure the success of the redeveloped gallery by building visitor research and evaluation into the redevelopment programme.

A baseline survey of the old gallery was carried out to establish how the gallery was used. The questionnaire was piloted by members of the project team before being passed on to an external evaluator for the final survey (see Appendix D and E). The information gathered will be compared with a replicate survey undertaken soon after the opening of the new gallery in 2007. Prototype testing at various stages during the development of the exhibition is being undertaken. For example, a section of the gallery will be set up for evaluation by visitors and peers. We also plan to include feedback posts in the exhibition which will enable visitor feedback to contribute to the evolution of the displays.

APPENDIX A: AUDIENCE NEEDS CHECKLIST

User/visitor	Their needs	Communicative Checklist
Early Years	Links with everyday experience Opportunities to develop Foundation phase and basic skills Care providers are adequately briefed	Target monthly activities Pre-visit information and training for care providers Use multi-sensory approach to interpretation Handling trolleys and stand alone activities Training for museum regarding needs
Young People	Collections which reflect contemporary Wales	Provide opportunities for Young peoples voices by way of curating displays Work towards better use of young people on work experience and as volunteers
Schools	Respond to Curriculum needs Large spaces available for briefing the pupils and/or activities Ensure teachers are well-prepared and/or confident to lead their own visit.	Ability to pre book activity space Programme of curriculum support activities and resources Support materials for teachers/leaders INSET sessions, pre-visits, website information for teachers. Training for staff in the needs of school groups of different ages. Produce 3 animated films in partnership with school pupils and Cinetig
FE/Colleges	Interpretation which can respond to their specific needs	Talks/discussion with interpreter Read and Reveal area for retrieval of archival information
Families	Interpretation available at a range of different intellectual levels and displayed at different heights	Tiers of information including I Spy trail booklets. Spaces in the gallery include an activity space designed for children in the Family section where they can try on replica clothing

	<p>Make links to everyday life. Space for discussion, children need space to be physical. Text must support the adults in the group to encourage discussions. Create learning pathways to the rest of the site</p>	<p>and handle objects. Use multi-sensory approach to interpretation Use photographs/film/sound as a way of conveying feelings/messages Produce 3 animated films in partnership with school pupils and Cinetig Providing tiers of interpretation which provides materials for parents if they choose to follow a particular trail in the gallery or out on the site. Training for staff and volunteers in family learning</p>
BME	<p>Create a space for sharing the past heritage of Wales Feel that the Gallery reflects their experiences</p>	<p>Display objects which have significance for BME communities in Wales Engage in specific projects to encourage other voices. Create parallel histories with other countries in the world</p>
Welsh Learners	<p>Opportunities to engage with the history of the Welsh language. Opportunities to practice Welsh</p>	<p>A zone dedicated to language will provide opportunities to read medieval Welsh and hear the language being spoken. Talks/discussions Opportunities to practise using Llwylbrau Llafar Provide sheets which reflect content of G1</p>
Adult	<p>Interpretation needs to be available at a range of different intellectual levels. Links should be made with everyday life. Visitors must be allowed choice and control over</p>	<p>3 tiers of text on panels Flip books with simple stories. Reference files for more complex knowledge Encourage engagement at level of their choice. Temporary exhibitions which change every 6 months Training for staff and volunteers in the needs</p>

	<p>their visit. They need something new to see on repeat visits</p>	<p>of adult learners</p>
<p>Academic/Special Interest</p>	<p>Need (supervised) space for collection research and access to more detailed information about collections. Potential for mutual benefit.</p>	<p>Authoring of elements of Gallery by academics Read and Reveal study area for retrieval of archival information Talks/ discussions/peer reviews about aspects of the collections Create sustainable partnerships with research undertaken by universities in Social History, Language and Communication, and Museum Practice.</p>
<p>Overseas</p>	<p>Need to set information into local and national context. Need to ensure orientation information and interpretation is simple and clear and available visually or in other languages.</p>	<p>Use multi-sensory approach to interpretation Use of visual images as a level of interpretation</p>

APPENDIX B: CONTENT PLANS

ACTIVITY ZONE

FUNCTION	EQUIPMENT/ FACILITIES / DESIGN FEATURES	OBJECTS	IMAGES
<p>Create learning pathways for G1</p>	<p>Display cases for objects which link with themes in galleries. These key objects would be accessed daily by interpreter and would change to reflect season/ public programme. Shelves within cases need to be easily adjustable to cater for large and small objects.</p> <p>Creates a visual link with the rest of the gallery</p> <p>Info - pick up point. Ways of gathering info about what's on in gallery - links between gallery and rest of museum</p> <p>Hidden storage for trails/pamphlets etc</p>		<p>Video and film – selected from archive, BBC Wales Digital Stories etc – when space not used for other activities</p>
<p>Lecture/talks/ Debates/performance</p>	<p>Electronic /other sign on entrance to advertise weekly programme</p> <p>Seating for 40</p> <p>Screen that isn't a permanent feature</p> <p>Digital projectors; laptop; DVD player; wireless network/CAT5; Amp/microphone</p> <p>Flip chart (kept in store in gallery)</p> <p>Plenty of sockets in floor</p> <p>Ways of controlling sound so doesn't flood rest of gallery</p> <p>Lighting which can be adjusted</p> <p>Glass partition doors need some way of discouraging distractions from outside when area is closed off to the rest of gallery. Also need to be able to tell people in gallery what's on and that there is a talks etc in progress</p>		

<p>Workshops</p>	<p>Stage easily dismantled to create table and seating area (height adjustable?)</p> <p>Would be good to have A4 size moulds in centre of tables (to hold either replica objects or art materials)</p> <p>1 wheel out coat hanger carts to hold costumes and materials. To be kept in one of the store cupboard. Need to be approx 100 cm height x 45cm depth x 120cm length. With mirrors on either end.</p> <p>1 wheel out art cart 45cm depth x 70cm height x 100cm length</p> <p>2 wheel out cart to hold replica objects 45 cm depth x 50 cm x 50cm. Would contain different sized racking shelves in Perspex. Top with open shelf and 15cm lip to display objects</p> <p>Area may become messy - floor surface should be easy to clean</p>		
<p>Talks about objects from reserve collections Space to bring out collections in response to public enquiry</p>	<p>Covering for tables that allows collections to be displayed safely - need conservation cushions</p>		

VOICES

CASE /DRAWER	GLO	PROVOKE	RELATE	REVEAL	OBJECTS	IMAGES
<p>Languages of Wales (graphic wall display with video)</p>	<p>Knowledge and Understanding No. of languages spoken in Wales today Multilingualism is the norm for 2/3 of the world's population</p> <p>Skills Key skills</p> <p>Values, attitudes & feelings Awareness of richness of linguistic diversity</p>	<p>Title (of text panel) Wales has many voices</p>	<p>Names of about 80 languages presented on wall display around screen</p> <p>People relate to the language they speak</p> <p>Invitation to add missing languages to the list</p>	<p>Video footage with sound People representing different language communities in Wales, including British sign language</p>	<p>None – provides contemporary context for objects</p>	<p>Video of people interacting, talking.</p>
<p>Desk case high environmental condition + stone monument</p> <p>The oldest written language</p>	<p>Knowledge and Understanding Origins of Welsh Types of early written Welsh Early multilingualism</p> <p>Skills Intellectual skills</p> <p>Values, attitudes &</p>	<p>Title (of panel) Welsh: still spoken after 1500 years</p>	<p>Graphic display: Recognising the Welsh names Houel and Res in Latin inscription</p> <p>Recognising Welsh in medieval manuscripts</p>	<p>Use of flipbooks to reveal what the manuscripts contain e.g, the earliest British poem in the Book of Aneirin; who Hywel and Rhys were etc.; why medieval scribes wrote the Peniarth 28</p>	<p>9th century inscribed stone with Welsh names in Latin inscription</p> <p>Early manuscripts (changed every 3 months) e.g. Canu Aneurin(MS Cardiff Library) Llyfr Du Caerfyrddin (NLW MSS) Hywel Dda</p>	<p>Photos of early manuscripts and inscriptions</p>

	<p>feelings</p> <p>Attitude towards Welsh</p>			<p>version of the Laws of Hywel Dda in Latin etc</p>	<p>Law Books (NLW MSS) If objects in low case need to make sure of height for disabled access/kids</p>	
<p>No case - interactive console</p> <p>Short digital stories relating to language</p>	<p>Knowledge and Understanding Issues relating to language</p> <p>Skills Key skills</p> <p>Values, attitudes & feelings Appreciation of language and other language communities</p> <p>Creativity, inspiration, enjoyment Inspired to learn language skills, enjoy languages</p>	<p>Questions used to select video stories e.g. Why worry if languages die? How do I say ... in British Sign Language? Why are there so many Joneses in Wales? What's the link between Welsh and Bengali?</p>	<p>Digital story format video clips providing answers to the questions which interest the user</p>	<p>Use of archive images, sound recordings, expert voices, personal testimony to reveal answers</p>		<p>images and video (archival and new material)</p>
<p>Case 3 A Story of Survival: Eclectic mix of objects which tell stories about the Welsh language</p>	<p>Knowledge and Understanding How Welsh has survived Problems of minority languages</p> <p>Skills Key skills</p>	<p>Eclectic objects and way displayed will provoke</p>	<p>Small simple panel with silhouette labelling with flipbooks for delivering more detailed layer of info</p>	<p>Flipbook will tell story behind each object – why the object has something to say about the survival of the Welsh language</p>	<p>1588 Bible; figurine of Griffith Jones Llanddowror; Welsh not; 1st World War medals; Early recording machine (1930s); Road sign for Capel Celyn; Road sign sprayed by</p>	<p>Images of objects being used and related photographic and archive material e.g. Welsh not , in flipbook</p>

