

Communicating Archaeology: From Trends to Policy.
Public Perceptions and Experience in the Changing Media Environment

Thesis submitted for the Degree of Doctor of Philosophy

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I, Chiara Bonacchi confirm that the work presented in this thesis is my own. Where information has been derived from other sources, I confirm that this has been indicated in the thesis.

Jan 2012

Abstract

This thesis advances existing literature and knowledge about public engagement in archaeology. Based on extensive, quantitative and qualitative audience research, it examines how the UK public perceive and experience archaeology, and suggests policy ‘strategies’ through which archaeological communication can be improved. First a theoretical framework of archaeological communication is developed; this allows the comparative examination of the ways in which experiences of archaeology are differently configured, depending on the contexts of communication (personal, social and physical), content and discourse. The framework has been used to conduct three large-scale surveys (samples of 500 people were used): a survey of visitors to the Medieval Gallery of the Museum of London (London, UK), one of Facebook fans of the TV series *Time Team*, and a survey of visitors to the exhibition *From Petra to Shawbak. Archaeology of a Frontier* (Florence, Italy). From such programme, a better understanding is gained of the composition of the public for archaeology, in the UK (and comparatively in Italy), of the ways in which they participate, and of the real and perceived benefits that derive from public engagement in archaeology. Finally, templates of public engagement designed for university departments, museum institutions and Public Service Broadcasting are proposed, and prospects of future research outlined.

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Acknowledgements

I would like to thank Tim Schadla-Hall, my first supervisor, for his encouragement throughout my doctoral research, his insights, and for surrounding me with opportunities for developing my work.

I thank wholeheartedly David Prince, for his invaluable and patient help, for the skills he taught me and for his cogent methodological advice. I am also indebted to Andrew Reynolds (my secondary supervisor) and Charles Furneaux, who advised me on issues related to televisual communication, giving interesting suggestions and perspectives. Thank you to Daniel Pett, with whom I had the pleasure to work in several occasions and from whom I have learnt immensely. Finally, I would like to express my thanks to my BA and MA supervisor, Guido Vannini, who, together with Tim, has been my mentor and who has generously supported me and my work in many different ways, through the years.

I am grateful to my friends and colleagues Paul Burtenshaw, Gabriel Moshenska and Amara Thornton, for discussing Public Archaeology with me, and to Andrew Bevan, Akira Matsuda, Jim Mower, and Meriel Jeater, who read parts of this thesis and offered comments and suggestions for improving it.

Thank you to Anna Marx, Mauro Foli and the archaeological mission “‘Medieval’ Petra-Shawbak Project”, who kindly provided some of the illustrations, and to all of the friends and colleagues who worked with me at the exhibition *From Petra to Shawbak. Archaeology of a Frontier* and now excavate at Shawbak. For their help with interviews of members of the public, I would like to thank Marco Turini, Marta Ricci, Giulia Basetti, Andrea Biondi, Lorenzo Fragai, Sonia Turi, and the Laboratory of Medieval Archaeology of the University of Florence. Thank you also to Eugenio Bortolini, Enrico Crema, Alessio Palmisano, Andrea Squitieri and Christina Vona, for their friendship and support.

Finally, for all their love and constant encouragement, I would like to thank Mario and Angela, Tommaso, Giacomo, and Federico. Without them this work would not have been possible.

Chapter 1.

Introduction

1-1. Introduction

This thesis is concerned with the communication of archaeology, a theme that needs to be re-examined in depth for two main reasons. The first is that, for the world of archaeologists, the public is, to a large extent, an unknown quantity and, until now, no clear operational ‘strategies’ have been developed for engaging defined audiences. The second reason is the constantly evolving nature of media and communication, which requires continuous scrutiny. This has never been more so than today, when the steady take-up of digital technologies is reshaping media content, forms, audiences, and the behaviour of consumers. Consequently, it is also having a significant impact on the structures and activities of the cultural, creative and higher education sectors.

As explained in this chapter, a reassessment of archaeological communication is therefore indispensable to indicate how public engagement can be improved. In turn, the latter is essential to draw attention on the relevance of archaeology’s political, socio-cultural and economic meanings. Before communicating them, such values must be rethought, also in the light of the research lines, methods and demands of current archaeology.

1-2. Studies on archaeological communication: gaps in knowledge

1-2.1. Research directions in archaeological communication studies

The last twenty years, and the past decade especially, have witnessed the growth of a substantial body of literature on the communication of archaeology. Through a critical review of that *corpus*, this section highlights the different directions that research has taken and the current gaps in knowledge, which this doctorate aims to make a contribution to. Such gaps consist, on the one hand, of the limited information that is presently available on those who engage with archaeology and on their modalities of

engagement, and, on the other, of the dearth of ‘strategies’ for communicating with non-specialists.

The discussion that follows does not consider intraspecialist, interspecialist and pedagogical communication (Cloître and Shinn 1985: 36-51; see also this Chapter, p. 27), since these are not addressed within this thesis. It concentrates, instead, on the works about the communication to non-specialist audiences¹ that have been conducted in Britain from the 1990s, on the theoretical grounds of Archaeology (of which Public Archaeology is part), Communication Studies and Museum Studies; relevant reports on public participation in heritage and culture are also mentioned, where appropriate.

Research on communication can be broadly classified into three macro-categories, depending on their approach: structural, behavioural, or cultural (McQuail 2005). The structural approach is centred on the relationship that society has with media systems; as such, it is the domain of sociologists, historians, economists and specialists in law (McQuail 2005: 20). The behavioural is usually pursued within psychology or sociology and focuses on individual behaviour in matters “to do with choosing, processing and responding to communication messages” (McQuail 2005: 20). Finally, the cultural approach, taken by humanistic, anthropological or linguistic studies, is the one concerned with the construction of specific meanings, language and cultural experiences.

Most of the literature on archaeology communication falls within the last category and has been written primarily by archaeologists. Due to their training and research interests, archaeologists have accorded higher attention to examining the difference between the archaeology they practice and the one that is ‘framed’ by the media; they have engaged mainly in content analysis. Reflections on the theory of communication in archaeology have also been pursued, but have usually resulted in rather generic arguments. More analytical are the works that tried to identify the potential that particular media and technologies have for communicating with the public. Unfortunately, the most useful studies, those showing how communication might be ‘designed’ (analyses of methods and processes of archaeology communication and

¹ This kind of communication is defined as “popular communication” by Cloître and Shinn (1985: 36-51); for an application to archaeology of Cloître and Shinn’s model of science communication, see also Clack and Brittain 2007: 31.

audience research) to facilitate certain types of experiences and the construction of meaning, are in the minority.

Each of the themes that have been mentioned is discussed in the next sub-section, with the exception of literature on the theory of archaeological communication, which is presented in Chapter 2.

1-2.2. Content analysis

Most content analysis has been about televisual, radio and press presentations of archaeology and its practitioners. Part of this literature can be considered as related with that branch of communication studies that criticises the quality of mass culture and the reliability of mass-mediatised information in general.² Such a discourse was started by the Frankfurt School in the 1930s, based on Marxist theory and ideology, and is a ‘traditional’ one today (McQuail 2005: 342-345).

Archaeological content analysis has focused especially on pseudo-scientific archaeology, whose characteristics, recurrence and appeal to the public have been examined together with ethical issues upon the extent to which it should be accepted or opposed by archaeologists. In Britain, the topic has been tackled, for example, by Russell (2002) and Schadla-Hall (2004).³ The latter (Schadla-Hall 2004: 257-261) identifies the most common themes (“origins and hyperdiffusionism”; “ancient knowledge and power”; “astro-archaeology”; “the ‘truth’ of religion and mythology”) and presentation styles of alternative archaeology⁴ (“The ‘X-Files’ approach”; “artistic associations”; “linguistic associations”; “geological phenomena”; “pseudo-science and selective quotation”). Still along Schadla-Hall’s descriptive line, but perhaps less accommodating towards the subject, is Fagan’s *Archaeological Fantasies: how pseudoarchaeology misrepresents the past and misleads the public* (2006). Gale (2002), Holtorf (2005), and Fagan and Feder (2006, in reply to Holtorf 2005), instead, take a more theoretical slant, assessing the socio-cultural consequences of unscientific archaeologies.

² This observation is made ex-post by the author of this thesis and is not explicitly contained in the literature under examination.

³ There is also Northern American literature dealing with this theme; for example, Harrold and Eve 1987, Williams 1991 and Feder 2002.

⁴ The expression ‘alternative archaeology’ is used, instead of ‘fringe’ or ‘fantastic’ (Williams 1991), or ‘lunatic’ (Jordan 1981: 212), or ‘pseudo-scientific’ archaeology (Harrold and Eve 1987), because this type of archaeology is considered as an alternative to mainstream archaeology (Schadla-Hall 2004: 255).

Broader studies of the discipline's media representations have been conducted by, for example, Schadla-Hall and Morris (2003), and by Ascherson (2004). The first contribution examines how the TV portrayal of Egypt has changed since the 1960s, in relation to the developments in the television industry. Schadla-Hall and Morris' (2003) investigation also addresses issues of style and TV language, while Ascherson's *Archaeology and the British Media* provides 'the journalist's viewpoint', with a section outlining different types of manifestations of the discipline in the British press.

The specific roles of images for constructing knowledge about archaeology have also been discussed (e.g. Molyneux 1997; Moser 2001; Moser and Gamble 1997; Smiles and Moser 2005), sometimes with approaches that tended towards semiotics (especially Moser and Gamble 1997).

In the content-analysis scenario an original perspective is taken by Mark Hall, who writes about the cinematic narratives of archaeology (2004) and of the Middle Ages (2009), without sterile criticism of 'non-orthodox' representations. The author (2009) explains that films are forms of art and this makes them "both observer[s] of and participant[s] in the world", "more focused on contemporary fears and anxieties" than on veracity (Hall 2009: 490). For this reason, he suggests that they should be granted greater freedom and archaeologists should be more intent on understanding why certain reconstructions of the past and of our discipline are proposed, than on denouncing inaccuracies.

Perhaps due to their direct link with base research, museum representations have not been extensively investigated as much. A rare example of this kind of studies is *The representation of Islam in British museums* (Heath 2007), which is unique in tackling the production and consumption of representations of the Muslim world, where the former is intended as the result of the material displays created by curators and the second as the outcome of visiting.

1-2.3. Audience analysis

Very few published works examine archaeology's audiences and no studies have been carried out on a national scale to shed light on the relationship between the British public and archaeology. There are, however, some UK-wide surveys that investigate the engagement with heritage more generally. A notable example is Nick Merriman's doctoral thesis (Merriman 1991), which illuminates patterns in the consumption of the past by the British population, although concentrating mainly on museums. Merriman

found that, at the time of writing (in 1991), cultural barriers had a greater weight on determining non-engagement than structural ones and that the socio-demographic profile of those who participated in academically ‘sanctioned’ and ‘non-sanctioned’ activities was by and large the same (Merriman 1991: 5). A great gulf, instead, was identified between those who engaged with the past in many different ways and people who did not at all (Merriman 1991: 5). The last group reported to prefer a personal past, reconstructed through memory; differently, the educated and affluent tended to have a “sense of an impersonal heritage” (Merriman 1991: 5). The study produced results that were crucial for bettering the museum offer at the beginning of the 1990s, but, twenty years on, they may not longer be valid, due to the significant changes that have occurred in the media landscape (see this Chapter, pp. 29-32).

More recently, a survey of attitudes towards heritage was commissioned by English Heritage (MORI 2000) with the aim of understanding English people’s opinions about the historic environment and the value they placed on it. Respondents declared to be highly interested in the past and acknowledged its role in shaping the identity of a country. Moreover, the majority affirmed the need to care for the environment and were willing to become involved in decision making processes that affected it. This research differed from that of Merriman, since it was carried out on behalf of a heritage institution to provide data that could justify action and funding. Similar works aiming to demonstrate the public value of heritage have been conducted also by, for example, the National Trust (e.g. 2006) and the Heritage Lottery Fund (2007, 2008, 2009, 2010)⁵.

The audience of British heritage television⁶, between 1 May 2005 and 30 April 2006, has been investigated by Piccini (2007), who used BARB⁷ data to reconstruct viewers’ socio-demographic profile (age, gender, ethnicity, and social group) and lifestyles. Piccini (2007) found that “more disadvantaged social groups are clearly engaged with TV heritage and television appears to be a major source of information about heritage for those without computer access”. The author (2007) also stresses that “this significant

⁵ These publications collate information from external reports that are considered to be relevant to the heritage sector.

⁶ Heritage television is defined by Piccini (2007) as “any ‘factual’ programming transmitted on both analogue and digital platforms that concerns material culture, the historic environment and ancient monuments” and “history programming that focuses on artefacts and sites recovered through archaeological practices”.

⁷ The Broadcasters’ Audience Research Board (BARB) is the organisation that provides official measurements of UK television audiences.

viewership contrasts with museum and heritage site visiting profile". However, the observation is based on literature that is now outdated (Bourdieu 1979; Merriman 1991; Macdonald and Fyfe 1996, besides Piccini 1999), thus it should be further tested, with the aim of establishing more clearly the extent to which television and museum audiences overlap.

Piccini (2007) also discovered that the most popular programmes were those dealing either with antiques or with ancient civilizations; something that was explained by the author as possibly deriving from their spectacular and exotic character and from the fact that they provided 'excitement'. A second group of successful programmes was the one which had 'local' content. Piccini's (2007) justifications for the liking of certain one-off shows or series, however, were only hypothesised and no data have ever been collected to prove such conjectures.

There is also a survey, conducted on three small samples of the British public, which is interesting even though it is not statistically representative (Paynton 2002: 34).⁸ The reason for its relevance is that it is the only published work examining preferred ways of engaging with archaeology specifically (as opposed to heritage in general), interest in the subject and value attributed to it, in the UK. The survey questioned three groups: one of visitors to an archaeological museum (the Yorkshire Museum, in York), a second of metal detectorists and a third (considered as a 'control group') of members of the public in a pub. With reference to the first and the third groups, the author found that 50% had a strong interest in archaeology, whereas the percentages of those having little and no interest in the subject were mirrored (17% of the control group with some interest and 33% with little interest in archaeology at all; 32% of museum visitors had some interest in archaeology, against 18% with nearly none) (Paynton 2002: 34-35). The preferred means for engaging with archaeology was television for both (closely followed by museums for the group of museum visitors) and each group believed that the population's opinion of archaeology had been changed by television programmes. These were thought to be generally well researched and balanced (60% of the control group and 73% of museum visitors gave this reply) (Paynton 2002: 34-35).

The survey is also important because it is partly comparable (for its tone) with a nationwide one undertaken in the United States (Ramos and Duganne 2000) and with a survey

⁸ Unfortunately the author does not communicate the number of individuals who were questioned, nor that of respondents.

carried out on the population of British Columbia, in Canada (Pokotylo and Guppy 1999).⁹ Ramos and Duganne's work (2000) focused the need to understand what the public actually knew, thought and felt about archaeology, in order to communicate less blindly. Similarly, Pokotylo and Guppy (1999) measured the population's knowledge of archaeology, their interest and participation in it, and their views on the role played by archaeology in contemporary society (Pokotylo and Guppy 1999: 400).

1-2.4. Communication methods

Limited research on archaeological audiences goes along with the absence of codified methods for communicating with specific groups of the public; the few existing models of archaeology communication only provide theoretical overviews and are not operational. This is the case, for example, in Clack and Brittain's introductory paper to *Archaeology and the media* (2007), where Clôitre and Shinn's model of science communication as *continuum* (Clôitre and Shinn 1985) is borrowed. According to it, there are "four types of scientific texts placed along a flowing continuum": the intraspecialist, the interspecialist, the pedagogical and the popular (Clôitre and Shinn 1985: 36-51; Clack and Brittain 2007: 31). So conceived, the model overcomes the dichotomy between a scientific and a popularised communication. More specifically, Clack and Brittain (2007: 31) observe that applying it to the communication of archaeology leads to a progressive increase in the number of references "to the historical significance of the work" and to a decrease in the use of jargon and explanations of research methods, while proceeding from the intraspecialist towards the popular level. The authors also note that knowledge production should not necessarily start at the higher level of the scientific community and then be transferred to peer and lower ones (Clack and Brittain 2007: 34); the process can begin at any stage.

Differently, Holtorf (2007a: 105-129, 2007b) defines three models of archaeological communication: the "educational", the "public relation" and the "democratic". These "strategies of engagement", which, in his view, may also overlap and give rise to hybrid forms, have been elaborated based on previous discourses upon the importance of communicating with the public not only for educational ends, but also for purposes of fundraising and 'research promotion'. Furthermore, they are grounded on discussions about the 'kinds' of archaeology which should be presented.

⁹ It should be noted, however, that the Northern American and Canadian studies that have been mentioned are statistically significant, whereas Paynton's work (2002) is not.

Holtorf is the first to attempt a classification of possible approaches to archaeological communication; however, his ‘strategies’ are entirely speculative and do not take into consideration the personal, social, and physical contexts of communication. Such contexts, instead, influence greatly public participation and this is especially the case when the public consist of non-specialists. In fact, in intra and interspecialist communication, participants share information to mutual ends of scientific research. So, in a sense, it is here perhaps more acceptable to consider only technical and structural aspects of efficiency related to the availability of certain media and technologies and to the need of acquiring knowledge. This, however, already starts to change with pedagogic communication, which can support several, diverse educational objectives and transform archaeology into an instrument for constructing meanings, skills and attitudes that go beyond the discipline and its scientific outcomes (Schadla-Hall 2006a). The situation becomes even more complex for “popular communication” (to quote Clôitre and Shinn’s model), where communicational aims can also vary as a result of participants’ motivations, interests and expectations.

Finally, there are a number of studies describing how interpretation is constructed in museums and on archaeological sites (e.g. Copeland 2004; Merriman 2004b; Pearce 1990, 1992, 1994; Swain 2007). These too, however, take into consideration very general categories of audiences, instead of dealing with their specific characteristics.

The special attention for museum and site communication probably depends on the fact that these are believed to allow archaeologists greater control and more possibilities of providing educational experiences. A second reason might be that a specific body of theory exists on the subject (museum and site communication) that does not require managing larger *corpora* of communication studies literature.

1-3. The media environment: understanding change

1-3.1. Media and their ever-changing nature

Media are parts of our daily lives and, for this reason, stating what they are may appear to be an easy and natural task (Eugeni 2009: 1-2); this is, however, far from true and media can actually be defined in several, different ways.

Buckingham (2003: 3), for example, explains that a medium is a “substance or a channel through which effects or information can be carried or transmitted”, “something we use when we want to communicate with people indirectly rather than in person or by face-to-face contact”.

Croteau and Hoynes (2003: 6-7) define media as “different technological processes that facilitate communication between ... the sender of a message and the receiver of a message”.

Albertazzi and Cobley (2010: 6-7) observe that, as a collection of commonalities, media are “a collection of industries, of practices, of representations, of the products of economic and statutory regulations, of audiences’ understandings, a means of delivering audiences to advertisers (or is it a public service?)”.

In this work, media are understood as facilitators of social subjects’ experiences of the world, along the definition proposed by Eugeni (2009: 2).

Media are in constant change and so are the experiences that they facilitate.

1-3-2. The media environment in the first decade of the 21st century

While it is characteristic of media to be ever-changing, what is peculiar to the last decade is the high and progressively increasing rate of change (Naughton 2006: 41), which has become even steeper since 2005 (Kroes 2008; EBU 2008).

The main actors in these ‘modifying geometries’ have been the growing phenomena of convergence and new media penetration (Kroes 2008: 3). The first can be seen as the “coming together of media economically (through corporate co-operation or merger), technically (through the means of production and distribution of media forms) and aesthetically (through the emergence of new forms of media content)” (Casey *et al.* 2008: 57-58). A similar definition is given by Lister *et al.* (2009: 420), who, together with McQuail (2005: 551-552), also specify that convergence occurs through digital technologies. Jenkins (2006: 2) further observes that the drawing together of media causes a “flow of content across multiple ... platforms” and, consequently, a “migratory behaviour of ... audiences”, who are then less likely to be passive users and turn into active hunters for the contents of their interest.

Regarding new media, the novelty of recent years does not consist in their rise or theorization, but in their step diffusion. In spite of being utilized since the 1960s the expression ‘new media’ started to be more widely adopted to describe the changes occurring since the 1980s in “media production, distribution and use” (McQuail 2005:

38; the quotation is from Lister *et al.* 2009: 13). Particularly, under this umbrella label are concepts such as “new textual experiences”, “new ways of representing the world”, “new relationships between subjects and media technologies”, “new experiences of the relationship between embodiment, identity and community”, “new conceptions of the biological body’s relationship to technological media” and “new patterns of organization and production” (Lister *et al.* 2009: 12-13). The characteristics shared by new media, according to the same authors, are those of being digital, interactive, hypertextual, virtual, networked and simulated (Lister *et al.* 2009: 13), while McQuail (2005: 38) adds that they are ubiquitous and de-located, thus underlining that they do not require the user to be in a specific space.

These phenomena are radically modifying media and communication to the point of requiring a review of all their constitutional aspects: communication theory, policy and regulations, content development, production and delivery, economics and markets (McQuail 2005; Livingstone and Das 2009). In order to better understand what is occurring, Naughton (2006: 43) has proposed to leave the traditional market-based discourse, and the adoption of a framework based on the American media theorist Neil Postman’s view of “media ecology”, “the study of media as environments”. This approach sees media as organisms that interact with one another and with the environment, creating a dynamic system (Naughton 2006: 43). The metaphor suggests that any new event introduced into the “ecosystem” has an impact on all media-organisms and their mutual relationships, thus breaking the state of equilibrium (Naughton 2006: 43). The latter is reached again through “ecological adaptations”. In such a framework, the possibility of “wipe-out scenarios” is minimal and older media tend to “adjust” and survive next to newer ones (Naughton 2006: 43-44; Mackay and Ivey 2004: 92). Buonanno (2008: 22), for example, has noted that, in the evolution of the televisual medium, earlier stages usually overlap with later ones, especially when more recent phases raise the medium’s threshold of accessibility. So, developing the previous example, there are two main reasons why it is probable that broadcast television will survive next to online TV. The first is connected with contents (some are more suited for broadcast mass communication); the second with accessibility thresholds (i.e. accessing broadcast television is easier). Notably, Thinkbox (2011) discovered that on-demand television has consolidated viewers’ loyalty and boosted linear programming; and The Nielsen Company (2010, quoted in Xu and Yan 2011:

186) underlines that “in the era of information technology, Americans are watching more television than ever”, as they are in the UK.

An overall account of studies regarding the “association [of the Internet] with other media use” is provided in the *Handbook of New Media* (Rice 2002). Since the publication refers to works conducted in the late 1990s and preceding the changes of the first decade of the 21st century, the figures that are presented are not necessarily meaningful today. However, the relationships that are identified between the use of different media effectively prove how a new event in the media environment can bring consequences not only on media taken singularly, but also on their reciprocation. Among others, Rice (2002) reported associations between a greater use of the Internet and of print media; a relationship between the use of the Internet and that of more media overall was mentioned as well. It seems, then, appropriate to say that the ecosystem that used to be dominated by broadcast television is being replaced by one where the role of the Internet is prominent, though certainly not exclusive.

Since the media ecology framework has its root in McLuhan’s technological determinism (McLuhan 1962), it is based on the assumption that society is an organism that is fed by the media environment and modified by it (Naughton 2006; Postman 2000, 2006). This aspect needs to be nuanced because, as highlighted by Livingstone (2002: 17), media are “embedded in a social landscape, which precedes, shapes, contextualizes and continues after any specific technological innovation”. Such innovations cannot be considered as the products of another sphere of reality (Livingstone 2002: 18); they are the result of questions posed by scientists within society and are preceded and followed by a process of design and development, by the creation of a need and the identification of a market. Moreover, technological advancements are much more rapid than changes of identity, labour, social organisation etc. (Livingstone 2003: 4).