	<p>Values, attitudes & feelings Empathy towards other minorities Value of linguistic diversity Creativity, inspiration, enjoyment Seeing such different objects displayed together</p>				<p>Welsh Language Society; Superted toy; Welsh version of Scrabble; Early mobile phone;</p>	
--	--	--	--	--	---	--

BELIEFS

CASE	GLO	PROVOKE	RELATE	REVEAL	OBJECTS	IMAGES
Side of facet 1 and 8	<p>Creativity, Inspiration & Enjoyment</p> <p>Provide a sense of Wales as a multi-faith nation</p>	<p>Use poetry to stimulate curiosity – Dic Jones to author in Welsh, Gillian Clarke in English</p>				
Facet 1 facet 1 Wales today	<p>Knowledge and Understanding</p> <p>Info about current census findings: Christianity (72%); Indian Hindus and White</p>	<p>Statement on case</p> <p>Multi-faith Wales</p>	<p>Relate to own faith</p>	<p>Flip book</p> <p>Info from census findings</p> <p>Quotes and use of others' views and opinions about their beliefs</p>	<p>Objects reflecting census data and listed faith e.g. T-shirt 'Welsh Muslim'</p> <p>Civil Wedding vows?</p> <p>Video animation produced by Cinetig and Ninian Park Primary School to be shown on</p>	<p>In case screen Image of Church and/or Chapel before moving to Museum?</p> <p>Picture of a Chapel turned into a Mosque</p>

	<p>Buddhists; White Jews and Indian Sikhs and No-religion</p>			<p>Footage of current ceremonies</p> <p>Link to next facet – Percentage notes selves as Christians (72%)</p>	<p>back of Read and Reveal wall</p>	
	<p>Skills</p> <p>Intellectual skills – reading, thinking critically and analytically</p> <p>Key skills - use of ICT</p>					
	<p>Values, attitudes & feelings</p> <p>Increase awareness of issues of beliefs in Wales</p> <p>Explore personal belief structures</p>					

	<p>Creativity, inspiration & enjoyment</p> <p>Fun investigating personal beliefs</p>					
<p>Facet 2</p> <p>A Nation of Chapelgoers?</p>	<p>Knowledge and Understanding</p> <p>Info about Nonconformity and expansion of other religions in Wales during 19c as part of Ind. Rev.</p> <hr/> <p>Skills</p> <p>Intellectual skills - opportunity to use different source materials to create a reasoned view of the past</p> <hr/> <p>Values, attitudes & feelings</p> <hr/> <p>Challenge</p>	<p>A nation of chapelgoers?</p> <p>More people visited the pub than the Chapel?</p> <p>Or quote from period Newspaper etc</p>	<p>Electronic Labelling No. 1 with ability to have sound (shared with Facet 3)</p> <p>Pictures of Chapel being used.</p> <p>Migration creating a multiple of religious denominations in Wales and clash of beliefs</p> <p>Learning pathway to Penrhiw Chapel (Possible trails kept in seating for people to take out on site and in Chapel/ on web / download on mobile phone?)</p>		<p>Iconography of religious leaders</p> <p>Iconography of political nonconformists</p> <p>Figurine of Christmas Evans</p> <p>Preaching chairs</p> <p>Religious census 1851 Prayer</p>	<p>Numerous examples of chapels in use</p> <p>Sketch Christmas Evans</p>

	attitudes towards Non-conformity		John Davies to author text for electronic label			
Facet 3 Preaching the gospel	<p>Knowledge and Understanding</p> <p>Explore ways in which faiths migrate and develop e.g. effect of missionaries on Wales and other countries e.g. Inter-war years Welsh schools children sing folk songs in Bengali; zenanas in Chapels</p>	<p>Beliefs on the Move</p> <p>Quote from one of the hymns written to eulogize relationship between Wales and north east India or by missionary or situation in some countries today?</p> <p>Displayed on glass?</p>	<p>Electronic Labelling</p> <p>No. 1 with ability to have sound (shared with facet 3)</p> <p>Examples of organ etc played as part of genres of Indian music. Examples of songs in Bengali Example of Khasi people's anthem 'Ri Khasi, Ri Khasi' is set to the tune of 'Hen Wlad fy nhadau' Poetry by Nigel Jenkins about Welsh missionaries in Khasia Nigel Jenkins to author text</p>	<p>Possibly more info in seating area</p> <p>Religion as instrument of imperialism</p> <p>Story of individuals journeys behind selected objects</p>	<p>Faith objects collected by Missionaries (Horn.)</p> <p>Collection box (1900 the Labourers are few. The Harvest Truly is Plenteous) F76.196/8</p> <p>Khasi and J aintia Hills miss. Minute Books (1869-1913) GN 0222 BMSSKJ</p> <p>Missionary organ</p> <p>Modern harmonium</p> <p>Collection of native artefacts late 19c acquired by Welsh Presbyterian miss. in India e.g. agricultural implements, bowls, baskets, drums F79.241.4-25</p>	
	<p>Skills</p> <p>Intellectual skills- making links and relationships between things</p> <p>Communication skills - listening</p>					

	<p>Values, attitudes & feelings</p> <p>Challenge national stereotypes and myths</p>					
<p>Facet 4 Roman Catholic Wales</p>	<p>Knowledge and Understanding</p> <p>Deepening understanding and developing visual literacy of subject</p>	<p>The Age of St Teilo's Church</p>	<p>Electronic labelling No. 2 (to share with facet 4)</p> <p>Explaining visual messages</p> <p>Opportunities to draw a story with no words</p> <p>Learning pathway to Church. Link between replica and real objects (Possible trails kept in seating for people to take out on site and in Church cabin?)</p> <p>John Morgan-Guy to author text</p>	<p>Possibly to add as part of celebration of Church opening - Video Footage on back of archive Large display screen Footage of conservation process, recreating rood screen, wall paintings and rebuilding of Church.</p>	<p>Wall painting St Catherine (1380s)</p> <p>Pilgrim Medal 38.17/1</p> <p>Catholic high art</p> <p>Dolgellau chalice and patent (1230)</p> <p>Ivory diptych (mid 14th c)</p> <p>Rood figure of Kemeys (1300s)</p> <p>Neath Abbey title</p>	<p>Image Wall painting being taken down</p>
	<p>Skills</p> <p>Key Skills Learning how to learn – visual literacy</p>					
	<p>Values, attitudes & feelings</p> <p>Attitude towards Catholicism</p>					
	<p>Creativity, inspiration & enjoyment</p> <p>Seeing actual wall painting</p>					

	Behaviour, Progression					
Facet 5 Beliefs on the Move	<p>Knowledge and Understanding</p> <p>How museums work and why they have certain collections</p> <hr/> <p>Skills</p> <p>Intellectual skills – analysing similarities between symbolisms; exploring tenets of diff religions</p> <hr/> <p>Values, attitudes & feelings</p> <p>Attitudes towards diff. beliefs Shared values</p>	<p>The Big Picture</p> <p>Objects themselves will provoke because that they are on display together in social history context</p>	<p>Objects themselves</p>	<p>Electronic labelling No. 2(shared with facet 5)</p> <p>How, why and when objects part of Museum collections?</p> <p>Idolatry</p> <p>Match objects dating from same period and unpick parallel histories</p>	<p>Chinese Guanyin (1400s)</p> <p>Kalighat paintings (Hindu, Muslim and Christian images) (no's 16 + 17 + 18 + 19)</p> <p>Jewish alter cloth F79.243.9</p> <p>Jehovah's Witness publication (1940s) F85.129</p> <p>Statue of St Francis of Assisi F74.120</p> <p>Singing festival programme (1901-54) F74.109/153-161</p>	