In brief, both the positions of technological and cultural determinism appear extreme and partial at the same time; a way in between the two seems, instead, more convincing.

Whatever the causal links, there is enough evidence to suppose that the relationship between media and society is readjusting in a way that opens up new opportunities for engaging the public with archaeology (Lister *et al.* 2009: 11; DCMS and BERR 2009). This is suggested by Anderson’s Long Tail model (2004, 2006), according to which the new economy is increasingly based on selling less of more, as opposed to much of few.

Thanks to digital technologies two main constraints of the 20th century ‘offline’ media market can be overcome: the necessity of finding a local market and the actual physical nature of media. The first requires a cinema, for example, to screen only those films that are likely to attract large audiences within a maximum distance of about ten miles. The second constraint is the possibility of having only a certain number of CDs on the shelf of a music store, or of films in a rental shop, with the subsequent need to select the products that can sell among a geographically well defined community. According to Anderson’s analysis (2004, 2006), digital technologies are, instead, progressively transforming a “world of scarcity” into one of “saturation”, where space is no more an issue, as information is represented by binary numeric sequences; in Internet environments, virtually anything can be made available and audiences may be global.¹⁰ In this context, archaeology, which has largely been considered as a niche subject by broadcasters, can more easily have a market next to the latest Hollywood blockbuster. Moreover, the Long Tail activates a virtuous circle that slowly changes the demand, since the possibility of exploring alternatives leads the public to discover that their tastes are not always so mainstream (Anderson 2004). This phenomenon is in line with the social one described by Willman-Iivarinen (2009: 62) and according to which people today have greater possibilities of choosing the groups to which to belong, as opposed to belonging to those in which they were born (definable in terms of social class and family, for example). As a consequence, they are driven to acquire that specific knowledge that goes along with the groups they have opted for. Audiences are multiplying and diversifying; each is becoming less numerous, more homogeneous (McQuail 2005: 447) and primarily recruited on the basis of tastes and lifestyles (McQuail 2005: 447).

On one side, then, the social landscape has characteristics that feed narrowcasting (in the marketing use of the term) while, on the other, new media and convergence contribute to re-shaping mass communication audiences, to the point of challenging the very existence of that notion.

¹⁰ Anderson (2004) continues his argument by underlining that “companies such as Amazon are realising that a hit and a miss are on equal economic footing, both just entries in a database called up on demand, both equally worthy of being carried”. Although Anderson’s overall argument has been reviewed by cultural economists such as Hjorth-Andersen (2007) as pointing towards a direction that is worth deepening, the details of his (journalistic) economic analysis have been criticised for not being entirely accurate.

1-4. Research aims

The aim of this doctorate is to respond to the two needs identified and described in the previous sections: 1) the need for a better understanding of archaeology's audiences and for 'strategies' of public engagement, and 2) the necessity of reassessing the potential of the media environment as a whole, for communicating archaeology, in the light of the changes that are currently reshaping the communication landscape.

To achieve such an aim, this thesis defines a coherent theoretical framework for studying public engagement with archaeology (Chapter 3); the framework is then used to investigate public participation, in Britain, through television and museums, in the wider media scene (Chapters 5-6, 8). Although the context under examination is the United Kingdom, the Italian case is also analysed, as a term of comparison (Chapters 7-8). First, the public perception and experience of offline forms of museum and TV archaeology are considered; subsequently, the role that new, digital technologies can play to enhance and integrate those 'older' kinds of communication is assessed (Chapter 9).

Trends of public engagement with archaeology are identified on the ground of an extensive programme of audience research. Data have been collected through surveys conducted on a sample of visitors to the Medieval Gallery of the Museum of London (**Figure 1.1**) and on a sample of Facebook fans of the television series *Time Team*, which is produced and broadcast in the United Kingdom (**Figure 1.2**).¹¹ This evidence sheds light on the profile of the audiences of British archaeological museums and television, in terms of their socio-demographics, interest in archaeology and habits of engaging with it. Furthermore, the types and characteristics of museum and television experiences of archaeology, as perceived by respondents, are analysed with reference to the personal, social and physical contexts of those experiences. 'Experiential trends' reconstructed in this way are then related to the discourse material¹² used to communicate and with how such material was organised; this is critical to understand the links between choices of communication design and consumption modalities.

The unique features characterising the design and consumption of archaeological communication in Britain compared to the broader European context are also singled out. This objective is achieved by questioning samples of visitors and viewers of which

¹¹ The programme is produced and broadcast in the United States as well.

¹² For a definition and discussion of the term 'discourse', see Chapter 3, p. 77.

the British are about 50%, whereas the other half is composed of international respondents;¹³ so comparisons can be made with respect to the same context in which the experience takes place and interrogatives are posed. In addition, a comparative case study is used, that of visitors to the exhibition *From Petra to Shawbak. Archaeology of a Frontier* (Palazzo Pitti, Florence, Italy; 13 July - 11 October 2009) (Figures 1.3-4).¹⁴

Figure 1.1. Entrance to the Museum of London.

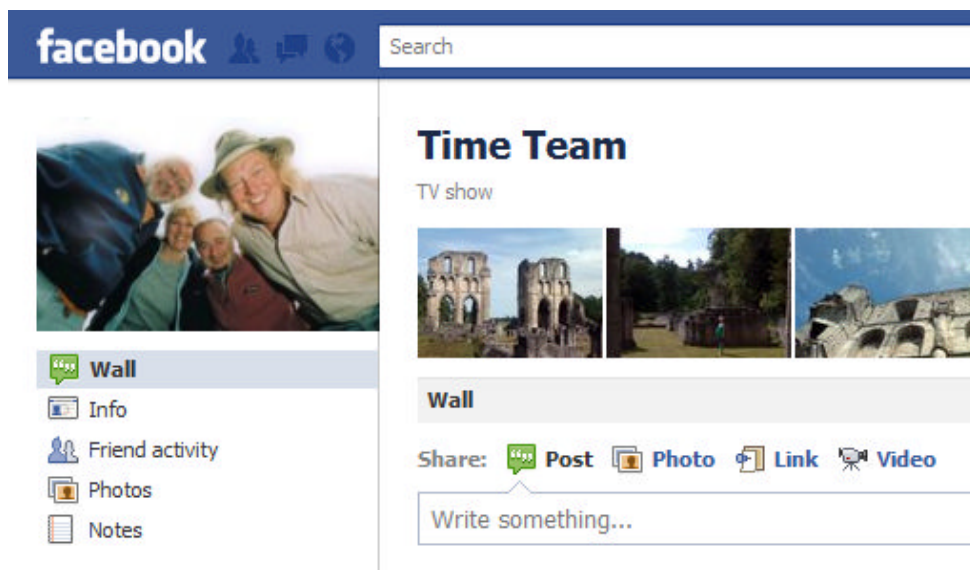


Finally, public engagement trends are discussed in relation with national (UK and Italian) and European policy regulating the cultural, creative and higher education sectors (Chapter 10). On such basis, recommendations for improving archaeological communication are proposed in the form of ‘strategies’ of engagement, which may be considered for implementation by university departments, museums and sites, and Public Service Broadcasting (Chapter 10).

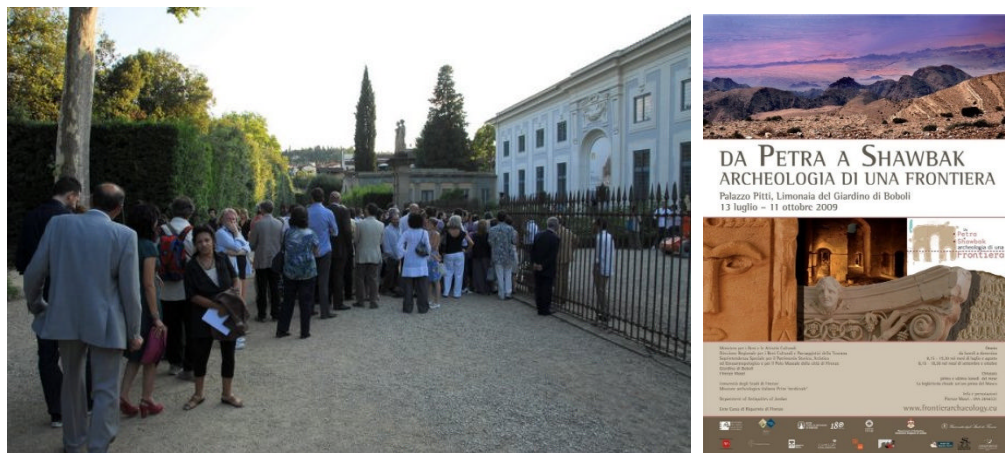
¹³ People not living in the UK.

¹⁴ Also in this case, roughly 50% of the sample was composed of respondents living in Italy (where the exhibition was organised); the remaining 50% consisted of people coming from abroad, including visitors from Britain.

Figure 1.2. One of the ‘unofficial’ fan pages of *Time Team* on Facebook.



Figures 1.3-4. Visitors queuing to enter the exhibition *From Petra to Shawbak. Archaeology of a Frontier* (left) and front cover of the exhibition draft (right) (courtesy of Anna Marx).



1-5. The media context of study

In order to grasp how archaeology’s audiences and their behaviour are changing, and to suggest specific modalities for redesigning archaeological communication accordingly, a decision was made to concentrate on studying museum and television experiences. This might appear to be a rather strange choice; why focus on ‘old’ media and not on ‘new’ ones? The answer is that, while being directly influenced by technological innovations, the contemporary consumption of museum and television archaeology can

still be compared with that of the past. For this reason, it allows reconstructing a clearer image of change than that which would derive from the observation of entirely new media forms, like the social networking portals Twitter, or Facebook, for example. This type of analysis also assures that new media are adequately contextualised, and their potential is not overestimated. As observed by Livingstone (2002), great hopes and fears tend to be placed on media novelties when they are invented, and it is thus critical to maintain a cautious perspective when evaluating their unique contribution to archaeological communication.

Among ‘old’ media, museums and television programmes were chosen for six main reasons. The first is that they are mass media: organised means that facilitate forms of communication to many, over a distance and in a short period of time (Menduni 2006: 11; McQuail 2005: 4). In this regard, a macroscopic difference between television and museums resides in the number of users the two are able to involve contemporaneously. So, whereas an archaeological television programme might be viewed at the same time by an audience of some millions, a museum gallery or exhibition can be visited by a quantitatively comparable public only in the longer run. This is why Merriman (2004a: 85) called museums “mass media of the long term”. For example, if *Time Team*’s 2010 series had between 1.7 and 1.9 million viewers per show (BARB 2010), the British Museum, the most visited museum housing archaeological collections in Britain, could count 5.7 million visitors in the financial year 2009/2010 (The British Museum 2011). This is without considering that museum exhibitions travel around the globe and so do television programmes.

The Taking Part survey (DCMS 2011a: 66) revealed that 47.5% of British adults attended a museum, gallery or archive at least once, in 2010-11. Although attendance at museums is measured together with galleries and archives, figures suggest that the first do succeed in actively involving a wide part of the nation. Even greater, however, is the presence of television in people’s everyday lives, as the number of hours of viewing per person, per day, in all homes, has been estimated to be of four hours in 2010 (Ofcom 2011: 134; Sweney 2010). Furthermore, in 2010-11, watching television was reported by 87.6% of British adults as their main free time activity (DCMS 2011a: 9-10) (**Figure 1.5**). Generally, as observed by Wonneberger *et al.* (2009: 235) “despite massive changes in the new media landscape, TV viewing remains a popular leisure activity”.

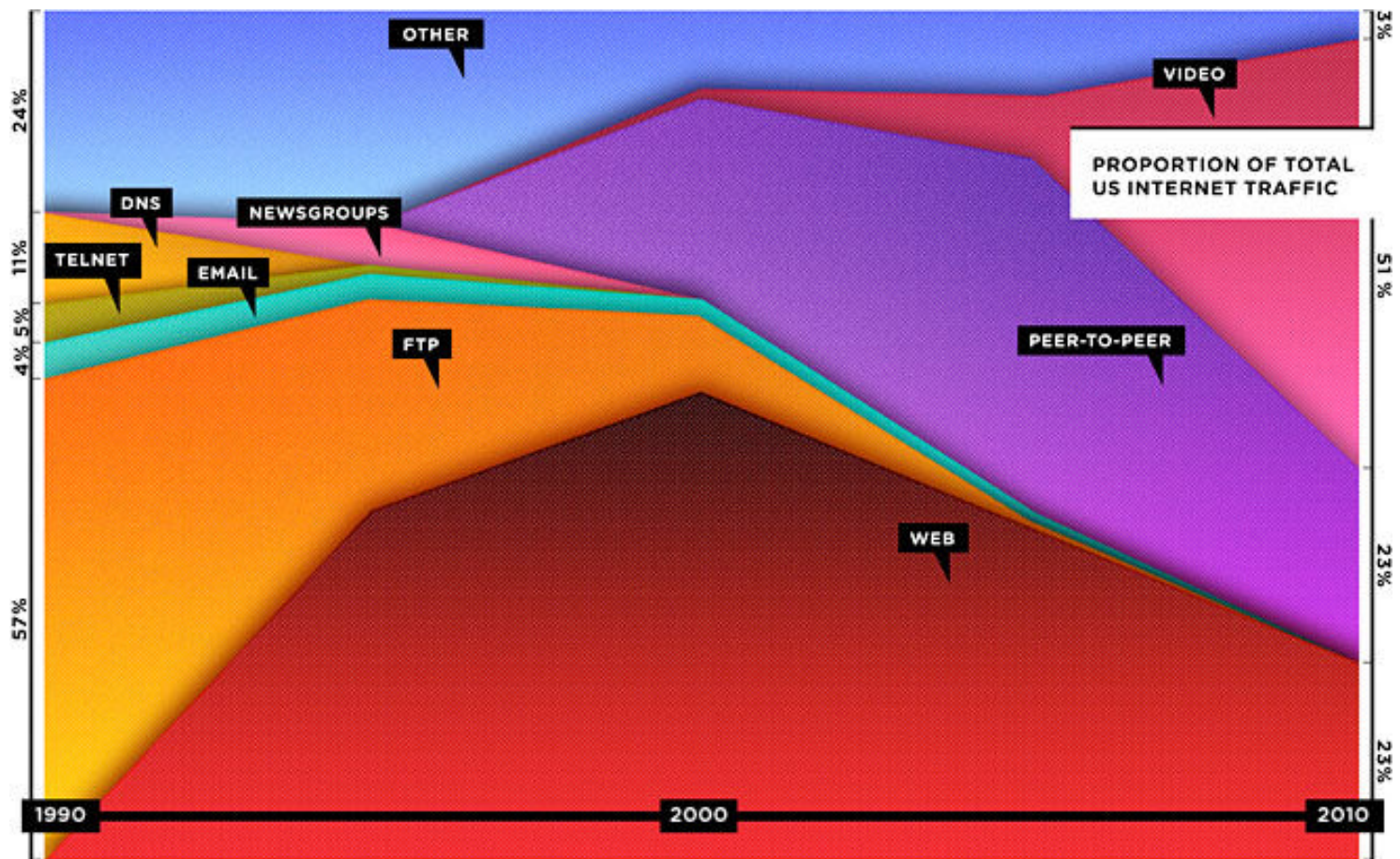
A second reason for analysing museums and television programmes is that, in literature, they are considered as addressing socio-demographically complementary audiences (see the discussion of Piccini's work (2007), presented in this chapter; pp. 25-26).

A third motivation is that both television and museums are perceived by British people as being reliable sources of information (MORI 2004: 5). Such authority is especially important because it allows the media under examination to be recognisable and trusted also online, and thus to become reference points for users who are willing to learn about archaeology. While, in fact, the Internet environment has brought about an entirely new philosophy of open access and participation, it has also made it more difficult, for the public, to understand who the providers of information are and to assess their reliability.

Figure 1.5. Free time activities reported by British adults, in 2010-2011 (DCMS 2011a: 10).

ACTIVITY	%	+/-
Watch TV	87.6	0.6
Spend time with friends/family	83.5	0.7
Listen to music	73.7	0.9
Shopping	72.1	0.9
Eat out at restaurants	67.4	0.9
Read	65.8	0.9
Days out or visits to places	62.6	0.9
Internet/emailing	60.8	1.0
Sport/exercise	51.8	1.0
Gardening	48.1	1.0
Go to cinema	47.7	1.0
Go to pubs/bars/clubs	47.4	1.0
Theatre/ music concerts	42.3	1.0
DIY	38.5	1.0
Visit to historic sites	35.1	0.9
Visit museums/galleries	32.6	0.9
Play computer games	26.2	0.9
Art and crafts	19.0	0.8
Play a musical instrument	10.5	0.6
Other answers	1.0	0.2

Figure 1.6. The Web is Dead. Long Live the Internet (Anderson and Wolf 2010; source: Cisco estimates based on CAIDA publications).



A fourth reason concerns media use. Television and museums can be accessed online, both through Web-based platforms and via semi-closed platforms that “use the Internet for transport but not the browser for display” (Anderson and Wolff 2010). While the first kinds of platforms enable user interaction, non-Web-based platforms seem to be winning increasingly over the Web, in terms of consumers’ preferences (**Figure 1.6**), because they are easier to access and “fit better” into people’s lives (Anderson and Wolff 2010; Naughton 2006); they are designed so that it is the information that reaches users, as opposed to users having to search for information (Anderson and Wolff 2010).

Fifthly, looking at museums and television programmes is important also because these facilitate forms of experiences which offer quite opposing angles to study archaeological communication. According to Eugeni’s classification (2008: 23-27) museum experiences are activated through pervasive devices and are environmental, while television ones are textual and activated through integrated devices. These differences allow the comparative study of the role played by an open and reticular discourse (characteristic of an environmental experience), on one side, and by a close and linear one (that of the textual experience),¹⁵ on the other, in facilitating certain types of experiences of archaeology and learning. Examining different modalities of activation is critical as well, because these reflect on the physical and social contexts of the experiences. Both museum and television experiences are potentially ‘delocated’ today and convergence and digital technologies have turned the home into a media-rich environment. It then becomes important to establish the role of archaeological site and museum visiting offline, at a time when communication is possible without leaving one’s own space.

Finally, museums have always been considered to be primarily places for learning, although it has been acknowledged since the 1970s that the experiences that they can offer may be differently motivated and can have several types of components (see Chapter 3, particularly p. 69). On the contrary, television programmes, even of the cultural genre, have been mostly associated with entertainment and, in the last thirty years, their educational aspect has often been secondary. It needs to be understood whether this is justifiable in today’s changing media and communication landscape. The television environment has become more interactive (Moran 2005: 293) and online

¹⁵ Although there are increasing attempts to break linearity in television as well, watching a television programme remains a more textual experience than visiting a museum.

videos (among which are television programmes) are the media that attract the highest levels of attention (Ofcom 2010), with viewing periods that have become shorter and more numerous (McQuail 2005: 447).

1-6. Research questions

Q1. Who engages with archaeology via museums and television, in Britain?

Q2. What are the trends by which British adults experience television and museum archaeology in the wider media context?

Q3. What recommendations for future policy can be proposed, to the aim of improving archaeological communication, in Britain? What ‘strategies’ could be adopted by university departments, museums and sites, and Public Service Broadcasting, to foster public participation in archaeology?

Q4. How does the overall picture of public engagement with archaeology, in Britain, compare to the European one and to the Italian particularly?

1-7. Conclusions

This chapter has focused the gaps in knowledge that the doctorate intends to bridge and has detailed research aims and questions. The next two chapters will present the frameworks that constitute the theoretical foundation of this thesis. Chapter 2, in particular, articulates the reasons why it is important to study archaeological communication and explains the benefits that can be derived from a definition of ‘strategies’ of public engagement.

Chapter 2.

Framework 1: Public Archaeology and the role of communication

2-1. Introduction

This chapter explains the approach to Public Archaeology based on which archaeological communication is addressed.

After highlighting and analysing the main turning points in the history of the field of study,¹⁶ an original framework for Public Archaeology is developed; such a framework is presented and justified with respect to previous definitions and theoretical discussions, and to key needs and aspects of contemporary European society and academia. Finally, a model synthesising the functions that communication performs in Public Archaeology is described; the benefits stemming from public engagement are underlined and, consequently, the importance of studying archaeological communication and the potential impact of this thesis.

2-2. Turning points in the history of Public Archaeology

2-2.1. The origins of the field

The first landmark in the history of Public Archaeology is the field's foundation, a process that started in 1972, when the phrase 'Public Archaeology' appears as the title of a volume dealing with Cultural Resource Management (CRM) in the US; the publication was written by the archaeologist Charles McGimsey III (1972). Besides bringing the expression Public Archaeology into 'official' use, the original contribution of McGimsey's work lies in the author-content-title association; it is, in fact, the first time that an experienced, well-known archaeologist wrote extensively (a monograph) on a subject matter (political and legislative) which was outside his (archaeological) area of competence. In addressing the topic of the conservation of Northern American sites,

¹⁶ Until now, several authors have reflected on the history of Public Archaeology in different geo-political contexts (e.g. Schadla-Hall 1999, 2006b; Funari 2004; Jameson 2004; Matsuda 2004; Merriman 2004b; Bonacchi 2009).

McGimsey (1972) registers their general poor state, caused by frequent looting and by destruction resulting from development works. He also denounces the danger that those sites may nearly disappear within the following five decades, if appropriate measures are not taken (McGimsey 1972). Notably, instead of limiting himself to such an assessment, McGimsey goes as far as proposing operational tools for overcoming the criticalities that he has described. He indicates how to design a state-supported archaeological programme and presents, as an example, the one that he had planned and implemented in Arkansas (McGimsey 1972). Furthermore, he provides useful suggestions for the elaboration of a State Antiquities Act that is designed to accompany the state archaeological programme. By so doing, McGimsey consciously steps out of the boundaries of his field of specialisation to deal, ‘scientifically’, with an issue that has traditionally been the prerogative of lawyers and politicians; he strongly justifies his work and recommendations on the basis of his profound knowledge of archaeology and of archaeological heritage.

“Archaeologists, amateur and professional” – he says – “cannot expect others to preserve the nation's heritage if we, who by interest or training are best qualified in the field, do not assume a role of positive leadership and public education” (McGimsey 1972: 4).

2-2.2. Public Archaeology becomes an area of study

The second turning point in the development of Public Archaeology is the shift in the way of understanding the subject: from a set of practices, to a field of study addressing more than Cultural Resource Management.

Public Archaeology is identified with CRM by McGimsey and rapidly spreads as such in the United States and Great Britain (Jameson 2004; Schadla-Hall 2006b). In both countries it initially maintains the meaning of *praxis* of heritage conservation in the public interest, instead of becoming a scientific sector. Even for Peter Ucko, in the 1970s and 1980s, Public Archaeology is not an area of study; Ucko (1987) interprets it more as a sensitivity that he hopes archaeologists can demonstrate in their work, which naturally places them among the ‘public’. It is from this understanding, however, that the path towards a definition of Public Archaeology as sector of scientific research begins, since Ucko charges the expression with new meanings and shadings, although his views remain to a large extent unpublished (Schadla-Hall 2006b). Ucko (1987) also starts considering a different ‘public’ to the one that McGimsey had in mind; a ‘public’ not necessarily coinciding with the state, and which includes minority groups. These

reflections lead him to decide, in 1997, while he is Director of the Institute of Archaeology at UCL, that it is worth introducing a Public Archaeology course as a compulsory element for all students of Archaeology and, in 1999, a Master's degree in the specialization of the same subject (Schadla-Hall 2006b). The Master's programme has generated a stream of doctoral research and has now the highest engagement rate than any other at the Institute (Schadla-Hall in press). Such results have validated the relevance of Public Archaeology teachings so that Public Archaeology is now growing roots in continental Europe as well (Spain and Italy are two notable examples).¹⁷ It should be noted that, however, the Institute of Archaeology Masters' course was not the first to be established. Williams and Grance start one as early as 1974, at the Anthropology Department of the University of South Florida, "as part of the national movement toward professionalization of archaeology and recognition of its role in applied anthropology" (College of Arts and Sciences, University of South Florida 2006). Although this was the first programme of its kind, in the US and worldwide, it viewed Public Archaeology as being the management of cultural resources, on the line that McGimsey (1972) had traced two years before. As explained in detail later (p. 46), this narrower view seems to be progressively receding also in Northern America, and it is neither the one which is affirming in new Public Archaeology courses, nor that from which the framework of Public Archaeology developed for this doctorate derives.

A second step towards the identification of Public Archaeology with a field of study is its first definition in print as something wider, deeper and more interrelated than the traditional CRM; something that Schadla-Hall (1999: 147), in a special issue of the *European Journal of Archaeology*, presents as "any area of archaeological activity that interacted or had the potential to interact with the public". In this way, the author extends the horizon of the themes with which Public Archaeology is concerned, also giving voice to Ucko's previous thoughts on the matter. Such expansion of content and crystallisation of form, in writing, has been the necessary pre-condition for the consolidation of the scientific field, together with the establishment of an international journal of Public Archaeology, which provides a recognised and recognisable space for debate (Ascherson 2000).

¹⁷ In Spain the process has started with the foundation of *AP: Online Journal in Public Archaeology* (<http://arqueologiapublica.blogspot.com/> - accessed 11 December 2011).

Thanks to the events that have been highlighted, Public Archaeology has been more and more defined as an area of research in publications, for example by McDavid (2002: 2), who speaks about it in terms of “growing field of archaeological research”, by Matsuda (2004: 66), Schadla-Hall (2006b: 81)¹⁸ and Moshenska (2009: 47-48).¹⁹

Nevertheless, some definitions of Public Archaeology as a kind of archaeological practice do remain. Shanks (2005: 21), for example claims that:

“Public Archaeology is where professional archaeologists work with public interests, upholding legislation designed to conserve ancient sites and finds, managing museum collections, presenting the past to the general public, working with developers to reduce the impact of building and construction projects on the remains of the past. Most archaeologists now work in public archaeology rather than universities”.

Similarly, in the second edition of *Archaeological Theory*, Johnson (2009: 212) includes a chapter entitled “Archaeology, politics and culture”, where he observes that:

“... much of the most current, original and radical thinking on the engagement of archaeology with social justice issues has come not from academics, but from those working in ‘heritage management’, ‘community’ or ‘public’ archaeology however defined”.

2-2.3. The expansion of the field

Proof of the fact that Public Archaeology is increasingly understood as an area of study is the contemporary spread and nature of Public Archaeology courses worldwide. Public Archaeology is today present in Archaeology or Anthropology curricula in at least four continents: Europe (Great Britain and Italy), America (United States and Canada), Asia (India) and Oceania (Australia).²⁰

In Italy, Public Archaeology modules have been taught at the School of Specialisation in Archaeology of the University of Florence since 2008 and lectures on the subject have also been given to undergraduate and postgraduate students of the Medieval Archaeology course of the same university. Here, Public Archaeology is presented according to the interpretation proposed by Schadla-Hall in 2006 (Schadla-Hall 2006b; Bonacchi 2009, in press a).

¹⁸ For Schadla-Hall (2006b: 81), public archaeology is an “area of study ... that introduces a relatively narrow discipline into a far more complex world and ensures that archaeologists confront the implications of their work and the development of their studies”.

¹⁹ Moshenska (2009: 47-48) proposes a perspective of public archaeology as “that part of the discipline concerned with studying and critiquing the processes of production and consumption of archaeological commodities”.

²⁰ These are the results of a research undertaken on the Web.

The subject has also been taught at the University of Padova, although only as one of the topics dealt with by the teaching of Methods of Archaeological Research (De Guio 2009). On the webpage dedicated to this unit, the lecturer, Armando De Guio, seems to take a narrower view on Public Archaeology than that adopted at the University of Florence. Among the learning objectives he lists there is that of reaching an “advanced knowledge of Public Archaeology and Eco-Cultural Resource management”²¹ and the stress is admittedly placed on emerging proposals in the sectors of tourism and cultural heritage economics (De Guio 2009). An element of Public Archaeology is present within the course in Archaeology offered by the Centre for Extra-mural Studies of the University of Mumbai, but no further information is available from the website.²²

In Australia, Sarah Colley coordinates a unit of study in Public Archaeology, available for students specialising in a number of degrees, such as Arts, Commerce, Law and Social Work, at the University of Sydney.²³ The unit is described as discussing “the theory and practice of archaeology in the public domain, where archaeologists have responsibilities to indigenous peoples, community groups, clients and government” (Department of Archaeology, The University of Sydney 2011). Such a presentation suggests that, once again, Public Archaeology is intended as a subject by which the implications of archaeologists’ work for the public, also as groups of individuals, are considered. This seems to be confirmed by one of the two textbooks that are indicated for compulsory reading: *Uncovering Australia. Archaeology, Indigenous People and the Public* (Colley 2002).

In the United States, web-based evidence of Public Archaeology teaching at university level was found at the University of South Florida, at the University of Washington, of Delaware, Boston, Berkley, Houston, Bridgewater State, Indiana, Colorado and Pennsylvania. Often the teaching is not limited to heritage management, but considers issues traditionally linked with the British way of interpreting the field, differently from what is noticed by Jameson (2004: 22). For example, in her syllabus, Carol McDavid (University of Houston) specifies that the course of which she is the instructor explores “the different goals pursued under the rubric ‘Public Archaeology’” and discusses “different national and regional styles of doing Public Archaeology (or Heritage, CRM,

²¹ This is a literary translation from Italian.

²² <http://www.extramural.org/> (accessed 1 February 2011).

²³ http://sydney.edu.au/courses/?uos=1&uos_sef_id=ARPH2616_Public_Archaeology_793 (1 February 2011).

etc.)”; coherently, in her bibliography, books such as Merriman’s *Public Archaeology* (2004c) are also present.

Similarly, according to the 2007 course syllabus (Pluckhahn 2007), Tom Pluckhahn’s graduate seminar in Cultural Resource Management/Public Archaeology is based on the recognition that “Public Archaeology” has different meanings to different people but “fundamentally incorporates the public use of, and engagement with, archaeology”. Such engagement is not presented as something that affects those working in the public sector only, but also archaeologists who remain in academia (Pluckhahn 2007). On this ground, Pluckhahn announces that several different topics are covered (archaeology and the media, archaeology and museums, archaeology and politics, community archaeology, etc.) (Pluckhahn 2007). However, recommended readings are skewed towards resource management, although it is stated, in the syllabus, that they are integrated with further bibliographic suggestions.

Last, but not least, the Master’s course in Public Archaeology at the Institute of Archaeology (UCL) is defined along its original line of examining “the role and impact of archaeological activity in a wider social, economic and political context” (Schadla-Hall with Moshenska 2011).

From the picture that has been outlined, it seems that it is the approach to Public Archaeology proposed by Schadla-Hall in 1999 (Schadla-Hall 1999) and refined in 2006 (Schadla-Hall 2006b) which has been taking up internationally. What, instead, is often missing in the teachings that have been examined, is a clear statement of the impact that the field should bring about, and a mention of the methods of Public Archaeology research.

2-2.4. Debating the ‘Public’

The fourth important stage in the history of Public Archaeology is the rise of reflections on the possible meanings of the word ‘public’.

This is a chapter that must be included in any critical review of the field of study, as it brings into focus the inescapable link between the way in which the ‘public’ is conceived and the characters of Public Archaeology. Moreover, it has provided an important theoretical foundation for overcoming the dichotomy between the original Northern American, more prescriptive type of Public Archaeology and the more open British one.

The first to write on the topic is Carman (2002), on the basis that 'Public Archaeology' is also an alternative name for archaeological resource management, which is the title and topic of his book. In the author's view, the expression 'Public Archaeology' has not been sufficiently defined and has often been used in a rather broad sense (Carman 2002: 96). Thus, Carman (2002) dedicates a chapter of his monograph to the presentation of three possible dimensions of the 'public': the 'public realm', the 'public interest' and the public as 'other people'. The first is described as referring to the management of archaeological heritage, which, in the relevant literature, is considered as a "matter of 'public' concern": a 'public good', preserved in the 'public interest' (Carman 2002: 97). As Carman (2002: 97) underlines, such interest "does not equate with direct access by individual members of the population, but refers, instead, to a specific domain of social action". Moreover, in ensuring the possibility that individual rights may coexist, it affirms as priority over them (Carman 2002: 98). For both reasons (frequent lack of access and priority over individual interests), conflict can rise from a legislative treatment of archaeological heritage in the public interest (Carman 2002: 106); at the same time heritage institutions do operate according to "systems of law and regulation", not through the search for public consensus (Carman 2002: 101).

Regarding the category of the 'public' as 'other people', Carman (2002: 108) notices that, in spite of the public nature of heritage, not everyone actually has an interest in preserving it. This has been resolved by archaeological heritage management literature with the affirmation of a need to create that interest where it is missing (McGimsey 1972). Such literature, however, has not investigated in depth the public of archaeology as 'group of people' (Carman 2002) and a few have been the meaningful studies attempting to provide an understanding of archaeology's audiences (he mentions: Ennen 2000; McManamon 1991; Merriman 1991; Pokotylo and Guppy 1999). This observation is still valid today; almost ten years after Carman's work, a few are the published researches that can be added to his list (see Chapter 1, pp. 24-27) and none is about archaeology particularly.

The second to contribute to the discussion is Merriman (2004b: 1-2), who reduces the possible meanings of the term 'public' to two: 'public' as "state and its institutions", and as "a group of individuals who debate issues and consume cultural products and whose reactions inform the 'public opinion'". The author also reconstructs the history of each acceptance (2004b: 1-2); according to his analysis, the notion of the 'public' as

‘state’ appears with the formation of modern states, whereas the second meaning of the word ‘public’ arises during the Enlightenment, but is thoroughly defined only in the 1960s, by the German philosopher Habermas (1962). It is the latter who explains that the definition of a bourgeoisie public sphere has been the precondition for the development of a participatory democracy (Habermas 1962). Finally, like Carman before him, Merriman (2004b: 2) observes that the two notions of the ‘public’ have always been in tension: the one of ‘state’ is institution-driven and risks losing contact with and knowledge of the people, while a Public Archaeology carried out for a ‘public’ understood as a “multivalent force” may cause fragmentation and frictions. Importantly, the author presents Public Archaeology in a perspective of recomposition embracing “the debates which open up between the official provision of archaeology on behalf of the public, and the differing publics which have a stake in archaeology, who will often debate amongst themselves about the meanings and values of archaeological resources” (Merriman 2004b: 5). The direction for the field of study has thus been set, but the path has not been indicated.

A possible way forward is proposed by Matsuda (2004: 66-76), based on theoretical reflections conducted within Public Archaeology, Heritage Studies and Social Sciences. For the author, the solution is grounded in Habermas’ definition of the ‘public sphere’ which “allowed private people to join in a public debate” and to confront and negotiate “with the public authority” (Matsuda 2004: 70). Consequently, according to Matsuda (2004: 70), the task of Public Archaeology should be to create “a democratic public sphere of archaeology and encourage rational-critical debate therein”, so that a break between public authority and the private does not occur.

Although Matsuda’s view is of critical importance, it needs to be specified with respect to three main issues. The first concerns the kinds of matters that are actually debatable in the public sphere. In Habermas’ analysis, in fact, such a sphere is “an open and inclusive realm” that can be created only if “led by rational-critical debate”; the identity of the discussants participating in the debate is equalised by a “strong adherence to rationality” (Habermas 1962; Matsuda 2004: 70-71). Matsuda claims that “archaeologists and non-archaeologists are unaccustomed to discussing archaeological issues on an equal footing” (Matsuda 2004: 70). The point, however, is whether this is possible in the first place and, if so, what should be discussed by a plurality of non-archaeologist *pares*? In sociology and political science, public opinion is valued and

questioned for matters such as warfare, welfare, and the provision of cultural services that are funded publicly; it is not called on to express an alternative voice to science and scientific results. Similarly, as regards archaeology, an equal debate can concern the implications that archaeological research and practice have for society rather than the historical reconstructions that archaeology produces. For example, it is important that the following matters are discussed: the perceived value of archaeology, the public's interests and preferences in terms of modalities of engagement and topics with which to be engaged, the reasons for participating or not in archaeology, etc..

The second point that must be reconsidered in Matsuda's analysis is that the public sphere cannot be considered to be "trans-historical" as he suggests (2004: 73). In their book on the mediation of "the public and publics", the communication specialists Coleman and Ross (2010: 29) highlight that "being public and making publics" change with the historical context; furthermore, the authors find that three different notions of the 'the public' have developed through time (Coleman and Ross 2010: 29-44). The first was theorized by Habermas as a homogeneous entity coinciding with those who represented the citizens. The second meaning of the public sphere emerged with broadcasting, at the beginning of the 20th century, when the public was conceived as 'in need to be educated' and, therefore, as an entity to be moulded; the aim of media was then to provide audiences with what they needed and to reshape their needs with what was believed to be better for them. The third and most recent concept of the public sphere, according to Coleman and Ross, is that of hearing public voices: the public gets in the media and forms of active citizenship are encouraged; the media has become a "space where the public can shape their own culture" (Coleman and Ross 2010: 38).

This leads to the third and final specification with regards to Matsuda's thought-provoking paper (2004): an investigation of the public's opinions and attitudes towards archaeology is not sufficient to fill the divide between the 'state' and the 'people'. Studies of people's behaviours and experiences when they interact with archaeology are needed as well, in order to provide information that may be useful to ends of public engagement.

2-3. Public Archaeology and the role of communication

2-3.1. A framework for Public Archaeology

As explained in the previous section, the Northern American and British developments of Public Archaeology seem to proceed towards an encounter. With respect to Kuhn's analysis of the phases of science (1962), this phenomenon may be interpreted as the move from a pre-paradigmatic period of Public Archaeology, defined as that in which many competing schools coexist and do not have a common system of principles, to the paradigm's acceptance. This last-mentioned phase is then followed by that of "normal science", when "the key theories, instruments, values and metaphysical assumptions that comprise the disciplinary matrix are kept fixed, permitting the cumulative generation of puzzle-solutions" (Bird 2011).

The framework of Public Archaeology that is presented in this section integrates principles of the field of study that have been largely agreed on with possible solutions to the remaining criticalities and open questions that have been previously underlined (see section 2-2.). By so doing, it intends to contribute to the definition of a 'disciplinary matrix' for Public Archaeology.

Public Archaeology can be understood as a system of communication networks acting at different organisational levels of society; it is the product of overlapping society-wide communication processes: institutional or organisational, intergroup or associational, intragroup, interpersonal, and intrapersonal. Communication is every network line and can be explained as the construction of meaning by participants; among the latter is a variety of subjects, comprising both professionals and non-professionals of archaeology, institutions and organisations as well as individuals. All are both the public of Public Archaeology and its practitioners, not because their social roles and authority in relation with archaeological interpretation are equalised, but due to the view of communication which is embraced in this work.

A univocal definition of communication does not exist and, in 1973, at least 126 different ones had already been proposed (Steinberg 2007: 39). Definitions change depending on the theoretical standing of the scholar in relation to existing traditions of communication science and to the specific aspects of communication which are researched (Steinberg 2007: 39). Two are the paradigms now affirmed in

communication studies: the dominant and the alternative; each takes its own view on media and society, and has developed different bodies of theory and preferred research methods.

The dominant paradigm is media-centred (Steinberg 2007: 39) and affirms immediately after the Second World War, in Northern America (McQuail 2005: 62-63), although its roots can be traced back to the 18th century (Oosthuizen 1995: 3-5). It is based on the general assumption that “communication works towards integration, continuity and order of society” (McQuail 2005: 63), and takes a mathematical-engineering approach coming from information studies. Such an approach is developed, for the first time, by Shannon and Weaver, who view communication as a process that “begins with a source that selects a message, which is then transmitted, in the form of a signal, over a communication channel, to a receiver, who transforms the signal back into a message for a destination” (McQuail 2005: 63; see also Fiske 2002: 6-10) (**Figure 2.1**). Consequently, Shannon and Weaver are mainly concerned with issues of efficiency and accuracy of communication, as results of technically well-operating channels. Grounded on Lasswell’s work (**Figure 2.2**) and on that of Shannon and Weaver, a paradigm forms centred on the ideas of “transmission of messages” (Fiske 2002: 30-31), of senders and receivers encoding and decoding such messages, and of media effects independent from those taking part in the communication process.

Figure 2.1. Shannon and Weaver’s model of communication (1949).

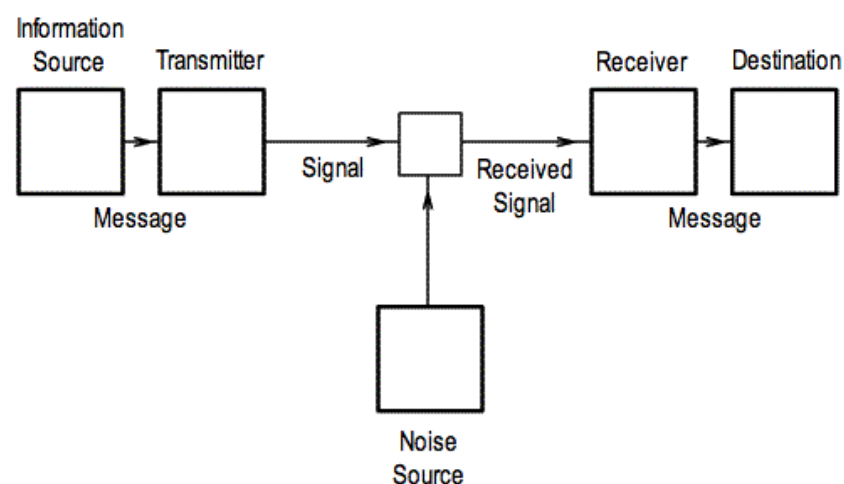
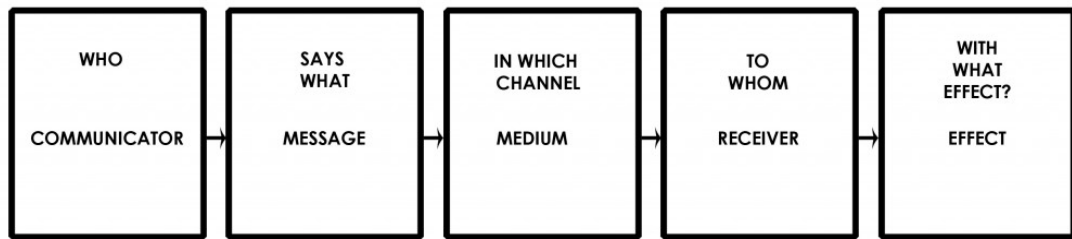


Figure 2.2. Lasswell's formula (1948).



The alternative paradigm (McQuail 2005: 65) originates from a critique to the dominant one and relies on a Marxist and socialist view of society. While it owes much to the 1930s Frankfurt School of Horkheimer, Adorno and Marcuse, it is more clearly outlined only later, in the 1960s and 1970s (McQuail 2005: 65-66). This approach does not share “the notion of fixed meanings embedded in media content and leading to predictable and measurable impact”; differently, it conceives meanings as ‘constructed’, also according to the social and personal contexts of participants (McQuail 2005: 68).

It is this “meaning-centred” (Steinberg 2007: 39-40) view of communication that characterises our Public Archaeology system. Here, participants are both public and practitioners due to the constructive nature of communication, a process not in the sense indicated by the dominant paradigm, but in that explained by Steinberg (2007: 40), who characterises it as never-ending, ever-changing and irreversible.²⁴ Messages within the network are continuously re-constructed, so that, for example, the interpretation of a material deposit conditions the archaeologist’s view of a geo-political context, which, in turn, may affect the way in which a group think of their collective identity, and this, in the long run, can influence public opinion and, ultimately, policy.

As anticipated (see p. 46), the aim of Public Archaeology that is increasingly accepted worldwide, and here, is the one formulated by Schadla-Hall (1999, 2006b), while research methods are those of both archaeology and the social sciences (sociology, psychology, economics, law and political sciences).

The impact of Public Archaeology is twofold. First, Public Archaeology can contribute significantly to fill the gap between the notions of the ‘public’ as ‘state’ and as ‘people’. Being academics, researchers in the field can produce ‘unbiased’ studies on public opinion and behaviour which may then feed back into policy-making. Public opinion

²⁴ This means that “each communication encounter ... influences the one that follows” (Steinberg 2007: 40).

and behaviour regarding archaeology and engagement with archaeology cannot be researched, however, if engagement, what Matsuda (2004) calls the ‘public sphere’, does not exist in the first place. This is what leads to a consideration of the second impact of Public Archaeology as field of study: the communication of its scientific outcomes to fellow archaeologists and students, to the end of equipping them with tools for managing the knowledge they produce.²⁵ Researchers in Public Archaeology can then supply the theory that is useful to guide the practice of archaeology dealing with the public.

A Public Archaeology sector in which academics are the propulsive force is convincing due to its ‘light’ structure, very different, for example, from the fixed and normative apparatus required by forms of Public Archaeology led directly by the state and taking place in the ‘public realm’ (Carman 2002). These are difficult to manage and expensive, also in terms of the human resources they require; moreover, and more generally, a proactive role of academia would refresh the ‘positioning’ of universities in society. In fact, if considering the case of Italy, for example, a study carried out by Bocconi University (Boeri *et al* 2010) on the composition of the Italian political class found that, from the First to the Second Republic,²⁶ there has been a fall in the number of graduates, and of those in the humanities particularly. Together with others, this is an indicator of a larger, ongoing phenomenon of detachment of the university, as an institution, from society.

2-3.2. The functions of communication

Within Public Archaeology as a field of study, communication has two functions: that of helping to suture ‘state’ and ‘people’, and the one of guiding the practice of public engagement. In the practice of Public Archaeology as public engagement, instead, communication is the construction of meaning around archaeological information, where the latter is intended as one or more of the following: the discipline of archaeology, the historical syntheses reconstructed, the interpreted material culture, or the archaeological process itself.

²⁵ This is not to suggest that Public Archaeology should be conceived as separate from other kinds of archaeology such as Medieval, Near Eastern etc., it is in fact understood as a further specialism that archaeologists may decide to acquire or not.

²⁶ The expression “Second Republic” refers to the current political phase in Italy, which started with the judicial operation that brought to trial politicians and industrialists implicated in corruption scandals in the 1990s.

The functions that archaeology communication may have are now examined starting from a review of the effects of communication as elaborated by communication studies. The analysis is conducted at a societal level and the effects observed are those of mass communication, since this is the media and communication context investigated in the doctorate.