	<p>Creativity, inspiration & enjoyment</p> <p>Thinking about what happening in diff parts of the world within a set timeframe</p>					
<p>Facet 6</p> <p>Paganism and Popular Beliefs</p>	<p>Knowledge and Understanding</p> <p>Stories explaining diff. popular beliefs</p> <p>Skills</p> <p>Intellectual skills – reading symbols</p> <p>Values, attitudes & feelings</p> <p>Challenge perception and opinion of others</p>	<p>Popular beliefs</p> <p>Objects themselves will provoke</p> <p>Paganism</p>	<p>Electronic Labelling No. 3 with ability to have sound</p> <p>Stories of different charms</p> <p>Recipes of folk medicines</p> <p>Ways charms were made explained via oral testimonies</p> <p>Relate to Celtic Village and annual seasons.</p> <p>Oral histories and stories to explain</p> <p>Why certain places are sacred?</p> <p>Possibility of adding smells?</p> <p>Herbs?</p>	<p>Need to belief in something for protection etc</p> <p>Relationship between paganism and formal religion e.g. Three kings, virgin birth etc</p> <p>Symbolism</p>	<p>Charm against witchcraft</p> <p>Well charms</p> <p>Sarn shoes built into a wall</p> <p>Book of astrological drawings</p> <p>Adders' stones, Llangynwyd</p> <p>Old potato worn to protect from rheumatism!</p> <p>Mummy cat</p> <p>Corset</p> <p>Corn dollies</p> <p>Folk medicines</p> <p>Paganism</p> <p>Green man (eternal life)</p> <p>Wicker man</p> <p>Branch of tree</p> <p>Well charms</p> <p>Stone heads</p> <p>William Price collection</p>	<p>Images of objects being found</p>

			Learning pathway to Celtic Village (Possible trails kept in seating for people to take out on site)			
Facet 7 Community Curated Display	Knowledge and Understanding	Our Community	Flip book - interviews with participants		Community Curated Display Will change annually	
	Facts and nature of subject					
	Skills Communication skills – encourage communication between specific community and visitors					
	Values, attitudes & feelings Explore empathy and tolerance towards Islam					

FAMILY

CASE /DRAWER	GLO	PROVOKE	RELATE	REVEAL	OBJECTS	IMAGES
<p>Case</p> <p>3 large cases</p> <p>Material culture associated with birth, death and marriage and relates to the historic buildings</p>	<p>Knowledge and Understanding</p> <p>Info about rites of passage of families who lived in the houses e.g. Rhyd-y-car</p> <p>Develop deeper understanding of social history re houses</p> <p>Skills</p> <p>Intellectual, Key and Communication skills</p> <p>Information management skills</p> <p>Enjoyment, inspiration and creativity</p> <p>Support visit to the site</p>	<p>Buildings in the Museum belonged to communities and families</p>	<p>Visitor experience</p> <p>Using objects and large images at the back of the case to create link with historical context</p>	<p>St Fagans Family Album - large Interactive on wall (touch screen)</p> <p>Create interactive photo Album style including photos of the historic houses in original location and picture of people who lived there</p>	<p>Gynaecological objects e.g. forceps (1890-1940s)</p> <p>Feeding bottles</p> <p>Caul</p> <p>Cradle</p> <p>Charms/ baptism</p> <p>Toys</p> <p>Games</p> <p>Commemorative plates</p> <p>Coffin</p> <p>Mourning jewellery</p> <p>Bier</p>	<p>Large images of mother carrying a baby Welsh fashion; The Bidding Scene and Merthyr Cholera poster</p>
<p>Oral histories interactive (corner of area 14 to left</p>	<p>Knowledge understanding</p> <p>Deeper</p>		<p>Quotes relating to events in family life</p>	<p>Touchscreen driven audio clips, combined with images</p>		

<p>of case)</p>	<p>understanding past and present family/community life</p> <p>Skills</p> <p>Communication skills – listening</p> <p>Change in attitudes and values Towards others</p>					
<p>Area for children to interact with replica clothes</p>	<p>Skills Key, communication and social Creative skills</p> <p>Enjoyment, inspiration, creativity</p> <p>Being inspired and inter-generational learning</p> <p>Change in attitudes and values</p>	<p>Title: Plantos – For the youngest visitors</p> <p>Question on back wall: Who taught you to ride a bike?</p> <p>Question on side wall: Try these on. How do they make you feel?</p>	<p>Back wall: Large bike in case with question and feedback area below (possibly a magnetic board and a post box).</p> <p>Side wall: 5 pegs for clothes with 5 long mirrors in between.</p> <p>Centre area: small round table with well in centre for pencils and post cards to write/draw responses</p>	<p>Opportunities to study others feedback as inspiration for own memories and for discussion between older and younger generation</p>		
<p>Community curated</p>	<p>Knowledge and Understanding</p>	<p>Display itself</p>	<p>Objects chosen by Pen-yr-englyn</p>	<p>Flip book Explain objects</p>	<p>Objects from community</p>	

<p>display on IKEA-style dresser (facing historical dresser) Large structure with lockable glazed cubby holes with hand written label mounts below</p>	<p>Info about different communities</p> <p>Skills Intellectual and Key skills</p> <p>Enjoyment, inspiration and creativity</p> <p>Be inspired to think of personal situation</p>		<p>Youth Group</p>	<p>– authored by individuals from community groups.</p>		
<p>Historical dresser</p>	<p>Knowledge and Understanding Info about different objects and social context.</p> <p>Skills Intellectual and Key skills</p>	<p>Display itself will provoke</p>	<p>Objects themselves</p>	<p>Electronic label Selected images of objects with info about their use</p>	<p>Plates Jugs Pictures</p>	
<p>Seating area In between 2 dressers</p>	<p>Knowledge and Understanding Deeper understanding of collections different communities</p> <p>Skills Intellectual and Key skills</p>			<p>Ability to have pull out files including further level of info</p>		<p>Images of objects and archival</p>

Video wall space Cinetig animation	Enjoyment, Inspiration and Creativity Be inspired by children's interpretations. See objects as animations.					Created by Neylands School and Cinetig
Love spoon interactive	Knowledge and Understanding Deeper understanding of symbols Skills ICT Enjoyment, inspiration and creativity Creative design and fun			Opportunities to create own love spoon and e-mail home to somebody		

NATION

CASE /DRAWER	GLO	PROVOKE	RELATE	REVEAL	OBJECTS	IMAGES
Case 1 Regalia'r orsedd	Knowledge and Understanding The invention and re-	Question: These objects are still being used. Who by?	Film footage of ceremony - Understand how the objects on	Flip booklet 2 pages Containing info	Iolo M. Sword Medals - 1789 Medal; 1819 Medal; TH	Graphic Panel

	<p>invention of traditions</p> <p>Who uses the regalia today</p> <p>Skills Intellectual skills- make links between objects and context</p> <p>Basic and Communication skills</p> <p>Values, attitudes & feelings</p> <p>Changing nature of symbols and their use</p>		<p>display where used</p>	<p>and images to connect the objects with the story of the first Eisteddfod with Gorsedd in 1819 and explain why and how lolo Morganwg created the 'gorsedd'. 5 pages</p> <p>Explanations of symbols with opportunities to touch. Quotes by people who have worn regalia focus on colours; Mystic Mark; Bardic Allegory; Acorn, Oak and mistletoe; Ogham; 'Gwir yn erbyn y Byd'</p> <p>Opportunity to have a go at composing a piece of poetry/write name using bardic alphabet</p>	<p>Thomas Medal 1897; T.H.Thomas Baric Allegory; Wood objects of Gorsedd; Arch druids Crown, Breastplate, Sceptre, rings (x2) and medal; Gorsedd round sword; Hirlas horn; Herald Bard's Wand</p> <p>Examples of bardic alphabet</p>	<p>Flip Booklet</p> <p>Close ups of symbols and words on objects. Small image of objects</p> <p>Film Footage Footage of ceremony with voiceovers and recent Eisteddfod Interviews with winner Clips of Swigs/lollypops</p>
<p>Eisteddfod</p>	<p>Knowledge and Understanding</p>	<p>Caption</p>	<p>Flip booklet containing info on way</p>	<p>Shanghai Chair</p>	<p>Chair with makers – enlarged image</p>	

<p>Chair, made in Shanghai for Wrexham Eisteddfod 1933</p>	<p>Why is a chair given as a prize and what the symbols used mean</p> <p>Skills Skills Intellectual skills - Reading the meanings of symbols</p> <p>Values, attitudes & feelings Changing nature of symbols and their use Shared/borrowed symbols</p>	<p>Made in China</p>	<p>chair made quotes from Brynley Richards. Ability to touch and feel symbols in flip book Explanations of symbols by members of Chinese communities including: Dragon 2 dduwies Gwir yn erbyn y byd Chinese inscription Picture of Gwenallt with other similar chair 1926</p>			
<p>Alternative Eisteddfod – Maes B</p>	<p>Knowledge and Understanding Info about Maes B</p> <p>Values, attitudes & feelings Changing nature of attitude towards Eisteddfod</p>		<p>Use of poster-style panels to explain protest, gigs etc</p>	<p>Screen with images of maes B</p>	<p>Posters; badges, tickets;</p>	<p>Images First Maes B 1997; Twrw tanllyd etc; Rock tent on Maes 1982; footage John Redwood</p>
<p>DRAWERS for 3 areas</p>	<p>Knowledge and Understanding</p> <p>Gain deeper understanding of prior knowledge</p>			<p>Information flip booklets in each drawer</p> <p>Recording and data regarding</p>	<p>MEDALS (x1) PAPER ARCHIVES (x2)</p>	