McQuail (2005) identifies three main phases in the history of studies of mass communication effects. (Phase 1) From the beginning of the 20th century up to the 1930s, an approach affirms which attributes to the media the capability of moulding audiences in terms of opinion, life habits and behaviour; such a view, however, is based on the felt “popularity” of the media, not on scientific investigation (McQuail 2005: 458). (Phase 2) It is only between the 1930s and the 1960s and through experimental research, that scholars start to “differentiate possible effects according to social and psychological characteristics” and to single out, as variables, elements related to personal contacts, social environment and, later on, to motivations as well (McQuail 2005: 459). Media are not found to have an important role in bringing about planned or unintended effects, in the sense of a “one-to-one link ... between media stimulus and audience response” (McQuail 2005: 459). (Phase 3) In a third phase, it is understood that failure in finding evidence of media effects was due to the fact that researchers had mainly concentrated on short-term effects on individuals, and had not considered the long-term ones on society and institutions as much; these became, consequently, the new focus of enquiry of effect research (McQuail 2005: 460). (Phase 4) Finally, and more relevantly, given the approach to communication taken by this work, the ‘social constructivist’ phase, started in the 1970s, identifies media effects with the construction of meaning (McQuail 2005: 461). This translates into the recognition that, on one side, “media construct social formations and even history itself by framing images of reality ... in predictable and patterned ways”, while, on the other, people construct “for themselves their own view of social reality and their place in it, in interaction with the symbolic constructions offered by the media” (McQuail 2005: 461).

Following the categorisation criteria proposed by Golding (1981), McQuail (2005: 467) then classifies effects according to two main types, whether they are short-term or long-term, intended or unintended. Among the effects that are listed, those relevant to the aims of this research are: individual response, news learning, framing and agenda-setting (short-term, planned effects); distribution of knowledge, news diffusion,

development diffusion (long-term, planned effects); individual reaction, collective reaction and policy (short-term, unplanned effects); socialisation, social integration, event outcomes, reality defining, institutional change, cultural and social change (long-term, unplanned effects).

In order to reach an understanding of the functions of archaeological mass communication, the effects of mass communication that have just been presented must be matched with the values of archaeology.

According to Lipe (1984), archaeological resources, as part of cultural resources more generally, have four main kinds of values: (1) the 'information'; (2) the 'associative and symbolic', concerning those specific links to the past which are paramount for identity formation, consolidation or change; (3) the 'aesthetic' value, mainly resulting from content-free appreciation; (4) and the 'economic' value, comprising monetary benefits.

In reviewing Lipe's work, Carver (1996) criticises the fact that the information value is the only one described as stemming from archaeological analysis; in Carver's view, in fact, archaeological value is always generated by research assets. This perspective is supported in the discussion that follows regarding the functions of archaeological communication; such discussion, however, also highlights that, differently from what Carver has stated (1996), the 'market', 'human' and 'community' values of archaeology (Carver 1996) corroborate each other not only in an ideal world, but also in reality. This argument is grounded on an understanding of archaeological communication as the provision of experiences through which meaning is constructed.

Mass communication offers 'the public' socio-cultural experiences which are occasions for socialisation, diversion, information-gaining, aesthetic pleasure, adventure, etc.. Such effects are explained in detail in Chapter 3, but, for this section, they can be defined as individual short-term responses to communication experiences of archaeology. Although the construction of meaning, where the smaller epistemological unit considered is that of the experience (Eugeni 2009; see also Chapter 3, p. 75), is dependent on the social and personal context of the participant, the effects that have been mentioned do require a level of intentionality on the part of those who 'design' the experiences and should therefore be classified as intended.

Socio-cultural experiences of archaeology may also result in marketing effects, which can be short- or medium-term, unintended or intended. In some cases the achievement of a marketing effect is actually the leading motivation for providing a socio-cultural

experience in the first place. A meaningful example, in this regard, is that of the partnership between the National Museum of Scotland and the whisky company Glenmorangie, a successful case of experiential marketing (Schmitt 1999) that has received the “Arts & Business Cultural Branding Award” (Arts and Business 2009). It is important to present it, because it demonstrates how the market and cultural values of archaeology support each other and derive from the “research asset” of archaeology. This collaborative project foresaw the activation of a research post, based at the National Museum of Scotland and funded by Glenmorangie, to study Early Historic Scotland (4th-9th centuries) (Arts and Business 2009). The work carried out, as an article on the *Daily Telegraph* states, in a flashy way, “has brought this little-known period – and The Glenmorangie Company’s brand – to life” (Scottish Development International 2010).

Figure 2.3. The front of the Hilton of Cadboll stone.²⁷



While it is obvious that archaeological research sheds new light on history, it is perhaps less evident how it helped reinforcing the whisky brand. This could happen because it allowed Glenmorangie to differentiate itself from its competitors, by associating its name to the material culture of the Picts, presented as one of the identity roots of contemporary Scotland (Glenmorangie’s first target of consumers). For such reason, the company placed a replica of the Hilton of Cadboll sculptured stone (**Figure 2.3**) in the place where it was originally discovered, close to Glenmorangie’s distillery at Tain and to Glenmorangie House (Clarke and Blackwell 2009). Moreover, “the intricate panel of spiral decoration on the Hilton of Cadboll slab provided

²⁷ From http://beta.nms.ac.uk/our_collections/collection_highlights/hilton_of_cadboll_stone.aspx (accessed 5 December 2011).

a natural source of inspiration for the new Glenmorangie brand insignia” (Clarke and Blackwell 2009: 8), which was key for a product re-launch.

The project also had a community involvement component and activated knowledge transfer aimed to train Scottish craftsmen to produce “Pictish” artefacts, giving rise to a significant market of Scottish ‘typical products’ (Clarke and Blackwell 2009: 9).

Based on “shared brand values of ‘telling stories’” (Arts and Business 2009), marketing worked both ways and also benefited the National Museum; the campaign on the outcomes of the research on Early Historic Scotland, in fact, resulted in more than 24 million “opportunities to see media coverage internationally” (Arts and Business 2009). Moreover, Glenmorangie’s clients became interested in special guided tours of the museum, while the company became “memorable” in Scotland and worldwide and gained recognition for its role as an active member of civil society (Clarke 2011). Finally, the positive collective response to such important (and measurable) results reached Parliament, which mentioned the partnership as an example of best practice (Clarke 2011); this shows how archaeological experiences can ultimately feed into policy and how mass communication can set an agenda in which archaeology has a role to play.

Communication, however, can also influence foreign politics, with long-term unintended effects. The implications of communicating historical syntheses reached through archaeology can be those of a de-exploitation of ideologically-charged positions. A good example, in this regard, concerns the phenomenon of the Crusades. Already from the Middle Ages, this phenomenon has undergone different semantic interpretations²⁸ “which finally led to the *vulgata* that compares the European Crusader movement of the 11th-13th centuries to *an ante litteram* ... form of Western imperialism against Islam” (Vannini 2008: 9).²⁹ It is rather curious that one of the “paradigms” of Euro-Mediterranean relationships has been derived from what actually was a military and political failure (Vannini 2008: 11). The exhibition *From Petra to Shawbak. Archaeology of a Frontier* (one of the case studies of thesis; see Chapter 1, pp. 34-35, and Chapter 7) aimed to communicate a reassessment of such phenomenon in the light

²⁸ For a brief historiographical treatment of the Crusades, see Vitolo 2000 and Cardini 1986; for an understanding of Muslims’ views of that phenomenon, see Gabrieli 1963 and Sivan 1968.

²⁹ The ‘colonialist’ perspective is mainly the result of interpretations developed in the Romantic period and ‘used’ in support of the colonialist endeavours of the 19th and early 20th centuries (Riley-Smith 2001).

of the results achieved by the archaeological mission of the University of Florence in Jordan, the “‘Medieval’ Petra-Shawbak Project”.

The mission first concentrated on analysing Crusader-Ayyubid settlement patterns in the Petra Valley and found that the vocation of frontier-region which characterizes the valley and the whole of southern Transjordan today had re-emerged in the 12th century, after a long period of abandonment that had lasted for centuries (the whole Early Islamic period - Vannini 2008: 9).

After the Crusaders’ defeat by the Ayyubids, in 1189 (two years after the battle of Hattin’s Horn), Shawbak (**Figure 2.4**), a key component of the Petra Valley fortification system to the north, was not abandoned (Vannini 2007: 21). The castle maintained its administrative and military role for the control of the region and was transformed by Salah al-Din and his descendants into an Islamic capital; here, for example, the church of St Mary (**Figure 2.5**), built between 1115 and 1118 (Pringle 1993), was not disused, so that a multiple Christian burial dating to the (later) Mamluk period could be uncovered under the northern nave (Walker, Dotti and Nucciotti 2009: 130).

It is based on the recognition of the political significance of the continuity between Christian-Crusader and Ayyubid-Islamic Transjordan, under the signage of the frontier identity character (a common root of today’s Mediterranean), that Italian and Jordanian politicians granted their patronage to the exhibition. This has been followed by greater support, on their parts, to bilateral agreements of cooperation, in Jordan.

Strongly related to effects on policy and politics, and therefore worthy of mention, are effects on governance, although it should be noted that they are not generated by mass-communication, but are usually the result of communication processes acting at the intergroup level.

In the long term, the communication of archaeology may have effects on governance, especially in local contexts whose economies are based primarily on the marketing of archaeological assets. In this regard, a ready-to-hand example (again, linked to the writer’s direct experience) is offered by the project “Liaisons for Growth”, financed by the European Commission through the ENPI instrument, in the framework of the CIUDAD programme (see Chapter 7, pp. 215-216). The latter is devoted to “help local governments in the ENPI region address urban development problems in a sustainable manner, promoting cooperation between local actors and their EU counterparts” (ENPI info centre EuroEast n.d.). As far as the Italo-Jordanian axis of the consortium is

concerned (**Figure 2.6**), “Liaisons for Growth” aims to promote development in the Municipality of Shawbak (**Figure 2.7**), through the enhancement of archaeological assets of which the Shawbak castle site is the centre (CIUDAD 2011a, 2011b).

Figure 2.4. The site of the Shawbak castle (courtesy of Laura Lazzerini).



Figure 2.5. Shawbak. The church of St Mary (courtesy of the archaeological mission of the University of Florence).



Figure 2.6. The team working on the Italo-Jordanian axis of the ENPI CIUDAD project “Liaisons for Growth” (courtesy of Anna Marx).



Figure 2.7. Nijil, one of the villages that are part of the Municipality of Shawbak (courtesy of Anna Marx).



Finally, among the long-term effects of the mass-communication of archaeology, through the provision of socio-cultural experiences, are those concerning the personal and collective values attached to heritage. Both, in turn, affect the sphere of social cohesion, intended as “a state of affairs concerning ... the vertical and ... horizontal

interactions among members of society as characterized by a set of attitudes and norms that includes trust, a sense of belonging and the willingness to participate and help, as well as their behavioural manifestations” (Chan *et al.* 2006: 290). According to Chan *et al.* a society “coheres” when 1. “They [people] can trust, help, cooperate with their fellow-members of society; 2. They share a common identity or a sense of belonging to their society; 3. The subjective feelings in 1 and 2 are manifested in objective behaviour” (Chan *et al.* 2006: 289). The communication of archaeology intervenes at the level of point 2; as Gosden (1994: 166) stated, one of archaeology’s aims is to “search for the things that bind and divide human groups locally and globally”, which is what constitutes ‘identity’.

Finally, it should be noted that the word ‘effect’ must be understood as a *vox media*, because whether positive effects (or benefits) derive from change activated through the communication of archaeology depends on the way in which such change is managed. This view contrasts, for example, with the one suggested by McManamon (1991, 2000a),³⁰ for whom engaging the public with archaeology is intrinsically beneficial, and cannot but bear positive consequences.

2-4. Conclusions

To conclude, with reference to the framework of Public Archaeology that has been proposed, this thesis concentrates on studying the public as the ‘people’, in the United Kingdom, and cross-culturally (through the comparative case study of Italy), in order to provide information that may be of use for shaping policy and for creating a public sphere of Archaeology. The theoretical approach chosen for examining the way in which the public participate in archaeological communication is presented in the next chapter.

³⁰ Besides McManamon 1991, 2000a and 2000b, the following authors have reflected on the benefits of archaeological communication: Christensen 2000; Holtorf 2000; Levy 2007; Lawson 1999; McAdam 1999; Finn 2001; Harding 2007.

Chapter 3.

Framework 2: An experiential approach to the communication of archaeology

3-1. Introduction

This chapter presents the theoretical framework designed to study the way in which archaeology is experienced through a range of different forms of communication.

The framework has been constructed based on a review of the relevant literature from the fields of Museum Studies, Museum Marketing, Leisure Studies and Cultural Heritage Tourism. It has then been integrated in the light of the models elaborated within Media Semiotics and of the results of reflections on the appeal that archaeology and the past, more generally, have to the public.

3-2. Museum experiences

3-2.1. Museum experiences as learning experiences

The American philosopher John Dewey has offered a fundamental contribution for understanding the important role that experiences have in education. Recently, his work has been reviewed and its contemporary relevance to the museum field has been underlined. Ansbacher (1998), for example, lists and explains the main concepts presented in *Experience and Education* (Dewey 1998), in the hope of making them increasingly known to museum professionals.

The first critical idea contained in Dewey's book (1998) is that educational theory has been traditionally marked by a distinction between a conception of education as development from within and one as formation from without. Although Dewey tends to adhere to the first, he clearly states the danger of taking extreme positions in either one sense or the other. In his view, all education comes about through experience, but not all experiences are "genuinely or equally educative" (Dewey 1998: 25). Their educational character depends on their quality, which is believed to derive from two main aspects,

that of agreeableness or disagreeableness, and a second consisting in the “influence upon later experiences” (Dewey 1998: 27). Applied to museum settings (Ansbacher 1998: 39), this means that learning is the result of both what takes place at the exhibition and what the individual visitor makes of it in the long term. Therefore, in order to evaluate learning, it is not sufficient to assess the agreeableness of the experience upon visitors exiting the museum or exhibition, but the positive, future effects must also be considered (Ansbacher 1998: 43).

To distinguish the experiences that are educationally worthwhile it is suggested that two principles should be taken into account: interaction and continuity. According to the first, an experience is such for the transaction “taking place between an individual and what, at the time, constitutes his environment” (Dewey 1998: 43). According to the principle of continuity, instead, “every experience both takes up something from those which have gone before and modifies in some way the quality of those which come after” (Dewey 1998: 35). When education is considered in terms of experiences, every study “must be derived from materials which at the outset fall within the scope of ordinary life-experience” (Dewey 1998: 73). The next step is the progressive development of what is already experienced into a fuller, richer and more organized form (Dewey 1998: 73).

As explained by George Hein (1991), constructivism, the education theory that has affirmed among museum professionals more substantially from the 1990s, contains principles that are largely based on the work of Dewey on experiences, besides those of Piaget, Bruner and Vygotsky (on this aspect, see also Hooper-Greenhill 1997: 1). Core principles of constructivism are that “learners construct knowledge for themselves - each learner individually (and socially) constructs meaning - as he or she learns” and that the construction of meaning is learning (Hein 1991). Such education theory is the result of a theory of learning as active process of “selection and organization of relevant data from cultural experience” and of an epistemology that does not conceive knowledge as a body absolute in itself, but as the outcome of subjective interpretation (Hein 1991; Hooper-Greenhill 1997: 1). The role of the educator is believed to be that of facilitating or enabling learning, as opposed to transmitting knowledge (Hooper-Greenhill 1997: 1). Main alternatives to constructivism are didactic education (learning is seen as incremental and knowledge is believed to exist outside the learner), stimulus-response education (it sees knowledge as subjective, but shares the learning theory of

didactic education) and discovery education (sees knowledge as objective, but the position in respect to learning theory is similar to that taken by constructivism) (Hein 1998).

The centrality that the notion of ‘the experience’ acquires in the world of museums in the 1990s is in line with the changes that had started to occur in communication studies about twenty years earlier.

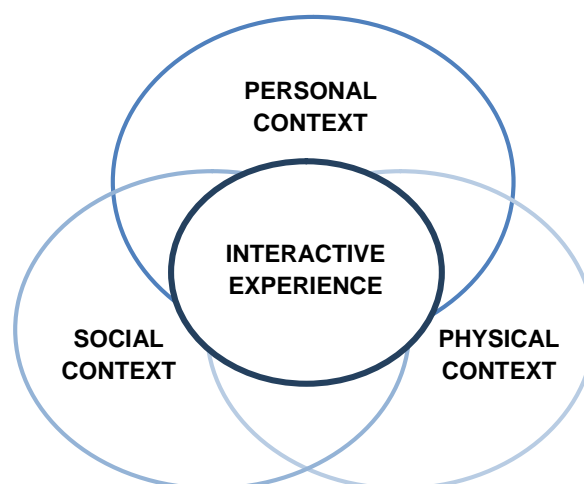
Whereas, between the end of the 19th century and the beginning of the 20th, communication is prevalently viewed as the transmission of messages, in the 1970s a cultural approach to communication progressively affirms (Hooper-Greenhill 1997: 2; see Chapter 2, pp. 51-52). The latter understands communication as a process of “sharing, participation and association” that brings reality into existence (Hooper-Greenhill 1997: 2). Meanings are conceived as “plural ... open to negotiation, diverse rather than unified, and ... legitimately subjective” (Hooper-Greenhill 1997: 3), although subjectivity has been differently defined and interpreted by scholars. In the same period, this epistemology influences the formation of new scientific paradigms in other fields as well, for example in archaeology (interestingly, the point has been raised also by the educator Hooper-Greenhill 1997: 3). Post-processualist theories, in fact, bring to the forefront the issue of subjectivity in archaeologists’ interpretation and the need to explore the way in which past societies perceived themselves and the surrounding world. As specified by Grima (2004) the interest in past people’s experiences of their own present was rising next to an increasing attention for present people’s experiences of their past.

The first coherent theorization of the museum experience is Falk and Dierking’s “interactive experience model” (1992) (**Figure 3.1**). Developed on the ground of sociological, psychological and anthropological literature, the model aims to define the common traits of visitors’ experiences and behaviour across a variety of museums. According to Falk and Dierking (1992: 3-4), the museum experience results from the interaction of three different contexts that are “continuously constructed by the visitor”: the personal, the social and the physical. The personal context is composed of elements such as the visitors’ agenda and previous experiences in the same museum or in other “comparable institutions” (Falk and Dierking 1992: 25). The social context of the visit is the social group with which the visit is conducted (Falk and Dierking 1992: 41), whereas the physical context is the “physical setting that visitors, usually freely, choose

to enter” and “a collection of structures and things we call a museum” (Falk and Dierking 1992: 3-4).

Museum experiences are considered by the authors as being part of the “leisure-time marketplace” (Falk and Dierking 1992: 11-12); nevertheless they are connoted mainly as experiences of learning. Learning, however, is not defined narrowly, but widely as the result of a combination of several aspects. Falk and Dierking (1992: 97), in fact, believe that only scant evidence of museum learning had been found up to the time of their writing, due to a limited understanding of learning as the mere recollection of concepts and facts. Differently, for Falk and Dierking (1992: 101), it is an “active process of assimilating information within the three contexts and requires accommodating new information in mental structures that enable it to be used later”. As for the way in which information is accommodated, the authors substantially reiterate what had been stated by Dewey. They claim that “museum visitors do not catalogue visual memories of objects and labels in academic, conceptual schemes, but assimilate events and observations in mental categories of personal significance and character, determined in their lives before and after the museum visit” (Falk and Dierking 1992: 123). The conceptual difference between an experience and learning is that the latter one occurs when experiences have been assimilated and are available to configure new experiences.

Figure 3.1. The interactive experience model (Falk & Dierking 1992: 5).



The interactive experience model has been further developed by its authors, who have then proposed a more refined version: the “contextual model of learning” (Falk and

Dierking 2000). The latter better defines the role played by time in shaping museum experiences (Falk and Dierking 2000: 10). Falk and Dierking (2000: 10-11) had come to realize that they could not look at museum experiences as snapshots in time because learning is “constructed over time as the individual moves through his socio-cultural and physical world”.

After reviewing hundreds of research works on the topic, the authors also identify the four key factors that determine museum experiences. (1) The personal context is composed of motivation and expectations, of prior knowledge, interests and beliefs, and of choice and control. (2) The socio-cultural context is, instead, characterized by “within-group socio-cultural mediation” and “facilitated mediation by others”, whereas orientation and design are related to the physical context (3). The last factor (4) is that of “reinforcing events and experiences outside the museum” (Falk and Dierking 2000: 136-137).

Those studies that, in assessing long-term impact of museum experiences, have embraced a notion of learning as a personal and contextualized process (Rennie and Johnstone 2007) have provided significant results. Anderson *et al.* (2007: 200-202) summarise them as follows: 1) cognitive and affective changes that can be identified immediately after the experience tend to decline in the long term, unless they are reinforced by further relevant experiences or they have a personal relevance to the visitor. 2) What is mostly remembered by visitors as time passes is contextual and not tied to a specific content. 3) Attitude changes are hardly ever deriving from short museum visits and are usually the result of visits lasting at least for a day. 4) People’s abilities to recall and reflect on experiences differ. 5) “Salient aspects of an experience often remain latent until a later time”. 6) For some visitors learning starts while visiting, whereas for others it begins later. 7) Long-term learning is the result of “initial learning”, “type of learner” and “type of learning”. 8) Memories seem to depend, to a large extent, on the original agenda and the “enacted identity during their visit”. 9) “sharing experiences with others through conversations or by expressing emotions ... helps shape and enforce memories and therefore the subjective impact of a museum visit”. 10) Memories of a visit after years have passed (in the very long term) focus mainly on the social context of the visit itself.

An important study explaining how long-term memories of visit experiences can be analysed in order to assess learning is that of McManus (1993). The author (McManus

1993: 367) first explains the three reasons why learning cannot be considered as the acquisition of “discrete items of information” immediately after the visit. The first reason is tied to the very nature of the museum experience, which is ‘environmental’ and can be structured in several different ways by visitors (McManus 1993: 367). As a consequence, it is not possible to predict what, specifically, visitors will be exposed to (Griffin 1999) and therefore decide what to ‘test’ them on. The second reason is that previous experience of a certain theme or subject influences learning. Thirdly, learning is dependent on the “subsequent reinforcing of experiences” in relation to the topics that are addressed by the museum gallery or exhibition (MacManus 1993: 367; but see also Griffin 1999).

After analyzing 136 memories of 28 respondents up to ten months after their visit, McManus (1993) can identify four main categories and quantify the recurrence of each: memories related to objects or things (60% of memories); to “events or experiences which occurred as a part of the visits” (23%); “memories or feelings experienced and judgments made at the time of the visit” (15%); “summary memories” (“fresh memory accounts” resulting from a present evaluation of the past experience; 10%).

Although learning cannot be said to have occurred if the assimilation of experiences in the long term has not been ascertained, visitors’ engagement with the learning process while visiting, or immediately afterwards, can be measured (Griffin 1999). Griffin (1999) suggests the indicators to do so (**Figure 3.2**).

A further key step towards a better understanding and research of learning experiences is taken by Hooper-Greenhill (2002). Also referring to Moussouri’s preparatory paper (2002), the author (2002) presents a framework for the definition of learning outcomes and for the analysis of learning impact in free-choice learning environments. Hooper-Greenhill (2002) concludes that museums, libraries and archives can only set ‘generic’ learning outcomes, of which five categories are proposed: 1) knowledge and understanding; 2) skills; 3) values, attitudes, feelings; 4) creativity, inspiration, enjoyment; 5) behaviour. These are also useful for investigating evidence of museum learning. As explained by Hooper-Greenhill, visitors’ accounts of their experiences (the individual learning outcomes) may be categorized into generic learning outcomes, which are then left quite broad to facilitate analysis by all types of relevant institutions.

Figure 3.2. Indicators of student engagement in learning processes taking place in a museum setting (Griffin 1999).

INDICATORS OF STUDENT ENGAGEMENT IN LEARNING PROCESSES

A. Showing responsibility for and initiating their own learning:

- Know what they want to look for/ making choices;
- Writing/drawing/taking photos by choice;
- Talking to themselves;
- Deciding where and when to move.

B. Actively involved in learning:

- Standing and looking/reading;
- Exhibiting curiosity & interest by engaging with an exhibit;
- Absorbed, close, concentrated examination;
- Persevering with a task e.g. drawing.