	<p>Skills</p> <p>Intellectual and information management – learning how to learn</p> <p>Evidence of enjoyment, inspiration, creativity</p> <p>Opportunities to follow personal learning pathways</p>			each medal etc		
<p>JUKE BOX</p> <p>2 display boxes</p>	<p>Knowledge and Understanding</p> <p>Music from different historical periods</p> <p>Global context to ‘Welsh’ music and house at Museum</p> <p>Skills</p> <p>Intellectual and Communication skills</p> <p>Enjoyment, inspiration, creativity</p> <p>Hopefully fun and surprise</p>	<p>Juke Box playing music from different eras</p> <p>With small screen to show image of music/band</p>	<p>Format everyone familiar with</p> <p>Display panel with images of pop singers etc</p>	<p>Display boxes/wall display</p> <p>Reveal music played at different time periods linking with houses</p> <p>Medieval Chanting, Robert ap Huw (1613)</p> <p>Folk songs 1700-1900</p> <p>1910- coral, brass bands</p> <p>1920 – Jazz</p> <p>1950s – Light Ent.</p> <p>1960s – Protest songs (country and western, Elvis, Beatles)</p>	<p>Juke Box MP3 with ability to show top 10</p>	<p>Sheet music</p> <p>Images of bands</p> <p>Record sleeves</p>

				First Welsh Albums Huw Jones – Dwr etc		
Case 1 Music	<p>Knowledge and Understanding Deepen understanding of ways instruments used</p> <p>Skills</p> <p>Enjoyment, inspiration, creativity Way instruments used</p>	Objects themselves	To juke box	<p>Info in Juke Box or reference file</p> <p>Examples of people playing instruments, images of choirs, quotes from period newspapers</p>	Harp Crwth Pipgorn Caradog Cup	
Case 2 Sport	<p>Knowledge and Understanding Deepen understanding of sport</p>	A sporting nation yet one of the unhealthiest nations in Europe? Text on film footage	Objects from sport to challenge 'Sporting Nation'	<p>Screen no sound (dedicated to this case)</p> <p>Stats on health issues in Wales v clips of sport matches</p>	Rugby ball Gareth Edwards' Rugby shirt Gavin Henson's boots Colin Jackson's shoes Tanni Grey - Thompson's cap Jim Driscoll's boxing gloves	
Case 3 National Symbols	<p>Knowledge and Understanding Deepen understanding of National symbols</p>	2 different types of costume			'Traditional' Welsh costume Cool Cymru dress	Images of invention of Welsh costume

<p>Case 4 Traditions</p>	<p>Knowledge and Understanding Deepen understanding of National traditions</p>	<p>Objects themselves</p>	<p>Slide show of archival images and film of people using objects and</p>	<p>Info in File flip books in seating Explanations of traditions</p>	<p>Mari Lwyd Calennig Wren box Gwassail</p>	<p>Images people using objects</p>
---------------------------------	--	----------------------------------	--	--	--	---

APPENDIX C: TEXT WRITING CHECKLIST

	Try to	Avoid
Clear	<p>be clear about what you are trying to say. keep the complex for the reference files use familiar words and context-sensitive words don't assume that the visitor has read anything else in the Gallery move from the familiar to the unfamiliar, from concrete to abstract establish reference to the topic/theme/object clearly and keep to it</p>	<p>using any term you couldn't reasonably expect a 15 year old to understand relying on the text to make the storyline clear: this is the primary job of the heading</p>
Concise	<p>decide what objects need interpretation in order that the visitors can create meanings start with the most important points; don't leave them till the end use one idea per sentence and one subject per paragraph keep sentences short apart from in the reference files introduce ideas rather than long explanations accept that many visitors scan and not read the text</p>	<p>writing what can be seen</p>
Consistent	<p>use Amgueddfa Cymru house style</p>	
Enthusiastic	<p>use the active rather than the passive whenever possible use personal pronouns (you, we) and other context sensitive words or phrases (these toys etc) evoke memory and the senses</p>	<p>writing about things which don't interest you avoid the formal and impersonal</p>
Relevant	<p>relate directly to object(s) tell stories not list facts anchor new material in everyday experiences relate to or juxtapose the meanings conveyed by the way in which the objects are displayed Invite participation Encourage the reader to think of analogy</p>	

APPENDIX D: VISITOR SURVEY

EVALUATING THE INDOOR GALLERIES AT THE ST FAGANS

by
Clare Elizabeth Parry
working with the Gallery 1 Project Team

2005

Contents

Background and methodology

General museum visitor statistics

Synopsis of Indoor Gallery contents

Results and analysis

Conclusion

Background and methodology

A refurbishment of the Material Culture Gallery (Gallery 1) at the Museum of Welsh Life is being planned. In order to gain a better understanding of the ways in which museum visitors currently experience the indoor galleries, it was decided to carry out a visitor survey. A questionnaire in the form of a semi-structured interview of approximately 20 minutes duration was designed by the Gallery 1 Team and they went on to conduct the first phase of the evaluation during June 2005. They decided that a more objective person should implement the second phase of the evaluation and Claire Elisabeth Parry, a doctoral research student, was invited to carry out the questionnaires between July 6th and 11th 2005.

The researcher decided to conduct interviews on three week days (Monday 6th, Tuesday 7th and Wednesday 8th July) and on two weekend days (Friday 10th and Saturday 11th July). Thursday was left free for a meeting planning a third phase of evaluation involving focus groups. The weather was fine everyday although Friday 10th June brought the most changeable weather: this meant that many visitors were eager to explore the outdoor museum first in case it started to rain, at which point they said they might return to the indoor galleries.

On the first day (6th July) the student positioned herself *outdoors* near the Restaurant's picnic area, and usually approached visitors after they had passed through the indoor section on their way outdoors. On other occasions she approached visitors who were simply wandering the pathways. They were in general happy to speak outdoors either standing still or in walking along the pathway with the student. As it was extremely tiring standing up all afternoon the researcher proceeded to carry out the rest of the evaluation by standing outside the indoor galleries where there is either a bench or seats. She approached people as they passed out from the galleries. This was also beneficial as it meant that visitors could be invited to sit with the researcher to go through the interview.

As elderly visitors on coach tours had been strongly represented during the first (curator-led) phase of the evaluation, the researcher was particularly concerned to approach young people, young families and children: approaching these groups was the priority. The researcher nevertheless also approached older people in order to achieve a more balanced representation of museum visitors for the days covered. This bias meant that the researcher did not employ the method of interviewing every third or fourth group that passed by. Interviews were carried out between 11.30 am and 4 pm on every occasion.

Fifty interviews were conducted in all, three of which were in the Welsh language. The nature of the semi-structured interview provided data that could be analysed in both a statistically and qualitatively significant way.

General museum visitor statistics

Dydd Llyn 6ed Mehefin / Monday 6 June	989
visitors	
Dydd Mawrth 7fed Mehefin / Tuesday 7 June	1165
visitors	
Dydd Mercher 8fed Mehefin / Wednesday 8 June	1677 visitors
Dydd Gwener 10fed Mehefin / Friday 10 June	1326 visitors
Dydd Sadwrn 11fed Mehefin / Saturday 11 June	3015 visitors

Synopsis of Indoor Gallery contents

The MWL consists of both an outdoor and an indoor museum. Here follows a brief synopsis of the contents of the indoor galleries:

Corporate life collections including medical, law and order and ecclesiastical items.
Domestic and Costume collections

Agricultural, craft and transport collections including a range of agricultural tools, implements, vehicles and machinery dating from the late 18th century to the mid 20th century. Most of the artefacts are either of Welsh manufacture or have strong links with Wales.

Collections of cultural life relating to music, folklore and customs, cultural, educational and social institutions, popular culture, sports and children's toys and games.

Results and analysis

The Interviewees

The following questions were asked to give an indication of the interviewed population (the statistical information includes visitors that had and had not visited the indoor galleries): What is your age range? (Each individual was considered a participant, even the quieter members of a group) Where do you live? Who has come with you today? (this was categorised in terms of people being in a couple, a family group consisting of at least one adult and one child, a college group, a group of friends (young or old) or an organised pensioner group.

Have you been to the Museum before? (this was categorised in terms of first time visitors, visited once before, visited 2-3 times before, visited 4 times or more before). Gender was also noted, particularly interesting in cases of people wandering on their own.

Results:

1. What is your age range?

Of all the people who participated in the interview process:

- 11.24 % were under 16
- 20.22 % were aged between 16 – 24
- 12.36 % were aged between 25 – 34
- 11.24 % were aged between 35 – 44
- 11.24 % were aged between 45 – 54
- 33.71 % were aged over 55

2. Where do you live?

Of all the people interviewed:

- 32.70 % came from the Cardiff area (day trip)
- 28.85 % came from the South Wales area (day trip)
- 1.92 % came from the North/Mid Wales area (day trip or holiday)

15. 38 % came from England (day trip or holiday)
 2 % came from Scotland and were on holiday
 19.23 % came from abroad and were on holiday

3. Who has come with you today?

Of all the people interviewed:

2 % of visitors were men on their own
 0 % of visitors were women on their own
 24 % were in a couple (married or unmarried)
 34 % were family groups
 6 % were college groups
 28 % were groups of friends (of all ages)
 6 % were organised pensioner groups

4. Have you been to the Museum before?

29.10 % were first time visitors
 23.64 % had visited once before
 9.10 % had visited 2-3 times before
 38.18 % had visited 4 times or more before

Other general comments offered concerning peoples' motivations for visiting the MWL:
 Mary & Roy: 'We live in Swansea and have been here a million times: we first moved from Sussex to South Wales in 1966 and at that time Wales didn't advertise its pretty landscape: we did a lot of exploring ourselves and found all of the places around Cardiff. Outsiders had the mentality that all Welsh people had a coalmine in their backyard. Our motivation in coming here over the years has been that it is a good example of what ancient Wales was about and is very interesting. It is a pity not to make a small charge as it must cost such a lot to keep it going.'