C. Purposefully manipulating and playing with objects and ideas:

- Handling exhibits with care and interest;
- Purposefully 'playing' with exhibit elements/using hands-on exhibits as intended.

D. Making links and transferring ideas and skills:

- Comparing exhibits;
- Referring to their prepared questions;
- Comparing/referring to previous knowledge/experiences.

E. Sharing learning with peers and experts:

- Talking and pointing;
- Pulling others to show them something;
- Willingness to be pulled to see others' interests;
- group members talking and listening;
- Asking each other questions;
- Talking to adults/experts (e.g. teacher or museum staff).

F. Showing confidence in personal learning abilities:

- Asking questions of displays;
- Explaining to peers;
- Reading to peers;
- Comparing information with another source.

G. Responding to new information or evidence:

- Evidence of changing views;
- Evidence of discovering new ideas.

3-2.2. A wider look to museum experiences

Before the end of the 1990s, not many studies had attempted to propose taxonomies of museum experiences (Pekarik *et al.* 1999). Annis (1974, quoted in Pekarik *et al.* 1999), for example, theorized three levels of “symbolic engagement in museums”: the level of the “dream space” (“a field of interaction between suggesting/affecting objects and the viewer's subrational consciousness”), that of the “pragmatic space” (“the field of activity in which physical presence rather than objects have meaning”) and the one of the “cognitive space” (“the field that corresponds to rational thought and the designed order of museums”). A few years later, Graburn (1977, quoted in Pekarik *et al.* 1999) proposed three categories of museum experiences: reverential, associational and education. Besides some isolated cases, however, professionals and researchers were concentrated primarily on the educational role of museums.

Such an approach began to change in the last decade of the 20th century, when museums started to become more and more ‘experience-centred’ and not only in terms of learning (Kotler 1999; Lockstone 2007: 62). A reason for this is that they were now expected to produce revenue and therefore began considering visitors as clients, as opposed to strangers or guests (Doering 1999; Kotler and Kotler 1998, 2000; Kotler 1999; Lockstone 2007). Consequently, since then, they have devoted greater efforts to try and satisfy customers’ needs and expectations. Such expectations have been understood increasingly as the anticipation of specific types of experiences, consistently with what has been theorized by economists and specialists in marketing. Ferrari and Veltri (2007),³¹ for example, clarify that in today’s society people do not ask for goods and services as much, but, mostly, for memorable and highly symbolic consumption experiences.

Although museum experiences have continued to be regarded by the majority of scholars as being mainly experiences of learning, the idea that they may also have other component types has been accepted and has started to be explored more widely and in depth. Roberts (1997: 138), for example, has suggested that museum experiences can be of information, social interaction, reminiscence, fantasy, personal involvement and restoration.

³¹ Specialists, respectively, in the economics and management of firms and in museum marketing.

Kotler and Kotler (1998: 35), instead, have identified the following experience types: recreation, sociability, learning, aesthetic, celebrative and enchanting experiences. Different visitors are said to focus on different kinds of experiences and, usually, on more than one (Kotler and Kotler 1998: 34). Further in their book, the authors (Kotler and Kotler 1998: 134-141) suggest that a way in which museums can try to position themselves in the market is by reflecting on the range of experiences that they offer to visitors. Such experiences are divided, this time, in four categories (excitement, playfulness, contemplation and learning) that move along a *continuum* from visceral, to emotional, to cognitive experiences (**Figure 3.3**). However, the reason why a different classification is proposed than that which had been presented earlier in the volume is not given (Kotler and Kotler 1998: 139). Kotler and Kotler's (1998) experiential framework has been designed to facilitate research on visitor behaviour (Kotler 1999).

Figure 3.3. The range of experiences that museums can offer to visitors (Kotler and Kotler 1998: 139).

RECREATIONAL EXPERIENCES			
Excitement	Playfulness	Contemplation	Learning
Thrill	Fun	Musing	Observation
Adventure	Diversion	Reverie	Discovery
Fantasy	Game	Pondering	Experiment
Immersion experience	Sport	Aesthetic experience	Analysis
Novelty	Sociability		Pattern-discernment
			Skill-building

The framework is adopted, for example, by Ferrari and Veltri (2007) to evaluate the services offered at Palazzo Vecchio (Florence, Italy). The authors analyse visitors' attitudes, expectations, preferences and levels of satisfaction. Particularly, the four categories of recreational experiences (**Figure 3.3**) are used to classify and understand expectations.

Another important contribution for the exploration of museum experiences is that of Pekarik *et al.* (1999). Through interviews and surveys, the authors have collected data from visitors to nine museums of the Smithsonian institution, in order to define the types of experiences that were lived as most satisfying. They discover four possible categories of experiences (**Figure 3.4**), which are an experimental alternative to Kotler and Kotler's classification. Pekarik *et al.* (1999) also find that the experience types lived

as most satisfying by visitors vary depending on the type and features of the museum and of visitors.

Figure 3.4. A classification of visitor experiences (Pekarik *et al.* 1999).

VISITOR EXPERIENCES			
OBJECT EXPERIENCES	COGNITIVE EXPERIENCES	INTROSPECTIVE EXPERIENCES	SOCIAL EXPERIENCES
Seeing "the real thing"	Gaining information or knowledge	Imagining other times or places	Spending time with friends/family/other people
Seeing rare/un-common/valuable things	Enriching my understanding	Reflecting on the meaning of what I was looking at	Seeing my children learning new things
Being moved by beauty		Recalling my travels/childhood experiences/other memories	
Thinking what it would be like to own such things		Feeling a spiritual connection	
Continuing my professional development		Feeling a sense of belonging or connectedness	

The broader approach to museum experiences that has been described has enriched also those studies which concentrate on learning experiences only.

Packer and Ballantyne (2002), for example, have explored the motivational factors that impact visitor experiences in free-choice learning settings, by looking at three sites: a museum, an art gallery and an aquarium. The authors (Packer and Ballantyne 2002: 187-196) find that: 1) the majority of visitors to the museum and art gallery feel that learning and discovery are the main reasons for visiting; 2) visitors perceive museums as places where they can access information that are important to them and presented in an interesting way, whereas the aquarium as a place where learning is more fun and the art gallery as a setting for a more emotionally involving type of learning; 3) visitors to museums are more likely to engage in motivated learning.

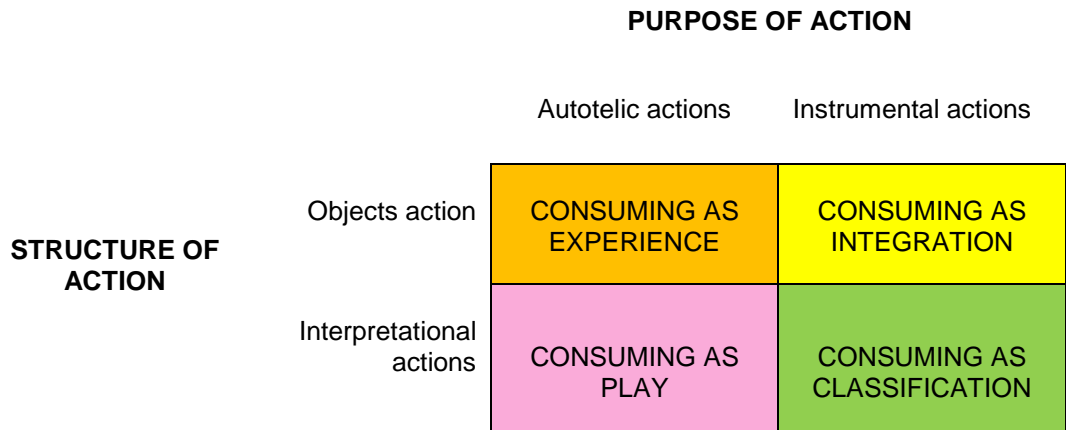
Another example is that of Packer (2006), who has explored "learning for fun experiences". "Learning for fun" is defined as a "phenomenon in which visitors engage

in a learning experience because they value and enjoy the process of learning itself, rather than for any instrumental reasons, such as the attainment of specific learning outcomes” (Packer 2006: 329). After qualitative and quantitative research, the author concludes that 1) learning for fun consists of “a mixture of discovery, exploration, mental stimulation and excitement”; 2) that “the majority of visitors to educational leisure settings consider learning to be, more than anything else, enjoyable”; 3) and that more or less consciously, most visitors do seek “an experience that incorporates learning”. He identifies the conditions that lead to learning for fun experiences and finds that these appeal to visitors because of their potential of transforming them.

The ‘transformational power’ of museums is a concept to which several scholars have referred (e.g. Kotler and Kotler 1999). The notion, however, has been recently researched more in depth by Soren (2009) who assesses the characteristics of transformational museum experiences and the “triggers for transformation” (Soren 2009: 233). Through the accounts made by the students of her Museum Studies course (Soren 2009: 235), the author singles out ten possible triggers: attitudinal (shift in perspective); authentic (seeing the authentic object), behavioural (a referent that explains coming to know), being witness (survivors’ personal object), cultural (understanding cultural changes), emotional (powerfully emotional to the point of tears), motivational (crystallizing experience), sublime (an aesthetic experience), traumatic (horrors in history), unexpected (a shocking or unexpected surprise).

There is then a stream of research which studies museum consumption based on the literature of consumer behaviour. An example is Hsin’s article (2007), which analyses the behaviour of visitors, trying to understand what they consume as well as the modalities of and reasons for ‘consuming museums’. Her investigation is grounded on Holt’s model (1995; **Figure 3.5**), according to which consumption practices can be described through four main metaphors: consuming as experience, as integration, as play, as classification. The first metaphor takes into account the “subjective, emotional reactions to consumption objects” (Holt 1995: 2). Consumption as integration considers the acquisition and manipulation of object meanings, whereas consumption-as-classification allows understanding the way in which the choice of consuming certain objects ‘classifies’ consumers. Finally, consumption-as-play is the metaphor concerned with the way in which consumption objects are used to play.

Figure 3.5. A model for consumer experiences (Holt 1995: 3).



In her paper, Hsin (2007) applies the four metaphors to the museum context and adds a fifth one, that of learning. It seems, however, that Holt’s model cannot work well for museums for four reasons. The first is that learning is not an important aspect of the experience next to others (as suggested in Hsin 2007), but derives from others, such as social interaction (on this see, for example, Falk and Dierking 1992, 2000; Rodari 2005). The second weakness in Hsin’s argument is the addition of a learning dimension without explaining the way in which it relates to consumption as integration, which is defined by Holt as the process of making meaning of objects of consumption. The third reason why Hsin’s line does not appear very convincing is that Holt’s model is based on materialism (“value inheres in consumption objects rather than in experiences or in people”; Hsin 2007), so, according to the author, the integration and classification metaphors are emphasized in respect to the metaphors of consumption-as-experience and consumption-as-play. The latter two, however, have been proved to be of fundamental importance in museum settings, as seen previously in this section. Finally (fourth reason), Hsin mentions Falk and Dierking’s model of the interactive experience (1992) within the metaphor of consuming-as-experience. This is critical because that model considers museum experiences as primarily educational and as the result of the interaction of three contexts: personal, social and physical. As such, it would then comprehend also the metaphors of consuming as play and as integration.

Holt’s approach to consumer experiences is one of five; alternative approaches are those termed as ‘flow’, ‘planned behaviour’, ‘insider-outsider’ and ‘hierarchical’ (Prentice *et al.* 1998: 1).

The hierarchical approach is the one that has been used the most. Chan (2009), for example, adopts it in the benefit-based declination suggested by McIntosh (1999), to analyse beneficial experiences at the Sabah Museum (Malaysia). The author defines the museum experience as “the subjective mental state felt by participants during a service encounter” (Otto and Ritchie 1996: 166, quoted in Chan 2009: 175) and also as a “steady flow of fantasies, feelings and fun” (Holbrook and Hirschman 1982: 132, quoted in Chan 2009: 175). Through an open question and free-response data collection method (the Profile Accumulation Technique), frequently adopted for the assessment of service experiences, Chan classifies visitors’ accounts of the benefits gained from museum experiences. To do so she uses the categories of benefits developed by McIntosh (cognitive, affective, reflective and recreational; McIntosh 1999) and those of museum experiences proposed by Pekarik *et al.* (objective, cognitive, introspective, social experiences; Pekarik *et al.* 1999). Since cognitive, affective and reflective benefits are indicative of mindful processes, whereas recreational benefits of non-mindful ones, Chan (2009: 190) concludes that beneficial museum experiences are the result of both visitors’ mindful and non-mindful states.

The beneficial outcomes of museum experiences have been researched also by Packer (2008). According to the author, there are two main approaches for measuring such benefits: that of “psychological well-being” and the one of “mental restoration”. The first tries “to understand and build the strengths and virtues that improve quality of life and enable individuals and communities to thrive rather than merely survive” (Seligman 2002; Seligman and Csikszentmihalyi 2000, quoted in Packer 2008). It can be measured in terms of autonomy, personal growth, environmental mastery, purpose in life, positive relations and self-acceptance” (Ryff and Keyes 1995, quoted in Packer 2008). Mental restoration, instead, is the necessity for an individual to engage his attention involuntarily and effortlessly, so that directed attention can rest and be recovered, after being lost due to mental exhaustion (Packer 2008). Packer’s study demonstrates the importance of mental restoration for museum visits and proves that this is also the result of the “calm, unrushed character of the visit”.

3-3. The semiotics of media experiences

Falk and Dierking's model (2000), which remains the most solid ground for starting to build an understanding of museum experiences, has three fundamental shortcomings, given the specific aims of this thesis. First, it focuses on learning only. Second, as it is, it cannot be applied to forms of media experiences that are not environmental (those where the discourse and the physical context coincide; see section 3-5., p. 80). Third, even as far as museum experiences are concerned, the model does not provide any guidance for analysing the physical context-discourse; it does not indicate how to examine the 'experience project' as designed by media professionals, nor the way in which individual experiences relate to it. To overcome such shortcomings, the "contextual model of learning" (Falk and Dierking 2000) has been integrated in the light of the models developed by the semiologist Ruggero Eugeni (2008, 2009).

Semiotics is the study of phenomena of signification (for an overview of the field of study see Bettetini 1999; Calabrese 2001; Eugeni 2009). In its contemporary definition, it is rooted in the works of de Saussure, who introduces a *sémiologie*, and in that of the American philosopher Charles Sander Peirce, who first refers to *semiotics* (Eugeni 2009: 2). Since its early 20th-century beginnings, the field has changed its main focus of enquiry. In a first phase, 'signs' were considered as epistemological objects, but from the beginning of the 1970s, 'texts' started to be preferred as such (Eugeni 2009: 15-16). More recently, the 'semiotics of texts' has been questioned as well, on the very basis of the step changes occurring within the media environment (see Chapter 1, section 1-3). As underlined by Eugeni (2009: 38), the signification of a film, for instance, is likely to change considerably whether the latter is viewed in a cinema or on the screen of a mobile phone and it is precisely due to the influence exercised on signification by the physical and social contexts that the epistemological object that should be examined is the 'experience', not the text. Although the 'semiotics of experiences' is not an established paradigm yet and is only now starting to be more fully developed by semiologists, Eugeni (2009: 31-32) considers it a promising and natural continuation of the last twenty years of research in the field.

A theoretical and methodological proposal for the semiotics of experiences is presented by Eugeni, based on a general model of the experience and on one of the media experience.

Eugeni (2011) defines the natural experience by collating and coherently organising the characteristics that emerge from previous definitions given within the fields of Philosophy and Neuroscience, Sociology and Anthropology, Linguistics and Semiotics, and Film Studies. The experience is then described as “the subjective and conscious (or bearable to consciousness) correlate of the interaction between the subject and the world - including his / her relationships with other subjects” (Eugeni 2011: 6). As a conscious phenomenon, it is both living and lived. The living experience produces a lived one through “reflective and conscious re-working of experiential data” and the lived experience “contributes to determine the living one” (Eugeni 2011: 6). The subject of any experience is “embodied, situated and culturally embedded” (Eugeni 2011: 6) and so is the experience, which exists in three contexts: in a particular body, in a specific setting and in a socio-cultural niche.

The articulation of experiences is dynamic (Eugeni 2011: 7) and occurs in three phases. Experiences are configured within the present and thanks to short term memory. Configurations produced in this way are exchanged with medium term memory and become a term of reference for new configurations. This means that they remain available and can be recalled and introduced in new “cells of present” to construct “long term configurations” (2008: 10-11).

Three layers of interpretative configurations exist. The first is ‘sensory scanning and qualification of available resources’:

“The subjects feel many flows of sensations coexisting around them and in themselves; they note these flows in terms of purely sensible qualities and without a clear and sharp distinction between the inside and the outside of their body” (Eugeni 2011: 7).

A second layer is that of ‘narrative sorting’:

“First, the subjects perceive a distinction and a bond between themselves and the environment that surrounds them, on the basis of the proprio - perception of the particular envelope of the skin. Then, they identify a number of entities outside the body, with which to interact from their situated positions: we can say that they represent a field of intentional objects. Finally, they monitor both the changes occurring within the field of intentional objects, and the (previous, concurrent or subsequent) changes occurring in their own body, and likewise the bonds between the first and the second series of transformations. Such transformations are logged in situational maps that are constantly updated, allowing a controlled management of the interaction between subjects and environment” (Eugeni 2011: 7).

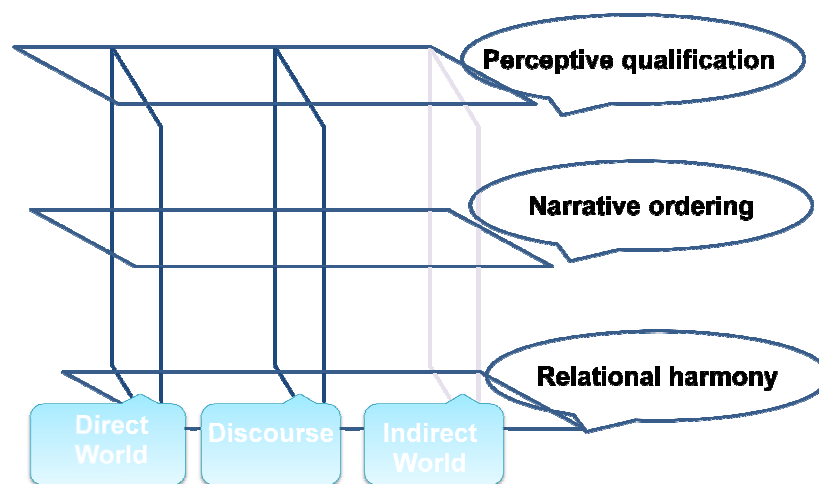
The third layer of interpretative configurations is ‘relational tuning’:

“The subjects feel that within the field of intentional objects there are many entities able to and in the act of performing a kind of experience similar to their. Then, they tries to explore this inner experience of other entities - especially by interpreting their bodily signals and by simulating their mental states (i.e. by mixing inference and consonance practices) - ; in this way they come back to their own ongoing experience and become conscious of their own current mental states. Finally, the subjects assess if their mental states are in or out of tune with the other’s and tries to implement any alignment” (Eugeni 2011: 7-8).

The three layers are simultaneous, transparent and dynamic and constantly feedback into each other. The model is compatible with that of Falk and Dierking (2000).

What has been said about the experience is also valid for the media experience, with some adjustments. These are necessary because the media experience is not a natural experience, but an artificial one (Eugeni 2008: 17-18 and 2011: 2) that occurs every time the subject receives sensory materials from a media device. Consequently, in the media experience, the subject is not exposed to one field of intentional objects, but to three: the ‘direct world’ (that which is seen directly and which is also found in the ‘natural experience’), the ‘indirect world’ (the field that is perceived indirectly, through the discourse) and the ‘discourse’ (“the sensory materials provided by media devices”) - (Eugeni 2008: 17-18 and 2011: 8). The strata of perceptive detecting, of narrative ordering and of relational tuning cross all the fields of intentional objects (**Figure 3.6**).

Figure 3.6. The media experience model (Eugeni 2009: 38).



The semiotics of experiences uses this model to study the way in which media experiences have been pre-designed. Media experiences, in fact, are not intended by semiologists as unique and personal (differently from natural experiences), but as

repeatable, serialized and collective (Eugeni 2008: 17). According to Eugeni, this means that they can involve different and distant subjects in the same way, provided that those individuals can access the sensory material and that they have “shared areas of knowledge and taste” (Eugeni 2008: 18).

Such a view is nuanced in this thesis. The existence of an ‘experience project’ that facilitates certain types of experiences more than others is acknowledged and taken into account. However, the focus of the research remains that of exploring the different ways in which different subjects may respond to a same project.

3-4. Experiences of archaeology

There are only a few works examining the reasons for archaeology’s popularity and the types of past with which the public engage. Such literature must also be considered in order to construct a model of media experiences of archaeology.

In the volume *The Past is a Foreign Country*, Lowenthal (1985) explores the benefits and ‘burdens’ of the past. He identifies six categories of benefits generated by the past (or reasons for needing the past): familiarity (“rendering the present familiar”); reaffirmation and validation (the legitimization of the present through the affirmation of its resemblance to the past); identity (the certainty of what one was in the past contributes to creating certainty of what one is in the present); guidance (the lessons that the past can give); enrichment (the past links us with the world before us and provides backing, ground and depth to our present); escape (the past allows “alternatives to an unacceptable present”) (Lowenthal 1985: 35-73). The past is made beneficial by four value attributes: antiquity, continuity, termination and sequence; the ways in which the past is experienced, instead, are memory, history and relics (Lowenthal 1985: 193-197). Memories may be primary or secondary; they are always personal, but can be shared and referred to collective memory and public history. A necessary precondition for remembering is that of forgetting the majority of past experiences. Memories are then what remains out of oblivion and are continually revised according to subsequent experiences and to what is perceived as acceptable in the present.

Merriman (1991) takes these theoretical reflections and introduces them into an experimental dimension, concluding that the personal sense of the past is the one which is experienced the most by British people.

In *Experiencing the past*, Shanks (1992: 1) proposes a personal pallet of the elements that make archaeology popular to non archaeologists. He presents eighteen images that, in his view, are associated with archaeology and determine its appeal to the public (Shanks 1992: 53): the detective; the law court; adventure; tourism; discovery, collection and immediacy; nostalgia, fantasy and the New Age; excavation and genealogy; the look; tools; outer experience and the puritan archaeologist; striptease; excrement; alchemy and pharmacology; psychotherapy; translating the past; games; theatre, films and interpretation; analogy and embodiment.

Holtorf's work (2009) is grounded on that of Shanks (1992), but expands it by taking into consideration the studies carried out since the late 1990s by sociologists, marketing experts and economists, on the contemporary social significance of 'experiences' (Pine and Gilmore 1999; Jensen 1999; Schmitt 1999; all quoted in Holtorf 2009: 52-53). According to his original interpretation, archaeology's current importance to society is testified by its being part of today's popular culture (Holtorf 2009: 47). In his view, the reason for such popularity lies on the subject's predisposition to give rise to experiences as defined by the economists Pine and Gilmore (1999: 25, quoted in Holtorf 2007b: 6) in *The experience economy*: something "more than entertainment and first and foremost about engaging people sensually, cognitively, socially, culturally and emotionally". More specifically, Holtorf (2005: 151-152; 2007b) defines the "archaeoappel" as the subject's ability of giving rise to time-travelling in exotic settings, more or less "simulated participation in scientific practice" and encounters with "enigmatic" objects.

3-5. An experiential framework for the communication of archaeology

On the basis of the literature presented, an experiential framework for the communication of archaeology can now be constructed.