'We come from Talgarth near Brecon but we were born near Llanbrynmair where our grandparents were farmers. We came here when we were small: there was a feeling that we 'should' come and that we 'should' bring our children'.

'I came when it opened but not since. We have brought a visitor today and will come again now that we have been reminded of it, especially when it is free!'

Australian farming ladies: 'We came to visit the Woollen Mill to see where we could borrow a spinning wheel from to spin the wool we were given at Windsor Castle. Someone said "try St. Fagans". But we are exploring Wales historically in any case and are fascinated with this museum. And we really liked seeing the kids dressed up at Maestir School: if you can capture the kids you're doing a wonderful thing. It is excellent that it's free as a family can come and relax and see it in bits without the pressure of having paid a huge fee.'

Family from New Zealand: 'We came 40 years ago: it was very different then as it was just a museum with not so much outside.'

Young men from Sweden: 'We heard about it from a lady in a bus station when we were catching the bus to Caerffili Castle. She said "go there if you want to learn about Welsh life in general". It is similar to Skansen but there is more here and it is spread over a bigger area. Further in Skansen there are more animals wandering, it is just rural and it is not growing.'

Yorkshire couple: 'Fabulous place: just a really good cross section of all the ways different people lived in the past. Nothing stood out more than anything else and we enjoyed seeing the kids at Gwalia Stores.'

'When we came in 1948 with Whitchurch School there was a Gypsy Caravan as part of the museum. We came in by the castle where we queued to pay. We called here St. Fagans Castle but we know it was a Folk Museum about how people living in Wales

before 1940. Most of the visitors were city people as there were no cars and coaches then. Visitors came by a local bus or a cycle ride.'

5. Did you go to the galleries today? Yes or No.

The results from this question are of a limited statistical significance because on most days the interviewees were approached as they left the indoor galleries. On the first day of the survey, however, visitors were approached in the outdoor museum and 20 of those that were randomly approached responded that they had not visited the indoor galleries. Their reasons were carefully noted and there follows a summary (in only a couple of cases did the complex response of a visitor fit into more than one of the categories listed below):

35 % said that the sunny weather was a factor in motivating them to spend all of their time outdoors

30 % said that seeing the buildings (or a particular building) had motivated their visit

10 % said that walking the dog at the MWL was a factor in motivating their visit

15 % said that they did not know about the indoor galleries

10 % said they had been into them before and had enjoyed them

5 % said they had been into them before and had NOT enjoyed them

10 % said that they would visit the indoor galleries before leaving the museum

Other comments made:

'Not yet today as we wanted to get coffee but when we came with our kids (when young) and our grandchildren they always wanted to see it all.'

'The weather is lovely and we came to be outdoors. We have been in some buildings e.g. the Chapel and Rhyd-Y-Car but you need a long day to do it all and it's just so nice to sit out today.'

'We wanted to be outside wandering: we visited the Blacksmiths and had tea and a scone.'

'We've only been here one hour from Bristol Baptist College and it was a surprise visit today. The weather was a motivation to go straight outside and we were not told about the indoor galleries. We might go in now that you've mentioned it but we wouldn't have done so otherwise.'

Older lady from Oxfordshire farming family: 'Last time we came we loved the indoor galleries so much that we didn't have adequate time to go outdoors! So we've come back to Wales to do the outdoors bit properly!'

'We have come indoors due to the rain and don't really fancy the indoor galleries today. We actually didn't know this was a museum and came in a group of ten bringing our sports things, a ball and stuff. We are surprised to find all these buildings.... Actually we are a bit kind of hung-over today'. (When I explained the nature of the site they actually gathered themselves to go outdoors to have a look at the buildings).

'We've come for a picnic and will then wander around the museum afterwards to go inside the buildings. I used to come about twice a year with my granddad. We might go indoors last as we didn't see them yet.'

'Its nice weather and I've come for a general visit. I've a day off and I'm wasting time. The last time I came I was about 7 years old when a nasty man, a granddad of a school mate, was the schoolteacher; and I can remember the shop.'

'Nice day and I wanted to see the Celtic Village as I'm a teacher. If it rains we take the school kids indoors then.'

English lady: 'We've visited the outside first as more interested in it, in the history of the buildings and place.'

Young daughter and mum: 'Didn't want to. I've been in before with mum and she took too long. I want to go outside as I like the buildings much more.'

'This is a flying visit. It is nice weather and we like to walk around with our dog. There's no clear signs to say what's going on in them anyway.'

Australian man: 'Last time I came here I was a kid and we made our own fun here: we'd swim in the river down there, we'd jump over the wall and fence into the woods and the castle, and we'd walk from Ely over the crossing. In those early days they only had a dirt track leading to a farm with animals and a blacksmiths a sweet shop and craftsmen. We watched them thatching roofs and kept our distance although some did encourage us in. I remember them laying the hedgerows. Its fantastic now and I'm pleased that they've reconstructed the village here. (I suggested that it was not really a village). I know it's not a village as the buildings come from different parts of Wales but it does give you an idea of how people lived and struggled in the past.'

6. Did you walk through all of the galleries or one in particular?

This question provides an opportunity to detect whether visitors had wandered through all of the galleries, following the convenient horse-shoe trail through, or whether they had a particular interest in a particular gallery, or, indeed, whether they had been unable to understand/follow the horse-shoe trail and got lost.

82.14 % walked through or visited all of the indoor galleries

14.29 % visited only the agricultural gallery and the costume gallery

3.6 % visited the agricultural part only because they did not understand the trail through

7. Why did you choose to visit the indoor galleries?

20.70 % had been outside already and decided to come in / wanted to do the whole thing

10.34 % it is the first thing you come across here / stumbled upon it

13.79 % had visited them before and were returning to them

17.24 % came across it from the restaurant

3.45 % personal interest in agriculture

3.45 % personal interest as a relative had donated an artefact (in this case gramophone)

13.80 % was led/encouraged into it by others in my group/family

3.45 % was encouraged into it by museum staff

6.90 % interested in them and in social history

6.90 % because of the rain

8. Visitors were asked about their overall impression of the galleries in response to the following range of fixed responses:

In general interviewees did not respond with enthusiasm to this question and their responses did not seem particularly decisive on the whole:

A. the galleries were better than expected

39.29 % said they thought the galleries were better than they had expected

B. the galleries were slightly better than expected

17.9 % said they thought the galleries were slightly better than they had expected

C. the galleries were as you expected

39.29 % said they thought the galleries were as they had expected

D. the galleries were worse than expected

7.14 % said they thought the galleries were worse than they had expected

the galleries were much worse than expected

Nil response

9. The next question asked interviewees to explain their response and it was possible to categorize the positive and neutral responses as follows:

3.6 % said that the galleries were good and enjoyable

10. 71 % said they liked the variety of collections

10. 71 % said they liked historical things / social history / past life

7.1 % said the galleries were as they remembered them as children

Other explanations given were as follows:

'We liked the music in the background as it set the atmosphere'.

'The costumes were well presented'.

'There was a broad range; they showed what they would wear and how they got things done and also showed various things they did for entertainment'.

'We didn't expect anything at all and it was a surprise'.

'There were a lot of things and good explanations. I'm not from an agricultural background but I could make sense of the equipment as there were a lot of photos as well.'

'There is a lot of information about culture. I came 40 years ago and it was just a museum then with not so much outside'.

10 year old girl: 'I am into old fashioned stories, we like old language and the past'.

'Inspiring'.

The two interviewees who thought the galleries were worse than expected gave the following reasons: a) 'It seemed worse than the last time I came; it looked emptier. The cabinets are dark and not lit up; you couldn't read the cards and we wanted some information'. b) 'Because of the little notices that describe are too small'

10. What did you like best about the galleries?

21.43 % liked the lay out of the galleries / that it was an easy trail through

3.6 % liked the [contextualising] use of photography showing usage

14.29 % could identify with the agricultural galleries as the were from an agricultural background

21.43 % liked the agricultural galleries but were *not* from a farming background

10.71 % liked tooth extractors and medical display

3.58 % liked the old washing machines as indicate how everyday people lived

14.29 % liked the toys (one elderly collector and children)

35.71 % liked the clothing gallery (including the hats). All were female.

10.71 % liked the musical instruments

17.86 % liked the weapons. They were all male.

7.14 % referred to the sports collections

Additional information and analysis relating to the statistics above:

Agricultural collection:

One man said that whilst he was not from agricultural background he liked the agricultural galleries as he could relate to the big machinery such as the tractors. One 26 year old male Welsh speaker from rural North Wales (but not a farmer) said that he liked seeing the agricultural machinery and seeing the Welsh names on the labels. One family including young children said they had liked pressing the equipment in the agricultural gallery. One gentleman liked the farming implements as he could recall having used some of them (although they were old then but still in use): the galleries represented a trip down memory lane although many of the implements would have been from his parents' and grandparents' era. He only had a vague memory of the horse drawn plough, for example.

There was a lot more evidence that people could identify with those artefacts that related to their personal experience:

Children tended to like the toys (girls the dolls and the rocking horse) and the clothes. Boys liked the weapons. One lady who liked the organs liked them because she plays the organ herself and another man liked the square piano because he owned one. A retired jewellery designer liked the antique jewellery and considering how to clean it. The only people to say that they particularly liked Wesley's preaching stand and the Church objects were older people who were themselves church-going Christians. They said that the music at the end 'choked them up'. A man in the age range 25-34 liked the weapons as he was from an army background. A young girl who liked the costume gallery particularly liked the St. David's Day dress because she had made a similar outfit for the celebration at her school.

The indoor galleries made some appreciate modern technology and modern life:

Two people mentioned that certain artefacts such as the medical and farming instruments encouraged them to compare past with present and to appreciate how much harder life was in bygone days. One English language man (married to a Welsh language woman) liked to hear the music in the Welsh language. A young girl was particularly interested the 'head cage to stop a woman going on' as she had found it so shocking. Her young brother similarly liked the weapons and torture contraptions.

Other:

Only one person (female age range 35-44) who liked the costumes said that she did not like the way they were displayed. People tended to like the eclectic nature of the galleries.

One man liked the 'memorabilia' noting the football shirt and Eisteddfod medals. As an aside two Australian ladies aged over 55 enthused that they had really enjoyed the films at Oakdale 'eat potatoes not bread' and were delighted to have been given the brilliant magazine about what it was like to be an evacuee as they could compare all of this with the Australian experience of rations. They had also loved hearing about the land girls who had worked at the castle gardens showing an obvious gender orientation motivating their interest.

11. What did you like least (about the indoor galleries)?

35.71 % of interviewees who had visited the indoor galleries had no comment to make

25 % complained that the labels were hard to read because of the print being too small, the cabinets being dimly lit and peoples' spectacles reflecting against the glass

14.28 % complained about the atmosphere in the galleries i.e. being dark and old fashioned

14.29 % complained about the lack of contextualising information making it difficult to understand some of the objects on display

7.1 % complained about the lack of orientation. Some wanted more signage at front entrance publicising indoor galleries and others wanted more signage within the galleries directing movement from one gallery to the next

14.29 % complained about not liking particular groups of objects: some said that the toys were scary for youngsters; others said that the agricultural equipment (specifically the rows of ploughs) was monotonous; and two young boys did not like the costume gallery at all.

10.71 % expressed a desire for change with 7.1 % suggesting more interactives

Other observations:

There appeared to be some rivalry within families as there were a couple of cases of young boys complaining specifically about the 'boring' costume gallery because of having been made to stay longer than they would have chosen by interested female members of the family. One lady aged 35-44 gave the following sophisticated response in Welsh, 'Y cefndiroedd hen ffasiwn: y dioramas cefndirol. Yr arwyddion / panelau gwybodaeth. Y llwybr troellog' ('the background dioramas. The signs / information panels. The twisting pathway').

12. What is your opinion about the way things have been displayed?

This question had the following range of fixed responses:

A. Too much or not enough reading material?

50 % said there was plenty to read or that they did not like reading in any case

28.58 % said they would like more information

B. Too many objects?

14.29 % made no response at all

78.57 % said that there were not too many objects and 21.43 % of these made additional comments about their satisfaction with the 'good organisation', 'excellent set up', 'not cluttered' space, 'room to manoeuvre' within the indoor galleries

3.5 % commented that some things were missing

3.5 % said there was too much to see in the galleries

C. Not enough interactives?

14.29 % did not answer this question

64.29 % felt that yes there could be more interactives.

21.43 % did not want to see more interactives.

D. Nowhere to sit?

28.57 % of visitors made no response

42.86 % of visitors were in favour of adding more seating

28.57 % of visitors did not want more seating

C. Other

So few people responded to this question that it is not possible to categorise answers in terms of percentages. There follows a list of the comments made:

Female age 35-44 'Beth am glywed pethau/pobl?' ('What about hearing things/people').

Male over 55: 'It is nice/better to see the artefacts in their settings i.e. in the houses. I would get a better feel for them [in the indoor galleries] if there was an appropriate background e.g. a room setting painted on the wall for atmosphere; or you could put chairs or a music stand or something in amongst them'.

Young engaged couple: 'we like the photographs with things e.g. the tractor. We would like to be able to take photographs in the costume gallery or have post cards to take away.'

Other observations:

On the whole people did not react to this question with enthusiasm. Indeed the task of encouraging their response was at times tiresome as they did not want to commit themselves. It seemed that visitors sometimes agreed for the sake of agreeing and without really trying to imagine the galleries any other way. However there follows some instances when visitors thought more carefully about their answers to question 11 A:

one lady felt the explanation of the scold's bridal was inadequate;

another person felt there was adequate information about providence but not use and not enough explanation of the agricultural and medical equipment;

another person felt confused about where objects were from and suggested a map identifying locations;

'dim digon i'w ddarllen ar lefel plant' ('not enough to read at a child's level');

one lady did not want more information as she liked imagining what objects were for (I suggested that people might make false assumptions and she accepted that);

one person felt that there was enough to read but that the Wardens should explain more.

In relation to question 11 C of those who felt there should be more interactives 38 % made the additional comment that this would be a provision for children. 22.22 % saw that this could be something for adults with one family commenting that they all wanted to hear more sounds and one female aged 35-44 suggesting having drawers and cupboards that could be opened to see a multitude of objects like at the Museum of Western Australia, Pitt Rivers Museum and a recent exhibit at Tate Modern.

Those who felt there should not be more interactives tended to be of the older generation and the following additional comments were offered:

'We like to go at our own pace and that could spoil the image and take away from what it's about i.e. real objects. Interactives should be a separate venture'

Australian lady: 'This is like a country gallery not a city gallery i.e. you can get close up to the objects, which is really nice'.

'Don't use them as it will take away from the space for real objects, the real McCoy: we don't want interactives becoming dominant'.

'It will become crowded with children in there and we won't feel comfortable to browse at our pace.'

13. Were there any obvious objects or stories in the gallery?

35.71 % made not response

17.86 % said they had enjoyed a general browse and weren't looking for specifics

10.71 % referred to agricultural artefacts

7.14 % referred to the medical artefacts (dentistry or Dr.) (one lady felt this to be good as you don't hear much about this on television documentaries)

Other comments made:

Couple over 55: 'We like hanging cards, tractors, manglers as I had one out back inherited from my grandfather and the rocking horse'.

Female aged 35-44: 'Old way of farmhouse life and how totally different life was, how lucky we are and how hard life was.'

Female aged 35-44: 'amaethyddol, gwisgoedd, offer doctor (ych!), scold's bridle, caseg fedd, cardiau folant' ('agricultural, costumes, medical (ych!), scold's bridle, caseg fedd, valentine's cards').

Australian farming female over 55: 'the puncher for stitches: I worked that out myself as I used to be a nurse and a farmer. I like to work things out myself.'

Young Americans age 16-24: 'The outside part tells more of a story as you can see where people were living and how tall and short the doors are. The clothes tell the story of different fashions'.

Cardiff Christian couple over 55: 'Wesley and the church. The equipment used to get the fighting dogs out of the church'.

New Zealand family: 'It reminded us of New Zealand during the 1950s and 1960s. We had thought it would have been more modern here but no.' And the son age 16-24: 'the babies skin; I had no idea what that was'.

Couple age 25-34: 'We learnt history, which probably attracts older people. We learned the history of weapons years ago: I am from an army background.'

Couple over 55: 'Things followed on well in themes and years and periods'.

Ugandan farming (development) couple age 45-54: 'The peat display and how they actually do it here. The display did not explain it well and I explained it to my wife as I know about it.'

Male age 45-54: 'The way clothes have evolved'.

14. What kind of stories or histories would you like to learn about in the galleries?

Most people had to really think about this but the two most popular responses that then came were Welsh sport and Welsh industry: part of the explanation for this was that these are the most obvious associations that people have come to make with Wales.

21.43 % of visitors made no response

17.86 % of visitors referred to sport including rugby, football and swimming (Olympics) (this suggestion was made by men or there was a prominent male voice within the group)

28.57 % of visitors of mixed gender and age referred to Welsh industry including coal and slate mining and steel production (37.5 % of these respondents added the qualification that there are admittedly 'plenty of other industrial heritage sites around') (only one female age 35-44 noted that she had seen one reference within the current galleries to deaths at a Colliery).