Communication experiences of archaeology are the result of the interaction of three contexts: personal, social and physical. This thesis deals primarily with museum and television experiences; consequently, the variables of the personal sphere that are considered are the following: socio-demographic profile (gender, age, education level attained, occupation, and origin), personal motivation, previous experience of museums and of archaeological museums particularly, understanding of archaeology and interest

in the subject, media used to access archaeology, previous experience of television and of television programmes about archaeology particularly.

The social sphere consists of the social groups with which media experiences are lived (e.g. the subject alone, or groups variously composed of relatives and friends).

Falk and Dierking's (1992, 2000) idea of the physical context is 'expanded' to include Eugeni's three fields of intentional objects: the direct world, the discourse and the indirect world. In the case of museum experiences, which are environmental, the direct world and the discourse overlap to a great extent; in the case of television programmes, instead, they remain separate. The two main elements of the discourse are the sensory materials provided by the media and the way in which they are organised.

The indirect world is centred on archaeology, as the discipline that aims to answer historical questions by the stratigraphical analysis of material deposits; as the historical syntheses that are produced by the discipline; and as the material evidence interpreted through the archaeological process.

The interaction between the three contexts generates experiences which may have more than one component type. Such interaction changes with time, therefore experiences are continuously reconfigured along the 'time axis' and their component types may change as well. The four component types of museum experiences developed by Kotler and Kolter (1999) – excitement, playfulness, contemplation and learning – are sufficiently flexible to be applicable to television programmes as well. Moreover, that classification can potentially accommodate Shanks (1992) and Holtorf's types of experiences of archaeology (2005, 2007a, 2009) and Lowenthal's (1985) classes of the benefits that stem from engaging with the past. The description of the learning component type is refined in the light of the studies on learning experiences conducted by museum educators. Learning is not conceived as the mere acquisition of facts and concepts, but in constructivist terms.

Although communication experiences are under constant 're-shaping', three fundamental stages in their articulation can be singled out to facilitate analysis. It is possible to distinguish between first phase experiences (the ongoing visit or the viewing of the programme), second phase experiences (the accommodation of the communication experience soon after it has been concluded), and third phase experiences (the re-configuration of the communication experience in the long term).

Although learning can be really measured only in the long term, evidence of engagement with learning can be sought also in first and second phase experiences of archaeological communication. Such evidence is assessed using the categories of generic learning outcomes (Hooper-Greenhill 2002) and by ascertaining that change, enrichment or consolidation of previous knowledge in relation with specific topics (archaeological, historical, etc.) have occurred.

A segmentation of users based on the types of communication experiences of archaeology (second and third phase experiences) they had, in association with the characteristics of the personal, physical and social contexts of the experiences, is fundamental to understand public engagement with archaeology. If the perceived triggers of each experience type are also identified, conclusions may be drawn as regards the most effective modalities for communicating with specific groups of the public. Triggers may be elements of the indirect world, or of the discourse-direct world. Finally, in this work, the concept of ‘consumption’ of media experiences is generally used with reference to habitual engagement with archaeology, whereas a notion of experience ‘configuration’ is used in relation with the examination of specific experiences of archaeological communication and their contexts. ‘Configuration’ is intended as the different articulation and re-articulation, by users, of an experience project that has been pre-designed by media professionals.

3-6. Conclusions

This chapter has presented a holistic framework for studying, comparatively, experiences of archaeology facilitated by different media. Such a tool, constructed from a wide range of literature on media and communication and from a number of works dealing with the beneficial effects which archaeology and the past may offer, is a critical result of the doctorate in itself.

The next chapter clarifies how the framework has been utilised for answering the research questions addressed by the thesis.

Chapter 4.

Methodology

4-1. Quantitative approach, case studies and their comparability

The population examined by this doctorate is that of visitors to archaeological museums and of viewers of archaeology-themed television programmes in Britain, compared to Italian ones. To investigate their habits of engaging with archaeology, a national-scale survey would have proved effective. However, the aim of the thesis was also that of assessing how people with different personal profiles and in different social contexts experience archaeology in the museum space and via TV shows; hence it was important that the public's responses to the same cases of archaeological communication were evaluated too. For this reason, a case study-based approach to audience research was chosen.

In order to identify trends of engagement with archaeology valid for the population of the UK as a whole and for that of Italy, it was decided to take a quantitative approach to data collection and analysis, and to use relatively large sample sizes. This approach was also considered the most adequate to gather the necessary information for developing recommendations for future policy. It seemed, in fact, that strategies of engagement could be proposed with the aim of improving archaeological communication, if their sustainability, effectiveness and repeatability had been tested. Thus, a quantitative investigation was critical although, qualitative research was also conducted, selectively, when important for shedding light on the motivations of specific trends emerging from the quantitative analyses.

Samples needed to be composed of equal proportions of UK or Italian residents (depending on the case study), and of another half of international respondents. Sub-samples had to be large enough to allow not only an analysis of frequencies, but cross-tabulations as well. It is thanks to the latter, in fact, that a segmentation of audiences depending on their usual modalities of engaging with archaeology or of experiencing a

given museum or TV type of participation could be constructed. Therefore, it was decided to produce samples of at least 500 respondents each; with a subsequent maximum margin of error of approximately +/- 4% at the 95% confidence level for frequencies referring to total samples, and an error of approximately +/-6% for frequencies relating to sub-samples; in this way, the number of respondents in the sub-samples was sufficient for running Chi-square tests.

As set out in Chapter 1 (see section 1-4), the three main case studies are those of visitors to the Medieval Gallery of the Museum of London (Chapter 5), of viewers of the archaeological TV series *Time Team* (Chapter 6), and of visitors to the international exhibition *From Petra to Shawbak. Archaeology of a Frontier* (Chapter 7). Cases studies were chosen both for their individual significance and for their comparability, based on three criteria:

- a) indirect world (for a definition, see Chapter 3, p. 77) about social history and Medieval Archaeology;³²
- b) similar sensory materials used and similar ways of organising them (for the Medieval London Gallery and the exhibition *From Petra to Shawbak*; about this, see also Chapter 7, pp. 167-168);
- c) common intent of the museum gallery and the international exhibition of providing the whole range of experiences theorised by Kotler and Kotler (see Chapter 3, p. 70).

4-2. Data collection and analysis

The programme of audience research based on the case studies mentioned in the previous section³³ consisted of the following surveys:

- 1) Exit survey of visitors to the Medieval London Gallery of the Museum of London (2010);

³² The author's specialisation is in Medieval archaeology, so this is the area that seemed to allow a more all-rounded assessment of archaeological communication.

³³ A detailed description of each case study is given in the analysis chapters (Chapters 5 to 7).

- 2) Exit survey of visitors to the exhibition *From Petra to Shawbak* (2009) (**Figure 4.1**);
- 3) Survey of viewers of *Time Team* (2011) (**Figure 4.2**).

Figure 4.1. Interviewing visitors of *From Petra to Shawbak. Archaeology of a Frontier*.



Figure 4.2. Survey of fans of *Time Team* on Facebook.



Time Team

Could everyone take a moment to complete a short survey for our friend Chiara, for her PhD dissertation. Subject: What is your view on TV archaeology and on Time Team?

<https://opinio.ud.ac.uk/s?s=10614>

Survey

opinio.ud.ac.uk

📄 Unlike · Comment · Share · 30 April at 13:22

👍 You, Michael Wolf, Nigel J. Hetherington and 79 others like this.

Data collected in this way were integrated with those emerging from:

- 1) a survey of visitors to the exhibition *From Petra to Shawbak* a year after visiting the exhibition (2010);
- 2) a pilot study of visitors to the site of the Shawbak castle, in Jordan (2009);
- 3) analysis of posts on *Time Team* Facebook pages and on the unofficial *Time Team* website;
- 4) analysis of design and use of the archaeology-themed Web channels Archeologia Viva TV and The Archaeology Channel;
- 5) analysis of the *Streetmuseum* application and of the BBC radio series *A World in 100 Objects*;
- 6) review of existing studies on the audiences of archaeological communication and of television and museum communication particularly;
- 7) review of statistics regarding the use of media and communication in Britain, Italy and Europe (and in other Western countries, where appropriate);
- 8) review of statistics about public participation in culture, in general, and about museum and site visiting especially, in Britain, Italy and Europe;
- 9) review of policy regulating the cultural, creative and higher education sectors at national (UK) and European level; and literature regarding such policy and the organisation of the sectors that were mentioned.

The surveys of visitors to the Medieval Gallery of the Museum of London and to the exhibition *From Petra to Shawbak* (see points 1 and 2, pp. 83-84) were conducted through face-to-face interviews based on a questionnaire composed of open and closed questions. Both surveys were undertaken on 500 visitors who were exiting the gallery and the exhibition and who were selected using a simple random sampling procedure; every first visitor crossing an imaginary line that had been previously established was stopped. The position of the interviewer and the clarity and appropriate length of the questionnaire were tested through a pilot study period that lasted two days. The survey at the Medieval London Gallery took place during the months of June, July and August 2010, on days that were agreed with the marketing department of the museum, but attempting to cover all days of the week in similar amounts; interviews were carried out between 11am and 4 pm.

At *From Petra to Shawbak*, the audience research programme had an overall duration of three weeks (from 19 September to 10 October 2009), and interviews were conducted daily, from 9am to 5.30pm, by a group of five interviewers taking shifts. There is only one difference between the case of the exhibition and that of the museum gallery in terms of administration methods. At *From Petra to Shawbak* interviewers were Italian and not familiar with English enough to question international visitors in English, therefore non-Italian respondents were handed the questionnaire and completed the form on their own. This, of course, has lowered the response rate to open questions and the general quality of the answers provided to those questions (both aspects are taken into account in the analysis and discussion of data).

The survey of viewers of *Time Team* who are fans of the series on Facebook (see point 3, p. 84) was held online, for obvious reasons. It should be noted that examining Facebook fans was thought to be the most effective way to access information about viewers of the programme, without having to carry out a national scale survey. However, the sample cannot be considered as directly representative of all viewers of *Time Team*, due to the presence of two main biases; the first is that being fans, the viewers that were questioned have a generally high dedication to the programme and appreciation of it; second, they are Internet users and Facebook users in particular. Also in this case, biases were considered and critically discussed when analysing the data.

The *Time Team* survey was conducted with the software *Opinio*,³⁴ which allows creating online forms, and automatically manages and stores completed questionnaires. The link to the questionnaire was posted on all the fan pages of *Time Team* on Facebook, and, with the help of the administrators, a viral marketing effect was finally achieved, leading to 423 responses in two days (30 April and 1 May 2011). The total number of responses was slightly lower than in the cases of museum and exhibition visitors, but this did not have any noticeable effects on the analysis, both because the maximum margin of error at the 95% level of confidence was of approximately +/-5% anyway, and because the sub-sample of viewers living in the UK was composed of 251 people (very close to the 252 of the Museum of London case study, and to the 266 Italian residents of the *From Petra to Shawbak* survey).

³⁴ <http://www.objectplanet.com/opinio/> (accessed 12 December 2011).

The questionnaires used for the three main surveys had some parts in common and other parts that were tailored to investigate museum visitors and TV viewers specifically. They were structured in order to collect information allowing an investigation of the habits of engaging with archaeological communication, and of second-phase configurations of experiences of museum archaeology and of TV archaeology. Three types of data had to be gathered, concerning: 1) personal profile of respondents, including modalities of participating in archaeology, and of museum visiting and TV viewing particularly; 2) social context of visiting or viewing; 3) types and triggers of museum and TV experiences of archaeology.

The personal context of respondents was reconstructed using the following indicators:

a) Socio-demographics:

- *Age*: respondents were asked about their age through an open question; it was chosen not to use age ranges so that the latter could be created *ex-post* as most appropriate for each analysis. Unless otherwise indicated, age groups were re-coded as: 18-25 years old (Group 1), 26-35 (Group 2); 36 to 45 years old (Group 3); 46-55 years old (Group 4), 56-65 (Group 5); 66-75 (Group 6); 76+ (Group 7).
- *Gender*: male or female.
- *Origin*: country and city.
- *Level of education attained*: for the case study of visitors to the Medieval London Gallery, the following subdivision was chosen: O level/GCSE; A levels; university degree; post-graduate degree. This was particularly suited for respondents who had grown up in the UK, who were expected to be half of the total sample; as the survey was conducted through face-to-face interviews, clarifications could be offered to international respondents who were not familiar with the classification. The options given to visitors to the exhibition *From Petra to Shawbak* were instead the following: elementary, middle school (lower secondary), high school (upper secondary), university or post-graduate degree. Such categories are comparable with those used for the UK museum case study, although they are not perfectly matching for two main reasons. The first is that it was required that education levels would be those used by the Tuscan Region for evaluating its museum offer (this was a

pre-condition for obtaining permission to run the visitor study); the second reason is that, of course, the Italian education system is different to the British and so are the names of the different education cycles. For the *Time Team* survey, instead, a great majority of English speaking respondents was expected and a 50% of people living in the UK; nevertheless, it was chosen not to use the categories of the Medieval Gallery case study, because these would have not been known to non-British respondents.³⁵

- *Occupation*: since, as previously mentioned, it was a pre-condition for the survey on visitors to *From Petra to Shawbak* that data regarding visitors profiles could be compared with those of other Tuscan museums, occupation had to be evaluated using the categories adopted by the Tuscan Region, and these were then applied to the other case studies as well. The categories were: middle/upper management, professional/entrepreneur, unemployed/seeking first job, self-employed, retired, student, office worker, factory worker, housewife, teacher, other.
- b) Interest in archaeology: This was investigated using a Likert scale question enabling the identification of two strong values (very positive or very negative), and two medium ones (moderately negative or moderately positive). The answer options available were: not interested at all, (-- value), not very interested (-+ value), fairly interested (+- value), very interested (++ value).
- c) Understanding of archaeology: was explored using the open question: “How would you define archaeology?”; answers were re-coded and analysed quantitatively. With reference to the exit visitor studies, it should be noted that the question was asked when visitors were exiting the gallery, so the definitions that were given are likely to have been influenced by their visit experience. It would have been ideal to run a pre- and a post-visit evaluation, but this was impossible given the resources available (in terms of time, staff, and logistics). Since, however, the sensory materials, the discourse and the indirect world of the museum gallery are known, it is possible to draw conclusions about both the understanding of archaeology of UK and Italian residents in general, and the

³⁵ The survey was conducted online, therefore it would have not been possible to explain the categories to non-British respondents.

impact that visiting the Medieval London Gallery and *From Petra to Shawbak* had on visitors' perception of the subject matter.

The case of viewers of *Time Team* is different, as their understanding of archaeology is influenced by the fact of watching the series, often repeatedly, through time. All these differences and aspects are discussed in the analysis chapters (Chapters 5-7).

- d) Previous experience of archaeological communication and of the televisual and museum ones, in particular: Respondents were asked to indicate how they habitually accessed archaeology, choosing among the following options: (a) visiting museums or exhibitions, (b) visiting archaeological sites, (c) through the Internet, (d) watching television programmes, (e) reading newspapers and magazines, (f) attending courses or lectures, (g) participating in excavations, (h) reading specialised magazines or handbooks, (i) other. Respondents were asked to reply bearing in mind that all the options different from “through the Internet/the Web”, referred to offline forms of engagement. In order to gain a better understanding of how television programmes and series were accessed, respondents were asked to indicate through what devices they usually watched television (TV set, desktops or laptops, smartphones, videogame console, other). In the two UK case studies³⁶, respondents were asked about the frequency with which they had viewed archaeological programmes in the past year; they could answer by choosing among the following options: never, from 1 to 2 times, from 3 to 5 times, more than five times. According to the classification developed by Black (2005) for museum visitors, each option corresponded, respectively, to: non-viewers, casual viewers, repeat viewers, and regular viewers.

In the Medieval London Gallery and *Time Team* cases, the consumption of archaeological television was related to the consumption of television, in general. Through an open question, respondents were asked how many hours of television they watched every day on average; they were classified as ‘average’,

³⁶ As the objective of the investigation was to analyse participation in archaeology via television in the UK, questions relating to the public's use of television and of archaeological television (see the next bullet point as well) were not asked to respondents of the *From Petra to Shawbak* case study. Also, an Italian case study of TV archaeology comparable to *Time Team* has not been considered because it does not exist. As it will be explained in Chapter 8, in the Italian TV offering, archaeology is a theme among others within cultural magazine formats.

‘light’ or ‘heavy’ viewers, according to whether the figure that they indicated was equal to, below or above the average of four hours calculated by Ofcom (2011) for the whole of the population.

The frequency of both museum visiting and archaeological museum visiting was also assessed using the categorisation proposed by Black (2005) and referring to the number of museums and exhibitions visited in the previous 12 months: non visitors (0 museums or exhibitions visited), casual visitors (1 to 2 museums or exhibitions visited), repeat visitors (3-5 museums or exhibitions visited), regular visitors (more than 5 museums or exhibitions visited).

e) Most satisfying museum and television experiences of archaeology:

Respondents of the three case studies were asked, through open questions, what was the most satisfying experience of TV archaeology and the most satisfying museum experience in general (in order to have a wider context in which to locate most satisfying visits of archaeological museums) among those had in the previous 12 months. Respondents were also asked to indicate what made that specific experience the most satisfying to them; replies to this second question were re-coded according to whether elements of the indirect world were mentioned, sensory materials or the way in which the latter were organised. Further and more detailed re-coding for each category was also conducted.

To investigate the social context of experiences, visitors were asked whether they visited alone, with their family (understood as a group of adults and children below 18 years old who define themselves as a family), with relatives or friends, with an organised group, or with their partner. Viewers of *Time Team*, instead were asked to describe the social context in which they viewed the last episode of *Time Team* that they had watched, by choosing one of the following options: alone, with partner, with relatives or friends, with family.

Finally, the reconfiguration of second-phase experiences was analysed through the following indicators:

- a) Experience meanings: Visitors and viewers were asked to indicate what, respectively, visiting the Medieval Gallery of the Museum of London and the exhibition *From Petra to Shawbak*, and viewing the last episode of the TV series

Time Team meant to them. They could reply by choosing among the following options (Kotler and Kotler 1998; see Chapter 3, p. 70): learning opportunity/curiosity/discovery, having fun/gaming, aesthetic pleasure, sociability/time for family and friends, adventure/travelling through space and time, occasion for reflection, immersive experience, diversion.

- b) Experience types: Following Kotler and Kotler's classification (see Chapter 3, p. 70), the experience meanings indicated by respondents were re-coded into experience types: excitement, learning, contemplation and playfulness.
- c) Experience triggers: In the cases of museum engagement with archaeology (the Medieval Gallery and *From Petra to Shawbak*), triggers were identified by asking visitors, first, whether overall they were satisfied by their visit experience (options available for answering: very much, fairly, not very much, not at all); second, to respondents replying either 'fairly' or 'very much', it was asked what had made their experience satisfying to them. Answers were once again re-coded using Eugeni's categories of 'indirect world', 'sensory materials', and 'discourse' (again, see Chapter 3, p. 77, for more information on each). Experience triggers of *Time Team*, in general, as opposed to those referring to the last episode watched were instead reconstructed by analysing the reasons why *Time Team* was indicated as the television programme that had provided the most satisfying experience of television archaeology among those had in the previous twelve months.
- d) Generic learning outcomes achieved: In order to deepen nature and type of learning occurring, visitors to the Medieval Gallery and viewers of *Time Team* were asked to state what they felt that they had learnt from their visit or viewing experience. Open answers were re-coded using the five generic learning outcomes framework described in Chapter 3 (p. 81).
- e) Perception of the Middle Ages: Respondents of the museum of London were also asked to identify a time range for the Middle Ages (through an open question), and to indicate whether visiting the Medieval Gallery of the Museum of London had changed their overall idea of the Middle Ages and, if so, how. Such questions allowed shedding further light on learning experiences taking

place in the gallery space, and to assess whether key objectives of the interpretation strategy were achieved.

The three surveys that have been described were integrated with smaller-scale ones and other analyses (listed in this section, p. 85). The methods used to conduct these types of research will be presented in the analysis chapters (Chapters 5-9) together with the results they produced.

4-3. Presentation of results

As both general trends of engagement with archaeology and the public's experience of specific cases of museum and television archaeology were examined, results are initially presented by maintaining a case study subdivision.

Building on each others' findings, Chapter 5 to 7 will discuss the habits of engaging with archaeology and the experiences of the subject that respondents had at the Medieval London Gallery, through the TV series *Time Team*, and at the international exhibition *From Petra to Shawbak*. The reader will notice that larger quantities of percentages will be present in Chapter 5 and that these will decrease progressively in Chapters 6 and 7. The reason is that, in the absence of previous studies of this kind, a solid base of data had to be introduced and, on that ground, more 'textual' considerations could be calibrated through comparisons.

Chapter 8 paves the way towards a synthesis on the consumption of archaeological communication and of museum and television communication particularly, in Britain and Italy, comparatively. Chapter 9, instead, identifies the unique contribution that online platforms can bring to public engagement and discusses how such platforms may help overcoming structural limitations of offline museum and TV communication, which have emerged as a result of the analysis presented in Chapters 5-8.

Chapter 10 presents the summary discussion; trends of public participation in archaeology are distilled from the detailed analysis of the previous chapters. Strategies of engagement are developed by putting in relation the trends that have been identified with the policy and the literature on policy about the cultural, creative and higher

education sectors. Chapter 11 summarises the outcomes of the research, its impact, and the research prospects it has generated.

For ease of reference, this thesis presents illustrations in the following way: all illustrations referred to as 'Figures' appear in the main text; all illustrations referred to as 'Tables' appear in Appendix B 'SPSS Output Data'.³⁷

³⁷ Unless otherwise indicated, all illustrations are by the author.

Chapter 5.

Analysis of museum experiences of archaeology

5-1. Introduction

This chapter examines the case study of 500 visitors to the Medieval Gallery of the Museum of London. It presents respondents' habits of consumption for archaeological communication and an analysis of the experiences they had in the gallery. A segmentation of visitors helps in reconstructing the different meanings that an archaeological museum experience can have, depending on the personal, social and physical contexts of the visit. Engagement with learning is investigated through four lenses: (1) general learning outcomes achieved, (2) transformation of previous ideas about the Middle Ages, (3) chronology associated with the Middle Ages, and (4) understanding of the historical meanings of the artefacts, replicas and small-scale models on display.

The sub-sample of visitors who live in Britain (residents) and that of those who do not live in Britain (international visitors) are presented separately and compared. Unless it is differently indicated, frequency percentages relating to each of the two sub-samples have a maximum margin of error of about +/-6%, at the 95% confidence level. Figures are rounded to the nearest 1%.

5-2. The 'experience design' of the Medieval Gallery of the Museum of London

5-2.1. Indirect world

The contemporary look of the Medieval Gallery of the Museum of London (**Figure 5.1**) is a consequence of a refurbishment that took place in 2005. The first Medieval Gallery, dating back to the 1970s, was renewed to display archaeological evidence unseen by the public and to communicate the results that archaeological and modern historical

research had achieved since the establishment of the Museum of London, in 1976 (Jeater 2006). The new gallery gives emphasis to archaeological materials and their historical meanings and this was an important motivation for choosing it as a case study to investigate museum experiences of archaeology.³⁸

Figure 5.1. Entrance to the Medieval London Gallery of the Museum of London.