The following other comments and suggestions were made:

Couple over 55: 'coming from Bristol we always think of the valleys and the darkness of the mining villages. We went to Rhyd-Y-Car but there is not a lot about actual mining and isn't this the main reason South Wales exists?'

Family age 35-44: 'mining is a big part of Welsh life'.

Family over 55: 'mining: if this claims to be a complete history of Wales. And what about the male voice choirs that you get in Wales e.g. Morryston?'

Female 35-44: 'the mining side of it is not covered: most people are connected with it e.g. my grandfather.'

Family age over 55: liked St. Teilo's Church and would like to see a video showing the process.

Family age 25-34: wanted to see more on famous Welsh characters.

Young family: wanted to see more on Welsh food perhaps.

Young man age 16-24: wanted to see more on mechanics as oppose to so much on farming.

Couple over 55: wanted to see more on world war two, 'we were kids then can I remember the gas masks. What about the history of the Blitz in Swansea and Cardiff showing how they were bombed.'

Female age 35-44: 'Ilen gwerin e.e. y Fari Lwyd a straeon/atgofion hanesyddol ac am wisgoedd' ('folk literature e.g. Mari Lwyd and stories/memories, oral histories about dress perhaps').

Male 16-24: 'how their lives were really lived, photos show a lot but they didn't have enough on what it was about'.

Yorkshire couple over 55: 'the Owain Glyn Dwr period and the time of Edward I and II because I am Scots and am interested in history. We were fighting the English at about the same period. I want to know about the Welsh freedom fighters as it were and the Welsh nationalist party. Glyn Dwr has always been something that represented Wales for me. You could also have more on military history such as the contribution made by the Welsh and Scottish regiments to the British army! Why haven't you got Rock's Drift, the South Wales Borders regiment that went to Africa to fight the Zulu wars and got 11 Victoria medals? This would be of interest to children' (this gentleman then qualified this with the acknowledgement that there are specialised military museums on the other hand and such a focus might distract from a general overview of Welsh life).

Ugandan farm development couple age 45-54: 'there's a lack of an overall story. We would like to see a chronological linear flow showing the history of land use and food production over time. The clothing section did this by providing dates and different eras but you could have put the clothes into context with dioramic backgrounds: the models you have are white and zombie like'.

Male age 35-44: 'show how the actual buildings were erected: I heard people go up to the Wardens in the houses and ask "What age? When bought?" but got no answer'.

Male over 55: 'more kids toys as an example of things that people actually collect themselves. Try to give the atmosphere of the rooms in the houses: this is why the houses have more appeal'.

Female age 25-34: 'modern music from the last 50 years as I am into music. [Welsh language music?] The Welsh language music scene is of interest though I don't speak Welsh'.

New Zealand family: wanted to see the different parts of Wales 'from Snowdonia to the Brecons etc'.

Cardiff couple over 55: 'where has the Welsh room from the National Museum gone, with the bedroom and blankets and kitchen area and dresser: we liked that as kids..... [Why?] as it was comforting. It is one of my strongest memories of being a child in Cardiff'. They also wanted to know about the war (not sure which) saying 'this was an important time in the life of the nation and kids need to know about it: people were brought together in a way that they aren't now because of the great uncertainty'.

15. How would you like these to be presented in the galleries?

35.71 % of visitors made no response

32.14 % said objects/artefacts were supremely important

35.71 % mentioned including video and film (many of these stipulated that they wouldn't want to sit through an overly long film)

10.71 % mentioned photographs

14.29 % mentioned some sort of contextualising model

The following comments and suggestions were made:

Couple over 55: 'artefacts, pictures and sound recordings of peoples' voices discussing their experiences during the war or they will be dead'.

Male age 16-24 (New Zealand): 'Have a section of photos which has the writing of what they are doing, not just who they are, would make things a little less boring'.

Male over 55: commented that things should be displayed in context to give 'the atmosphere of rooms'.

Female age 35-44: wanted a combination of media to show youngsters how they went down the coal pit at a young age, to show the animals and birds that were used and how women and children participated.

Couple over 55: wanted a mock up of a miner and 'a small room to show what its like to be in the pit and in a three foot tunnel crawling along: there should be a sound recording overhead'.

Male age 35-44: wanted a film or internet depiction showing the process of bringing the intended building from Aberdare, his town.

Female age over 55: 'artefacts and a short film because very soon none of the kids will know how coal was mined. It was good to have the agricultural artefacts that you can grab hold of but there was nothing to show how it was used: the younger generation has never seen it let alone know the names of items'.

Yorkshire couple over 55: wanted a mixture of objects they could relate to 'plus some succinct videos to give a general outline because people don't know anymore. A short documentary on the history of Great Britain would be good: the Scots were very bloody minded against the English and it makes for an interesting comparison'.

Young family: wanted recording of music and interactives as well as objects.

Male age 25-34: noted 'trwy gwaith fidio a gemau cyfrifiadurol' (through video work and computer games).

Family age 45-54 (New Zealand): suggested specific darkened corners where video films could be watched whilst sitting. There could be a history of Wales through the ages. They noted that the video in the entrance hall was too exposed and not inviting.

Female age 35-44: 'Trwy ganfod y deunydd fy hunan – trwy agor dror, gwasgu botwm, darllen, gwylio rhywun mewn rol yn cyflwyno stori, cymeriad neu hanes'. ('through discovering the material myself – through opening a drawer, pressing a button, reading, or watching somebody in role presenting a story, a character or a history'.)

16. What kind of activities would you like to do in the galleries?

17.86 % of visitors made no response

57.14 % of visitors wanted activities to do in the galleries. 81 % of these felt that activities would be for children. 18.75 % of these felt that activities could be for adults. 25 % of visitors did not think that activities were necessary or desirable.

The reasoning of those visitors who did not want activities was as follows:

14.29 % said they prefer to browse

14.29 % said 'you have got an adventure playground outside'

14.29 % said 'no because kids need educating. Why have they got to be amused all of the time?'

42.86 % said that children's activities could become an obstacle 'distracting older people from doing their thing', causing congestion and 'kids may take over'

Those who said they wanted activities (adult or children) gave the following reasoning and comments:

12.5 % said that children get bored otherwise

12.5 % favoured designated and separate areas or 'discovery areas' to avoid a bottle neck

Those who favoured activities for children made the following comments:

'you won't get youngsters involved otherwise';

'make models of old toys, creative work, and work with language';

'do hands on things, use the Internet, kids' things as you can't rely on a British summer. Also do Welsh Folk dancing indoors or a lesson on crafts';

'hands on experience is always good e.g. milking a cow at folly farm especially for youngsters';

'Christmas activities for kids are great'.

Those who favoured activities for adults made the following suggestions:

'to be able to touch some of the things and maybe touch the beds so we get an idea of how rough things were for them compared with the modern society';

'clywed am hanesion cymeriadau/pobl o amgylch Cymru. Defnydd o'r archif lafar';

'siarad a phobl mewn rol. Canfod pethau fy hunan. Ishe bod yn agos at y gwrthrychau'.

17. Have you seen any other galleries in other museums that you particularly like? If so – which museums and why did you like them?

17.86 % of visitors made no response

The responses were so varied that categorisation is not possible and there follows a list of the most noteworthy responses. The brackets indicates place of residence:

Couple over 55 (Wales): 'Beamish. And Cairo Museum. It is better here than Cairo Museum as there is a trail around that keeps people moving on: you can go in one way and leave another way like a horse shoe trail. In Cairo there was congestion around certain cabinets, which was not comfortable'.

2 females under 16 (England): 'Bristol City Museum where you have lots of involvement for the audience and craft activities on Sunday Fun-day. For example when they had a toys exhibition we did screen printing and puppets. Then at Bristol Techniquet they do creative art activity everyday for kids not worksheets. For example they once brought a snake out to touch and then we washed our hands with antiseptic soap'.

Young family (Wales): 'We like the Dylan Thomas Gallery where they have interactive headphones, the Rhondda Heritage Park where we went underground and did interactive things, and Afan Coal Mining Museum, which is touchy feely in that we made models and there were TV screens and sound. You could here similarly show a lady making butter with the sounds'.

Couple age 45-54 (Uganda): 'Tepapa Museum at Wellington New Zealand'.

Young family (England): 'Think Tank Birmingham, which shows how a baby grew and why and you can dismantle it. There could be more things here to touch and see'.

2 M+F friends age 16-24 (USA): 'Smithsonian has better displays than here and more informative display panels because they actually say what something is and what it does'.

Couple age 45-54 (New Zealand): 'The dress up part in Auckland Museum is good and they have old fashioned building blocks and jig-saws. They have an imitation piano that you can have a go on and other things that kids not longer had that our generation had. Remember that kids always have to touch'.

Couple over 55 (Wales): 'Beamish. We like to be able to amble around and see things and not be restricted and the fact that it's free here is great. However lots of people need more help in the form of guides or interpreters and special events, which are good here. We go to Caerleon often and like the fact that they have a lot going on for young people such as the young archaeologists group, so that there's a good level of community involvement'.