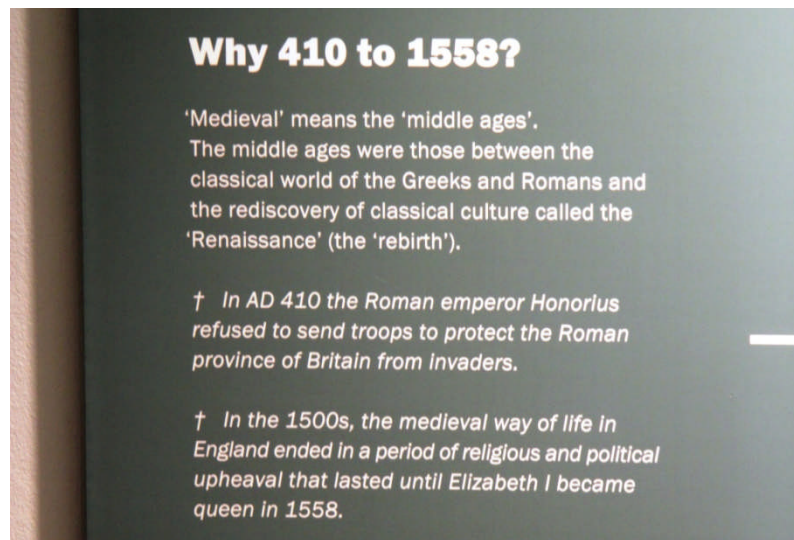
As explained in the Museum's interpretation plan (Amos 2004), the section communicates "the history and archaeology of not only the urban centre but of the London region throughout the period AD 410 to 1558, from a broad national and international viewpoint" (**Figure 5.2**).

The gallery has a marked chronology; here, Medieval London begins in AD 410, when Honorius renounced Roman responsibility for the defence of England, and ends in AD 1558, with the accession of Elizabeth I (Jeater 2006). The choice of the time range is a compromise between the position of historians, generally less likely to consider the

³⁸ It should be noted, however, that the aims and methods of archaeology as a discipline are not thoroughly explained in the gallery and reference to them is made only occasionally.

Anglo-Saxon phase as Medieval, and that of archaeologists, who, instead, tend to exclude the Tudor phase and to regard it as post-Medieval (Museum of London 2003).

Figure 5.2. Sign explaining why the Medieval London Gallery of the Museum of London presents the history of London from AD 410 to 1558.



Differently from the previous gallery, which illustrated Medieval London thematically and without highlighting changes in time and thus presenting a diachronically flat image of the city, the new display underlines turning points within the Medieval period; these correspond to significant changes in the everyday lives of ordinary people (Jeater 2006), consistently with the overall focus of the museum presentation on social history. Such historical landmarks are AD 886 (the foundation of Lundenburg), AD 1348/49 (the Black Death) and AD 1534 (Supremacy Act and Reformation).

Six core messages are proposed to visitors (Amos 2004):

- “The period saw dramatic changes in the lives of people living in the geographic area of modern London.
- London was not secure and was re-established twice after the Roman period.
- London was a centre of production, trade and consumption.
- London’s role as a centre of national government has profoundly influenced its development and population.
- London attracted many people and immigrants contributed to its development.
- Religion was central to people’s lives.”

Particular stress is placed on the themes that are regarded as having contemporary relevance: “London as a city”, “domestic lives and homes”, “health and medicine”,

“earning a living”, “religion and beliefs”, “cultural diversity in London’s population” (Amos 2004).

5-2.2. Discourse

The main target audiences are families and adults, also those who do not have any specific knowledge about Medieval London; and the interpretation strategy for presenting to them the indirect world that has been previously described consists of the following key points (Amos 2004):

- “exploring what it was like to be a Londoner;
- exploring the processes of change in London;
- exploring what has made London a unique urban environment;
- providing a friendly and appropriate environment for visitors’ enjoyment of, engagement with and inspiration by London’s past;
- imparting an understanding of the relevance of the period to today’s Londoners;
- catering for a wide range of learning styles to welcome and engage all visitors including children, family groups and people with learning difficulties;
- establishing a coherent thematic framework within a chronological context while developing a number of recurrent themes;
- creating a suite of displays that communicates the breadth and quality of our collections as well as the wealth of other historical and archaeological evidence;
- representing medieval London’s diversity of culture and population;
- maintaining high standards of physical and intellectual accessibility within the gallery
- employing a variety of technology imaginatively and appropriately.”

The gallery intends to promote learning as defined by the Museums, Libraries and Archives Council³⁹ and five generic learning outcomes are in place (Amos 2004):

1. “Increase knowledge and understanding- The gallery will increase knowledge and understanding of the following:
 - the impact of major events (the Viking wars, the black death, the reformation of the church);
 - the dynamic impacts of change (urbanisation, advances in technology and learning, increase in world trade);
 - the everyday lives of ordinary Londoners;
 - the contrasts between rich and poor;
 - the importance of the Thames in London’s development;
 - the role of the church in the everyday lives of Londoners of all ages;

³⁹ “Learning is a process of active engagement with experience. It is what people do when they want to make sense of the world. It may involve an increase in or deepening of skills, knowledge, understanding, values, feelings, attitudes and the capacity to reflect. Effective learning leads to change, development and the desire to learn more” (MLA 2011).

- the diversity of London’s population.”
2. “Change in attitudes and values - Changes in feelings, perceptions or opinions about the period. The gallery will enable visitors to:
 - reconsider their perceptions of the period as a result of their visit to the gallery.”
 3. “Evidence of enjoyment, inspiration and creativity- The gallery will promote opportunities for:
 - visitors to enjoy the gallery and use their imaginations and senses to engage with the subject of the gallery.”
 4. “Evidence of Museum activity, modified behaviour and progression. The gallery will:
 - include elements which are fun, or surprising;
 - it will inspire innovative thoughts or actions;
 - there will be evidence of exploration;
 - visitors who intend to follow up their visit in some way;
 - visitors who register as wishing to be informed of future events;
 - visitors who record questions in the galleries;
 - visitors who use the additional information provided;
 - those who make repeat visits;
 - visitors who join a gallery-based event.”

In order to facilitate the attainment of learning outcomes, displays are structured both thematically and chronologically and they are multi-sensory (Amos 2004).

The gallery as a whole is organized in three phases (Amos 2004). The first covers the period of Anglo-Saxon settlements and Ludenwic and finishes with King Alfred’s foundation of Lundenburg (c. 410-886). The second phase spans from the foundation of Lundenburg to the Black Death (886-1348/1349), while the third phase is the late Medieval/early Tudor one (1348/46-1558). Any event is presented within one of these time frames.

All three phases, however, are crossed by “meta themes”: religion, power and commerce (Amos 2004). More specific topics that recur several times in the gallery are “the Thames and its tributaries; the physical size, structure and social geography of London; the unique relationships between the City of London, Westminster and Southwark; sanitation and waste disposal; re-use and re-cycling; poverty and wealth; shopping, and the value of money; language, literacy and dialect: the sound of Londoners speaking” (Amos 2004).

Intellectual orientation through space and time is provided by means of large scale timelines (**Figure 5.3**), orientation panels, and of an introductory video showing the

different phases of development of Medieval London in relation with the contemporary layout of the city (**Figure 5.4**) (Museum of London 2003).

Figure 5.3. Large-scale timeline at the Medieval London Gallery.

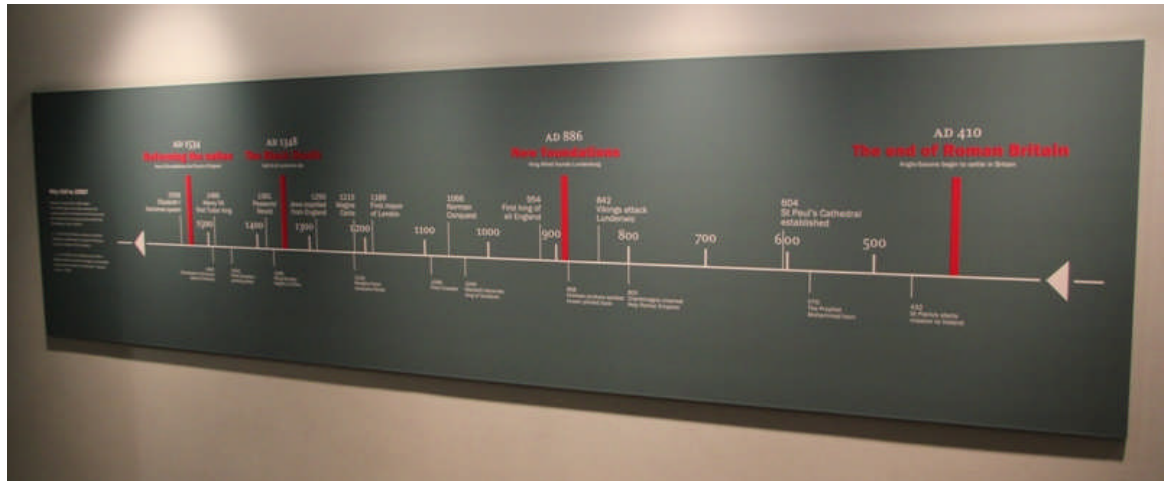


Figure 5.4. Medieval London Gallery. Introductory video showing the different phases of development of Medieval London in relation with the contemporary layout of the city.



The range of media used is wide and varied (Amos 2004). It comprises text panels, captions, leaflets, a family quiz, small-scale models and life-scale reconstructions, videos, pictures, maps, plans, “interactives”, audio and IT (**Figures 5.5-7**). Interactivity is guaranteed thanks to computers, “interactives”, costumes (**Figure 5.8**), artefacts and replicas that can be handled. Objects are primarily archaeological and interpreted within the context determined by the approach of the gallery, which is both thematic and chronological (Museum of London 2003). Indications of the depositional context are also often provided.

Finally, information is available for visitors with different levels of interest in the archaeology and history of London. So, text is generally aimed at a reading level of 14, with special texts written for the age group 6 to 11 (Amos 2004). Further information is provided through family quizzes, drama impersonation, audio, and object highlights (Amos 2004).

Figure 5.5. Medieval London Gallery. Interactive game.



Figure 5.6. Medieval London Gallery. Interactive game with buttons.



Figure 5.7. Medieval London Gallery. Life-scale reconstruction.



Figure 5.8. Medieval London Gallery. Costumes.



5-3. Personal contexts

5-3.1. Socio-demographics

The sub-sample of visitors who live in the United Kingdom (54% of the total sample) is composed of 48% of males and 52% of females (Table 5.1). Most of them live in London. Their age distribution is rather even, with a prevalence of respondents from 26 to 35 years old (21%) or from 56 to 65 (20%), followed by those between 46 and 55 (17%), and between 36 and 45 (16%) (Table 5.2). Younger and older visitors have a smaller representation: only 13% is aged 18 to 25 and 13% is 66 or more. The education level is generally high: the majority of UK residents have a university degree (34%), while those with only O Level or GCSE qualifications are very few (17%) and, for the most part, between 56 and 75 (Table 5.3). This last trend is an indicator of the fact that older people with lower education include the museum in their leisure time agendas

more than younger ones with the same qualifications. The number of visitors with a post-graduate degree and those with A levels are almost the same (25% and 24%, respectively). In terms of occupation, the majority is composed of retired (24%) and of professionals or entrepreneurs (20%); middle or upper managers and students are equally represented (12%), while office workers (8%), factory workers (2%), homemakers (3%) and unemployed or seeking their first job are fewer (5%) (Table 5.4).

The sub-sample of visitors who do not live in the United Kingdom (46% of the total sample) is also divided almost in half between males (44%) and females (56%) (Table 5.5). The age distribution, instead, is different from that of the sub-sample that has been previously examined, with a prevalence of visitors aged 18 to 25 (24%) and 26 to 35 (22%), followed by those between 46 and 55 (20%), 56 and 75 (14%), or between 36 and 45 (13%) (Table 5.6). This suggests that younger people (from 18 to 25), most of whom are students (79%)⁴⁰ (Table 5.7), visit museums abroad more than they do in their home countries. Those within the 56 and over age bracket are probably represented in a lower proportion, because they are more likely to have a more limited mobility for age-related reasons. Those between 36 and 45 are fewer than expected, possibly due to the greater chances that they may have young children and subsequent difficulties in travelling. The sub-sample is composed mainly of university graduates (41%), followed by postgraduates (31%) and by visitors with the equivalent of A levels (25%), while very few have qualifications comparable to O Level or GCSE (3%) (Table 5.8). The majority of tourists consists of students (28%), followed by professionals and entrepreneurs (18%), and, in smaller percentages, by office workers, teachers, middle or upper managers and retired (Table 5.9). Nearly absent are factory workers (0.5%), unemployed and homemakers (1% each). The prevalence of visitors with a higher level of education who are professionals and entrepreneurs, upper and middle managers is even more marked than it is in the sub-sample of UK residents and can be explained with the fact that people with higher job responsibilities and income tend to travel more often.

⁴⁰ [$\chi^2 = 207.305^a$ with 50 df; $P = 0.000$]. a. 56 cells (84.8%) have expected count less than 5. The minimum expected count is .05.

5-3.2. Interest in archaeology and understanding of the subject

The majority of the respondents living in Britain claimed to have an interest in archaeology (Table 5.10). For most of them (61%), however, it was a moderate one, while only 24% declared to be very interested in the subject. No-one defined himself or herself as not interested at all, and 14% said to be not very interested. Very similar is the level of interest for the sub-sample of international visitors: 62% were fairly interested, 18% very interested, 19% not very interested and only 1% not interested at all (Table 5.11). These figures show that having some interest in archaeology is neither an exclusive, nor a strong motivational factor, for visiting the Medieval Gallery of the Museum of London.

No statistically significant relationships between interest in archaeology and socio-demographic variables were found in either of the two sub-samples. This may be read as a proof of the anthropological trend according to which, today, people are increasingly defined by their interests more than by their level of education, age and occupation (see Chapter 1, p. 32) and have the possibility to develop and cultivate such interests regardless of their socio-demographics.

Overall, visitors showed a rather mature understanding of archaeology.⁴¹ An initial analysis of replies to the question “How would you define archaeology?” led to 19 categories being identified (**Figure 5.9**).

⁴¹ Visitors were asked to define archaeology upon exiting the gallery. The replies they gave, however, are presented within the ‘personal profile’ section and not in the section concerned with the analysis of learning experiences (see section 5-6). The reason is that the Medieval Gallery does not explicitly explain what archaeology is and how it operates.

Figure 5.9. Medieval London Gallery. Visitors' understanding of archaeology (first coding).

UNDERSTANDING OF ARCHAEOLOGY			
Code definition 1	% replies UK residents N=252	% replies International tourists N=211	% replies Total sample N=463
Archaeology as material remains/material culture	5	1	3
Archaeology as the process of reconstructing history/the past	31	39	34.5
Archaeology as the process of digging/discovery of evidence	11.5	10	11
Archaeology as the process of studying material remains/cultures in order to understand the past	11.5	8	10
Archaeology as the process of studying material remains/culture	9	6	7.5
Archaeology as time travelling	2	1	1.5
Archaeology as past events	2	4	3
Archaeology as understanding history/the past to understand the present and build the future	15.5	7	11
Archaeology as the study of human evolution	6	15	10
Archaeology as the process of understanding the past through digging/discovering material remains	0	1	1
Archaeology as the process of reconstructing the past by digging/discovering material remains and studying them	3	3	3
Archaeology as the study of others	1	0.5	1
Archaeology as a means of teaching and presenting history	0	1	0
Archaeology as the process of reconstructing history through the environment	1	0	0
Archaeology as the finding and studying of material remains	1	1	1
Archaeology as dirt	0	0.5	0
Archaeology as the conservation of material remains/culture and history	0	0.5	0
Archaeology as science	0	0.5	0
Archaeology as memory/remembering the past	0	0.5	0

Those categories were further reduced to five, as illustrated by the two tables that follow (Figures 5.10-11).

Figure 5.10. Second coding of visitors' understanding of archaeology.

UNDERSTANDING OF ARCHAEOLOGY	
Code definition 2	Code Number
Archaeology as a subject with a historical aim or as history	1
Archaeology as material culture	2
Archaeology as a process per se (no historical aim is identified)	3
Archaeology as time travelling	4
Other	5

Figure 5.11. Table showing how the codes that were assigned initially (first coding) were subsequently re-coded (second coding).

Code definition 1	Code Number 2
Archaeology as material remains/material culture	2
Archaeology as the process of reconstructing history/the past	1
Archaeology as the process of digging/discovery of evidence	3
Archaeology as the process of studying material remains/ cultures in order to understand the past	1
Archaeology as the process of studying material remains/culture	3
Archaeology as time travelling	4
Archaeology as the discovery of treasures	N/A
Archaeology as past events	5
Archaeology as understanding history/ the past to understand the present and build the future	1
Archaeology as the study of human evolution	1
Archaeology as the process of understanding the past through digging/discovering material remains	1
Archaeology as the process of reconstructing the past by digging/ discovering material remains and studying them	1
Archaeology as the study of others	5
Archaeology as a means of teaching and presenting history	1
Archaeology as the process of reconstructing history through the environment	1
Archaeology as the finding and studying of material remains	3
Archaeology as dirt	5
Archaeology as the conservation of material remains/ culture and history	1
Archaeology as science	5
Archaeology as memory/remembering the past	1

The great majority of visitors living in the UK (71%) were found to understand archaeology as a subject with a historical aim, while fewer (21%) defined it as the process of digging and researching per se (without identifying a historical purpose for it) (**Figure 5.12**) (Table 5.12). A very small number declared that archaeology is material culture (5%), or time travelling (2%). Of the 71% of UK residents who were aware of archaeology's role of producing historical reconstructions, 31% defined it as history, 15.5% as a subject that aims to explain history or as the understanding of the past in order to make sense of the present and construct the future, 11.5% as the process of studying material remains in order to understand the past. Among the answers that have been mentioned, the last is, perhaps, the most complete, since it shows awareness, however broad, of both aims and methods of archaeological research. Other replies were "archaeology as the study of human evolution" (6%), and as the process of reconstructing the past by digging, discovering material remains and studying them (3%). A few visitors equated archaeology with past events (2%) and even less said that archaeology is the process of explaining history through the environment (1%).

No statistically significant relationships were found between understanding of archaeology, on one hand, and, on the other, level of interest in the subject and socio-demographic variables, including origin.

The way in which international visitors understood archaeology, was also, primarily, either as a discipline with a historical aim (78%), or as the process of excavating per se (17.5%) (**Figure 5.13**) (Table 5.13). A definition of archaeology as simply being material culture, as time travelling, or as other from the above, was given, in total, by 3% of the sub-sample only. The reason why they did not identify archaeology with material culture as much as respondents living in Britain is probably that while, in English, the term "archaeology" also means "archaeological resources", this is not the case in other languages, such as Italian or Greek, for example.

Figure 5.12. Medieval London Gallery. Understanding of archaeology by visitors living in the UK (N=252; second coding).

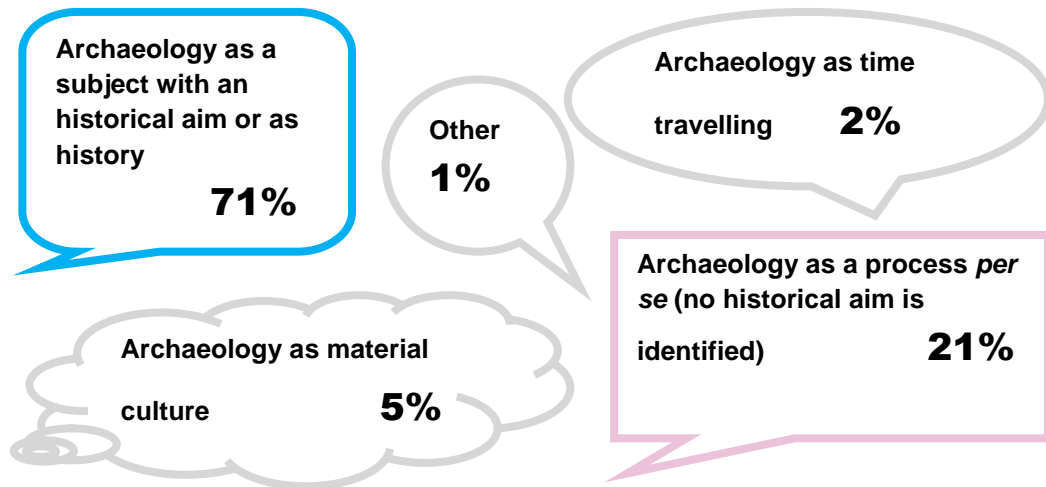
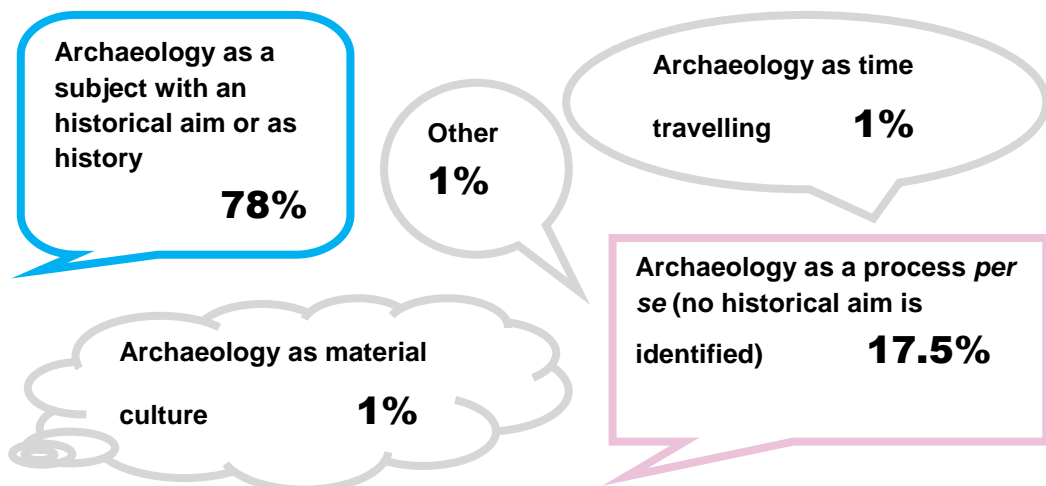


Figure 5.13. Medieval London Gallery. Understanding of archaeology by international tourists (N=211; second coding).



Only within the sub-sample of international tourists, there was a statistically significant relationship between the level of interest in archaeology and the way of understanding it (Table 5.14⁴²). This can be explained as evidence of the fact that the greater exposure that archaeology has been given by the media in the last 15 years or so, in the UK, especially by television programmes, has positively influenced the public opinion. In other countries, instead, archaeology is better known by those who have a passion for it.

⁴² [$\chi^2 = 43.821^a$ with 12 df; $P = 0.000$]. a. 14 cells (70.0%) have expected count less than 5. The minimum expected count is .03.

This hypothesis is further confirmed by the information provided in the next section regarding the ways in which visitors access archaeology⁴³ and by the results of Chapter 6 (see section 6-3.2, about *Time Team* viewers' understanding of archaeology) and Chapter 8 (p. 220). This says a lot about the importance of mass media for raising a general awareness of the subject to the widest audience possible and, at the same time, poses questions regarding the way in which this will change in due course, as a consequence of the steady take up of narrowcasting and of the fragmentation of audiences.

5-3.3. Previous experience of archaeological communication

Ways of accessing archaeology

The majority of the sub-sample of UK residents access archaeology through museums or exhibitions (89%) and through television programmes (75%) (**Figure 5.14**; Table 5.15). Just under half of them search the Web (44%) and read newspapers and magazines (43%). Fewer are those who visit archaeological sites (26%), or access archaeological information by listening to the radio (20%), while only a very small number read specialized magazines and handbooks (11%), or books (11%), attend lectures and courses (10%) or participate in excavations (4%).