2 male friends age 25-44 (Sweden): 'We like Skansen and the Nordic Museum, which show costumes and how people, rich and poor, used to live from the 16th Century to the present day. [How?] Through one large house with each room differently decorated to show the change/progress'.

Female age 25-34 (Wales): 'I like the Mucha Museum in Prague. It contextualises things well with photographs and in an enclosed corner it shows a ten minute film on the life of the people of Prague'.

Female over 55 (England): 'I like the Science Museum in London but this is arranged along a different concept to here. This is meant to be a rural countrified museum. What is the point of you having modern wiz bang in here if you're trying to show how 10 or 12 people slept in one room out there? The old style of the indoor galleries works at that level. Further if all of the museums in Great Britain become the same that's a negative'.

Couple over 55 (England): 'In York we like the Castle Museum, which has rooms of different periods with different things in them. We like the Museum of Scotland. [Did you like the interactive things there?] Yes we liked the telephones to listen to the voices of people'.

Female age 35-44 (England): 'I liked Plymouth Plantation but both the indoor and outdoor galleries are smaller than here. Their use of live interpretation is interesting

there as they stick to their story: you could charge here and have something similar perhaps. The Wardens here are knowledgeable nonetheless'.

2 M + F youngsters under 16 (Wales): 'we like Techniquet and the National Museum in Cathays: the Discovery Room is good and the Dinosaurs have interactives!'

Couple over 55 (Wales): 'We like the National Museum in Cathays. Also the Agricultural Museum we visited in America, which had a calf with two heads. We like Swansea Museum where they've even got a Mummy. We like Aberdulais Falls Museum, which shows the history of the falls and the iron foundry. They have a screen where you can press a button and see the information and this can save squinting at the sort of cards you've got here. You could have something where people can select a larger print via an index? We would like to say that we are unhappy that the café here closes so early as we really wanted a tea and ice cream after the galleries'.

Couple over 55 (Wales): 'We like the buildings here and the environment of the Castle. It is peaceful and beautiful. We liked relating bits and bobs to our memories of growing up'.

2 female friends over 55 (Australia): 'We've been to Big Pit, which was great as themed around the miner's lives. The MWL is great as well as you have a strong theme and should not lose your focus. We went to the Mill and they sheared a sheep in front of me and discussed the types of sheep and there were 2 visitors there who were considering buying some pigs from the museum!'

Couple age 25-34 (Wales): 'We've been to Trehafod Mining Museum and Blaenau Ffestiniog Slate Museum'.

Female age 35-44: 'Museum of Western Australia. Y Cabinet of Curiosities yn y Tate Modern, sef casgliad o bethau a ddarganfyddwyd yn yr afon Tafwys' ('Museum of Western Australia. The Cabinet of Curiosities in the Tate Modern, which is a display of a collection of things that were dredged up from the Thames River'.)

Male age 25-34 (Wales): 'Tate Modern, Ty Anne Frank'

Male age 16-24 (New Zealand): 'I like Auckland Museum where they had people dressed up everyday performing instead of the dull people just standing in the building in uniform. You could have actors to make younger kids enjoy the place and give people a bit of a laugh while learning instead of straight up boring facts'.

BASELINE EVALUATION CONCLUSIONS

The following conclusions were drawn from:

- 31 interviews undertaken by the Gallery 1 Team, 20-24 June 2005
- 50 interviews undertaken by Clare Elisabeth Parry, 6-11 July 2005

Visitors from all age categories visit the gallery

Most people visited the gallery with other people (98%)

16% of gallery visitors did not come from the UK

71% had visited the gallery before

People's use of the gallery was mostly either dependent on the weather or a specific personal interest

Many people were unaware that the gallery existed and others thought it should be better marketed/signposted

Most visitors talked about the galleries as an independent and separate experience from the historical buildings

Visitors of all ages referred to the galleries as uninviting, cold and badly-lit spaces

Most of the visitors referred the artefacts and their ability to get close to them as the most enjoyable aspects of the gallery

Evidence suggested that visitors identified with those artefacts that related to their personal experience

Visitors tended to like the eclectic nature of the galleries but one in every 7 complained that there were too many examples of some groups of artefacts.

Visitors often commented on the lack of interpretation and the need for more layers of information.

64% of the visitors referred to the need for interactive exhibits. Most of those who commented were under 50.

One in every three visitors referred to the need for video as a way of telling stories and providing context .

Many referred to the need for different areas within the gallery, with an emphasis on a space to study oral testimonies, photographs and other archive materials, and a discovery area for children.

APPENDIX E: BASELINE EVALUATION QUESTIONNAIRES

HOLIADUR ORIEL UN

1) Rhyw

Dyn		Menyw	
-----	--	-------	--

2) Beth yw eich oedran? (*Os yw pobl yn fodlon*)

o dan 16		16- 24		25- 34		35- 44		45-54		Dros 55	
-------------	--	-----------	--	-----------	--	-----------	--	-------	--	------------	--

3) Ble ydych chi'n byw?

4) Pwy sydd wedi dod gyda chi heddiw?

Teulu	
Ffrind	
Grwp	
Ysgol	
Coleg	
Arall	

5) Cyn heddiw, oeddech chi wedi bod i'r Amgueddfa hon o'r blaen?

Heddiw yw'r tro cyntaf	
Unwaith o'r blaen	
2-3 gwaith o'r blaen	
4 gwaith neu fwy o'r blaen	

6) A ydych chi wedi ymweld â'r orielau heddiw?
(Efallai bydd angen esbonio beth yw'r orielau)

Do	
Naddo	

7) A wnaethoch chi gerdded trwy'r orielau i gyd neu ymweld ag un rhan yn arbennig?

Cerdded trwy'r cyfan	
Y rhan amaethyddol?	
Y gwisgoedd?	
Yr oriel sydd y pen arall ac yn cynnwys y telynau?	

8) Pam aethoch chi/na aethoch chi i weld yr orielau?

9) Fydech chi'n dweud bod yr orielau yn:

Llawer gwell na'r disgwyl	
Ychydig yn well na'r disgwyl	
Fel roeddech yn ei ddisgwyl	
Ddim cystal â'r disgwyl	
Ddim hanner cystal â'r disgwyl	

10) Pam?

11) Beth oeddech chi'n ei hoffi fwyaf am yr orielau?

12) Beth oeddech chi'n ei hoffi leiaf am yr orielau?

13) Beth yw eich barn am y ffordd mae pethau yn cael eu harddangos nawr?

Gormod neu ddim digon i'w ddarllen?	
Gormod neu ddim digon o wrthrychau?	
Hoffech chi gael mwy o <i>interactives</i> ?	
A oes digon o le i eistedd?	
Unrhyw sylw arall	

14) Oedd yna unrhyw wrthrychau neu straeon amlwg yn yr orielau?

15) Pa straeon/hanesion hoffech chi wybod amdanynt?

16) Sut hoffech i'r straeon/hanesion hyn gael eu cyflwyno?

(Lluniau, Gweithdai?Darllen?Cyfrifiadur?Gwrthrychau?Fideo?Gwaith artistiaid?
Cyfuniad o'r rhain?)

17) Pa fath o bethau hoffech chi wneud yn yr oriel?

18) Ydych chi wedi gweld unrhyw orielau mewn Amgueddfeydd eraill ac wedi eu hoffi? Os do, pa rai a pham?

GALLERY 1 QUESTIONNAIRE

1) Gender

Male		Female	
------	--	--------	--

2) How old are you? (*Os yw pobl yn fodlon*)

Under 16		16- 24		25- 34		35- 44		45-54		Over 55	
-------------	--	-----------	--	-----------	--	-----------	--	-------	--	------------	--

3) Where do you live?

4) Who has come with you today?

Family	
Friends	
Group	
School	
College	
Other	

5) Have you been to the Museum before today?

Today is the first time	
Once before	
2-3 times	
4 times or more	

6) Did you go to the galleries today?
(*Efallai bydd angen esbonio beth yw'r orielau*)

Yes	
No	

7) Did you walk through all of the galleries or one in particular?

Walked through all of them	
The agricultural part	
The costume gallery	
The gallery with the musical instruments	

8) Why did you/didn't you visit the galleries?

9) Would you say that the galleries were:

Better than expected	
Slightly better than expected	

As you expected	
Worse than expected	
Much worse than expected	

10) Why?

11) What did you like best about the galleries?

12) What did you least like?

13) What is your opinion about the way things have been displayed?

Too much or not enough reading material?	
Too many objects?	
Not enough interactives?	
Nowhere to sit?	
Other	

14) Were there any obvious objects or stories in the gallery?

15) What kind of stories or histories would you like to learn about in the galleries?

16) How would you like these to be presented in the galleries?

(Lluniau, Gweithdai?Darllen?Cyfrifiadur?Gwrthrychau?Fideo?Gwaith artistiaid? Cyfuniad o rhain?)

17) What kind of things/activities would you like to do in the galleries?

18) Have you seen any other galleries in other museums that you particularly like? If so – which museums and why did you like them?