For the sub-sample of international visitors, museums or exhibitions and television programmes are still the most used means for accessing archaeology (mentioned, respectively, by 83% and 66% of respondents (**Figure 5.14**; Table 45), but, in proportion, television programmes are watched less than they are by visitors living in the UK (Table 5.16).⁴⁴ A possible reason may be that, in Britain, there are programmes dedicated to archaeology specifically, whereas this is less common in other countries, like Italy. As it will be explained further in Chapter 8, on Italian television, archaeology is usually a subject among others within cultural magazine formats. A further statistically significant difference between UK residents and international visitors is that the first are more likely to access archaeology through the radio than the second (Table 5.17).⁴⁵ This might also depend on the fact that the offer of archaeological radio

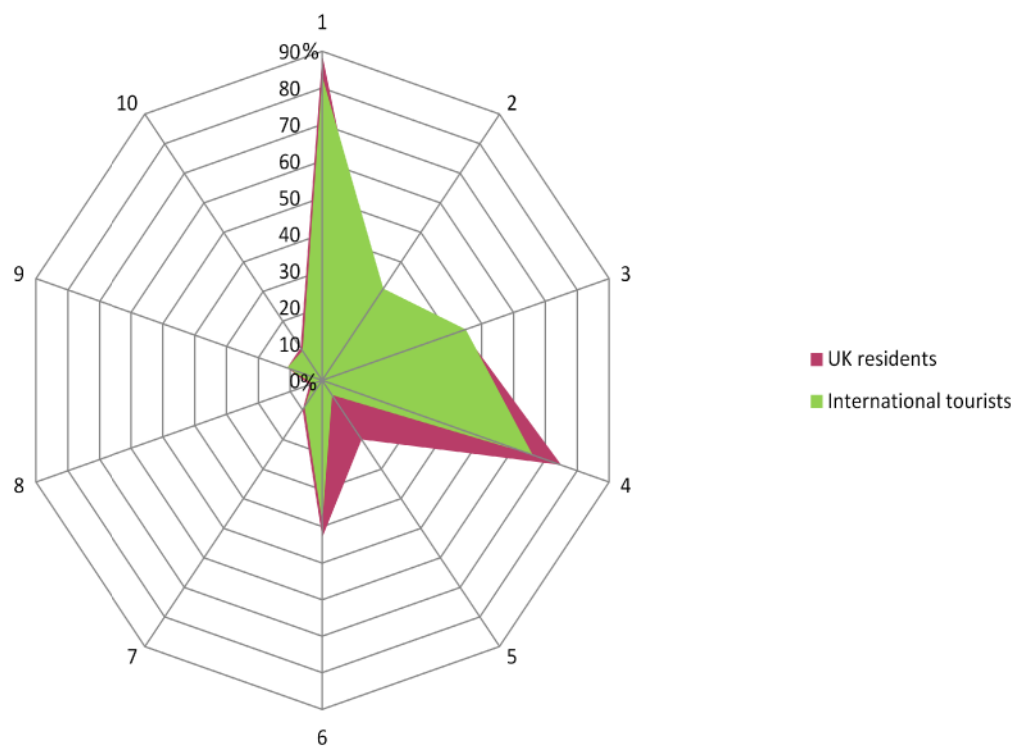
⁴³ Television programmes are mentioned by the wide majority of respondents who live in the UK, while they are watched by a significantly smaller number of international tourists (see section 5-3.3).

⁴⁴ [$\chi^2 = 4.792^a$ with 1 df; $P = 0.029$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 66.00. b. Computed only for a 2x2 table.

⁴⁵ [$\chi^2 = 25.734^a$ with 1 df; $P = 0.000$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 30.00. b. Computed only for a 2x2 table.

programmes is greater in Britain than abroad. In the UK, for example, the series *A History of the World in 100 Objects*, co-produced by the British Museum and the BBC, has been very successful (see Chapter 9, section 9-3, pp. 277-278 in particular).

Figure 5.14. Medieval London Gallery. Ways in which UK residents (N=266) and international tourists (N=228) access archaeology habitually. Values: 1= Visiting museums/exhibitions; 2= Visiting archaeological sites; 3= Through the Internet/the Web; 4=Watching TV programmes; 5= Listening to the radio; 6= Reading newspapers/magazines; 7= Attending courses/lectures; 8= Participating in excavations; 9= Reading specialized magazines/handbooks; 10= Other.



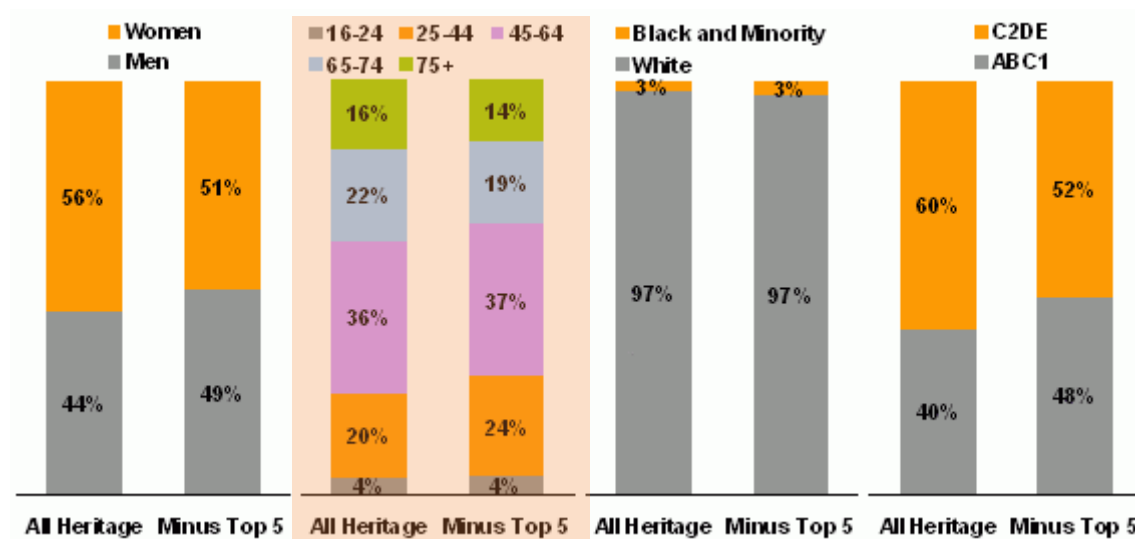
Within the sub-sample of UK residents, respondents who access archaeology through museums and exhibitions tend to be just fairly interested in the subject (63%), while only 24% are very interested (Table 5.18).⁴⁶ The majority of those who visit archaeological sites are, instead, very interested in archaeology (51%)⁴⁷ and hold either

⁴⁶ [$\chi^2 = 11.395a$ with 3 df; $P = 0.010$] a. 3 cells (37.5%) have expected count less than 5. The minimum expected count is .11.

⁴⁷ [$\chi^2 = 40.364a$ with 3 df; $P = 0.000$]. a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is .27.

a university or a post-graduate degree (38% for each category) (Tables 5.19-20).⁴⁸ Visitors who live in Britain and use the Web as a source of information are for the most part fairly interested in the discipline (54%), but the number of those who are very interested (34%) is higher than among respondents who visit archaeological exhibitions and museums (Table 5.21).⁴⁹ Web users are evenly distributed among the age groups from 15 to 65, with a slight prevalence of people from 36 to 45 years old, while visitors aged 66 or more are less represented (Table 5.22).⁵⁰ UK residents who watch television programmes on archaeology tend to be fairly interested in the subject (63%) and similarly divided among the age groups above 35 years old, with a slight prevalence of the 76+ group, whereas people aged 18 to 25 or 26 to 35 watch significantly less (Table 5.23).⁵¹ These findings confirm those of Piccini (2007) on television viewers of heritage programmes (**Figure 5.15**).

Figure 5.15. Viewer profiles, comparing heritage with total TV viewers (Piccini 2007).



TV programmes about archaeology are watched more by either people of lower education (76% of those with O level/GCSE) or higher (82% of respondents with a

⁴⁸ [$\chi^2 = 12.927a$ with 3 df; $P = 0.005$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 10.83.

⁴⁹ [$\chi^2 = 13.029a$ with 3 df; $P = 0.005$]. a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is .44.

⁵⁰ [$\chi^2 = 13.087a$ with 6 df; $P = 0.042$]. a. 2 cells (14.3%) have expected count less than 5. The minimum expected count is 3.08.

⁵¹ [$\chi^2 = 13.030a$ with 6 df; $P = 0.043$]. a. 1 cells (7.1%) have expected count less than 5. The minimum expected count is 1.69.

university degree and 80% of postgraduates) (Table 5.24).⁵² This datum is, instead, very different from what was discovered by Piccini (2007). Finally, the occupation categories who watch archaeological television the most⁵³ are factory workers followed by teachers (87.5% of them), retired (85%) and middle or upper managers (81%) (Table 5.25). It seems, therefore, that television is an important source of information for people with lower education and unskilled professions, while it is just one among others for visitors with higher levels of education and skilled jobs. It is also very interesting to notice that students are those who watch archaeological TV programmes the least. This goes along with what has already been observed about age, since the majority of students belong to the first two age groups, being generally between 18 and 35.

Newspapers and magazines are a means of information about archaeology mainly for factory workers (80%) and teachers (69%), and for retired (51%). Interestingly, it is a similar tendency to the one that was observed for the consumption of archaeological TV programmes (Table 5.26).⁵⁴

As could be expected, courses or lectures are attended mainly by respondents who are very interested in the subject (25% of them) (Table 5.27).⁵⁵ Similarly, almost the totality of people who participate in excavations are very interested in archaeology (82%) (Table 5.28);⁵⁶ their level of education may be very different, but tends to polarize either towards that of O Levels/GCSE or towards the post-graduate one (Table 5.29).⁵⁷

The percentage of UK residents who read specialized magazines and handbooks is greater among respondents who are very interested in archaeology (31% of them, against 6% of people who are just fairly interested, 3% of not very interested ones and 0% of those who are not very interested at all) (Table 5.30).⁵⁸ This way of accessing is also more practiced by older respondents: prevalently by those aged 66 to 75 (31% of

⁵² [$\chi^2 = 10.052a$ with 3 df; $P = 0.018$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 10.50.

⁵³ [$\chi^2 = 19.200a$ with 10 df; $P = 0.038$]. a. 9 cells (40.9%) have expected count less than 5. The minimum expected count is 1.29.

⁵⁴ [$\chi^2 = 18.464a$ with 10 df; $P = 0.048$]. a. 9 cells (40.9%) have expected count less than 5. The minimum expected count is 2.08.

⁵⁵ [$\chi^2 = 23.165a$ with 3 df; $P = 0.000$]. a. 3 cells (37.5%) have expected count less than 5. The minimum expected count is .10.

⁵⁶ [$\chi^2 = 20.836a$ with 3 df; $P = 0.000$]. a. 4 cells (50.0%) have expected count less than 5. The minimum expected count is .04.

⁵⁷ [$\chi^2 = 8.061a$ with 3 df; $P = 0.045$]. a. 4 cells (50.0%) have expected count less than 5. The minimum expected count is 1.80.

⁵⁸ [$\chi^2 = 33.438a$ with 3 df; $P = 0.000$]. a. 3 cells (37.5%) have expected count less than 5. The minimum expected count is .11.

them), followed by the age groups 56 to 65 (16% of them) and 76+ (14% of them) (Table 5.31).⁵⁹ Books are read mainly by respondents who are very interested in archaeology (33% of them), followed by those who are not very interested (9%) (Table 5.32).⁶⁰

A segmentation of UK residents, according to the sources of information about archaeology which they use habitually, is shown in **Figure 5.16**.

Figure 5.16. Segmentation of UK residents, according to the sources of information about archaeology which they use habitually.

Source of information about archaeology	Segment of UK residents
Visiting museums/exhibitions	Fairly interested in archaeology
Visiting archaeological sites	Very interested in archaeology; University or post-graduate degree
Through the Internet/the Web	Fairly interested in archaeology; Age: 15-65 with prevalence of 36-45 age group
Watching TV programmes	Very or fairly interested in archaeology; 36+, especially 76+; University or post-graduate degree, then O level/GCSE; factory workers, teachers, retired, managers
Listening to the radio	N/A
Reading newspapers/magazines	Factory workers, teachers, retired
Attending courses/lectures	Very interested in archaeology
Participating in excavations	Very interested in archaeology; Post-graduate degree, O level/GCSE
Reading specialized magazines/handbooks	Very interested in archaeology; Age: 66 to 75
Other	Very interested in archaeology

Within the sub-sample of international visitors, no statistically significant relationships were found between accessing archaeology through museums and exhibitions, through television programmes or the radio, on one hand, and any variables of the socio-demographic profile, interest in archaeology or understanding of it, on the other. Visiting archaeological sites is more common among international respondents who are very or fairly interested in the subject (respectively, 50% and 44% of each category

⁵⁹ [$\chi^2 = 20.443a$ with 6 df; $P = 0.002$]. a. 5 cells (35.7%) have expected count less than 5. The minimum expected count is .78.

⁶⁰ [$\chi^2 = 28.934a$ with 3 df; $P = 0.002$]. a. 3 cells (37.5%) have expected count less than 5. The minimum expected count is .11.

engage in this kind of activity) (Table 5.46).⁶¹ Percentages are close to those of the subsample of UK respondents, where 51% of very interested people and 44% of fairly interested ones visit archaeological sites. The Web is used the most by people who are very interested in archaeology (62.5%), while it is used less by respondents who are fairly interested or not very interested (respectively, 42% and 26% of them) (Table 5.47).⁶² Newspapers and magazines are sources of information about archaeology prevalently for who has a great or fair interest in archaeology (respectively, 55% and 37% of them use them), but also for all (100%) those with no interest at all about the subject (Table 5.48).⁶³ Attending courses or lectures is practiced mainly by respondents aged 18 to 25 (20%, presumably students) or 56 to 65 (Table 5.49).⁶⁴ Participating in excavations is more frequent among very interested respondents (10% of them),⁶⁵ who understand archaeology as a subject with an historical aim (80%) (Table 5.50).⁶⁶ Reading specialized magazines and handbooks is performed more by international tourists who are very interested in archaeology (27.5% of them), less by those who are fairly or not very interested (respectively, 8% and 7%) (Table 5.51).⁶⁷ Books on archaeology are also prevalently read by very interested respondents (41% of them)⁶⁸, aged between 56 and 65 (30%);⁶⁹ by homemakers and unemployed, or by people who are seeking their first job (respectively, 50% and 33% of those categories read them) (Tables 5.52-54).⁷⁰ Very interested respondents seem to consume in many different ways and not to have preferred means for accessing archaeology.

⁶¹ [$\chi^2 = 9.247a$ with 3 df; $P = 0.026$]. a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is .63.

⁶² [$\chi^2 = 9.289a$ with 3 df; $P = 0.026$]. a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is .90.

⁶³ [$\chi^2 = 10.260a$ with 3 df; $P = 0.016$]. a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is .78.

⁶⁴ [$\chi^2 = 12.644a$ with 5 df; $P = 0.027$]. a. 5 cells (41.7%) have expected count less than 5. The minimum expected count is 1.22.

⁶⁵ [$\chi^2 = 10.484a$ with 3 df; $P = 0.015$]. a. 5 cells (62.5%) have expected count less than 5. The minimum expected count is .05.

⁶⁶ [$\chi^2 = 13.417a$ with 4 df; $P = 0.009$]. a. 8 cells (80.0%) have expected count less than 5. The minimum expected count is .07.

⁶⁷ [$\chi^2 = 13.616a$ with 3 df; $P = 0.003$]. a. 4 cells (50.0%) have expected count less than 5. The minimum expected count is .22.

⁶⁸ [$\chi^2 = 36.615a$ with 3 df; $P = 0.000$]. a. 4 cells (50.0%) have expected count less than 5. The minimum expected count is .21.

⁶⁹ [$\chi^2 = 18.133a$ with 5 df; $P = 0.003$]. a. 5 cells (41.7%) have expected count less than 5. The minimum expected count is 1.15.

⁷⁰ [$\chi^2 = 27.994a$ with 9 df; $P = 0.001$]. a. 11 cells (55.0%) have expected count less than 5. The minimum expected count is .24.

Figure 5.17. Table comparing the segmentation of UK residents and of international tourists, according to the sources of information about archaeology which they use habitually.

Source of information about archaeology	Segment of UK residents	Segment of international visitors
Visiting museums/exhibitions	Fairly interested in archaeology	N/A
Visiting archaeological sites	Very interested in archaeology; University or post-graduate degree	Very or fairly interested in archaeology
Through the Internet/the Web	Fairly interested in archaeology; Age: 15-65 with prevalence of 36-45 age group	Very interested in archaeology or not at all
Watching TV programmes	Very or fairly interested in archaeology; 36+, especially 76+; University or post-graduate degree, then O level/ GCSE; Factory workers, teachers, retired, managers	N/A
Listening to the radio	N/A	N/A
Reading newspapers/magazines	Factory workers, teachers, retired	Very or fairly interested in archaeology
Attending courses/lectures	Very interested in archaeology	Age: 18 to 25, or 56 to 65
Participating in excavations	Very interested in archaeology; Post-graduate degree, O level/GCSE	Understanding of archaeology as a subject with a historical aim
Reading specialized magazines/handbooks	Very interested in archaeology; Age: 66 to 75	Very interested in archaeology
Other (books)	Very interested in archaeology	Very interested in archaeology; Age: between 56 and 65; Homemakers and unemployed/ seeking first job

The statistically significant relationships found within the sub-sample of international visitors are less, due to the diversity of respondents' origin (and culture). Those that

could be identified, however, show either strong similarities or strong differences with the sub-sample of UK respondents (**Figure 5.17**); common patterns regard only the level of interest in archaeology, a variable that is independent from the origin of respondents.

Comparing archaeological museum visiting and TV viewing

The majority of the sub-sample of UK residents comprises regular museum visitors (46%), followed by repeat (36%) and casual ones (18%) (Table 5.33).⁷¹ The majority of casual visitors consist of respondents with just O Level/GCSE (45%), or A levels (25%), while those with a university or post-graduate degree are less (15% for each category) (Table 5.34).⁷² Repeat visitors, instead, tend to have either a university or a post-graduate qualification (38% and 26%, respectively) and so is the case for regular visitors. In general, the frequency with which UK residents visit museums increases with their level of education.

Although the majority of UK residents is composed of regular visitors, only 10% of the sub-sample visit archaeological museums regularly, while the majority (60%) does so casually (Table 5.35). Archaeological museums are then just a part of the museums visited by UK residents, as more clearly demonstrated by the fact that 86% of repeat museum visitors are just casual archaeological museum visitors and that 54% of regular museum visitors are repeat archaeological museum visitors (Table 5.37).⁷³ Moreover, also for archaeological museums in particular, casual visiting is more frequent among respondents with O level/GCSE (80% of them had visited either one or two archaeological museums in the previous year), repeat visiting among those with A levels (40% of them) and regular visiting among university graduates or post-graduates (13% and 15% of them, respectively) (Table 5.36).⁷⁴

UK residents are, for the most part, regular museum visitors, but only light television viewers; the average number of hours of television that they watch every day is, in fact, usually lower than the four hours calculated by Ofcom for the British population, in

⁷¹ For a definition of visitor types, based on the frequency of visiting, see Chapter 4, p. 90.

⁷² [$\chi^2 = 29.373a$ with 6 df; $P = 0.000$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 6.96.

⁷³ [$\chi^2 = 114.098a$ with 4 df; $P = 0.000$]. a. 1 cells (11.1%) have expected count less than 5. The minimum expected count is 4.25.

⁷⁴ [$\chi^2 = 15.805a$ with 6 df; $P = 0.015$]. a. 1 cells (8.3%) have expected count less than 5. The minimum expected count is 4.04.

2010 (Ofcom 2011: 134; Sweney 2010).⁷⁵ Light viewers make up 89% of the sub-sample, while 6.5% are average and 5% heavy viewers (Tables 5.39-40). In spite of being prevalently light viewers, the majority watch television programmes about archaeology regularly (39% have watched more than five in the previous twelve months), while the distribution between the categories of repeat, casual and non visitors is much more even (22%, 21% and 18%, respectively) (Table 5.38). This indicates that, among visitors who live in the UK, television programmes remain, at present, the most used source of information for accessing archaeology, even among regular museum visitors.

The majority of the sub-sample (86%) access television programmes through the traditional TV set, while just 31% use their desktop or laptop and 2% their mobile phones (Table 5.42). This last figure is not far from the one registered by Ofcom (2011: 73) in the first quarter of 2010, when 31% of adults with the Internet had watched catch-up TV online. At present, then, the way of accessing archaeology through television remains prevalently 'located' and tied to the TV set.

Importantly, heavy viewers were found to be less likely to visit museums (as it also emerged in Piccini's research; 2007) (Table 5.41).⁷⁶ Within the sub-sample considered here, television tends to be watched through devices other than the TV set mainly by respondents aged 18 to 65 and by those who are between 18 and 35 especially (Table 5.43);⁷⁷ this trend is consistent with the one identified by IpsosMediaCT (2010) for the UK population as a whole. Other devices are also used primarily by respondents with at least a university degree,⁷⁸ who are professionals and entrepreneurs, students, or teachers (Table 5.44).⁷⁹

International tourists too are, for the most part, regular museum visitors (50%), while 27% are repeat and 23% casual (Table 5.55). Just as within the sub-sample of UK residents, the higher the level of education, the greater is the frequency of visiting

⁷⁵ For a definition of light, average and heavy viewers, see also Chapter 4, pp. 89-90.

⁷⁶ [$\chi^2 = 15.752a$ with 4 df; $P = 0.003$]. a. 5 cells (55.6%) have expected count less than 5. The minimum expected count is 1.78.

⁷⁷ [$\chi^2 = 22.154a$ with 6 df; $P = 0.001$]. a. 2 cells (14.3%) have expected count less than 5. The minimum expected count is 1.89.

⁷⁸ [$\chi^2 = 8.031a$ with 3 df; $P = 0.045$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 12.35.

⁷⁹ [$\chi^2 = 29.650a$ with 10 df; $P = 0.001$]. a. 9 cells (40.9%) have expected count less than 5. The minimum expected count is .33.

(Table 5.56):⁸⁰ 50% of tourists with O level/GCSE visit museums or exhibitions casually, those with A levels are more equally distributed among the categories of casual, repeat and regular visitors, while respondents with a university or a post-graduate degree are prevalently regular museum visitors (62% and 56%, respectively). The wide majority of repeat museum visitors are casual visitors of archaeological museums (87%), and the majority of regular visitors are just repeat archaeological museum visitors (Table 5.58).⁸¹ Only 23% of regular museum visitors are also regular archaeological museum visitors.

The majority of casual archaeological visitors are either casual or repeat archaeological viewers, instead the majority of regular and repeat visitors tend to be regular television viewers (respectively, 46% and 42% of them) (Table 5.59).⁸² This confirms a polarization towards either consuming archaeology in several different ways or not consuming it very much at all; the trend was identified by Merriman (1991; see also Chapter 1, p. 25) and evidence suggest that it may be still valid today.

Also within this sub-sample, most respondents are light television viewers (92%) (Table 5.61); the latter are mainly professionals and entrepreneurs (96%), students (97%), teachers (95%) and self-employed (100%) (Table 5.60).⁸³ Moreover, the wide majority of international tourists use the television set for watching television programmes (87%) and only 25% use a desktop or laptop (Table 5.62). It is very interesting that the two figures are very close to those of the sub-sample of UK residents (86% and 31%, respectively), with the same 2% mentioning mobile phones.

⁸⁰ [$\chi^2 = 16.952a$ with 6 df; $P = 0.009$]. a. 3 cells (25.0%) have expected count less than 5. The minimum expected count is 1.19.

⁸¹ [$\chi^2 = 73.142a$ with 4 df; $P = 0.000$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 5.35; see also Table 5.57.

⁸² [$\chi^2 = 14.669a$ with 6 df; $P = 0.023$]. a. 1 cells (8.3%) have expected count less than 5. The minimum expected count is 4.54.

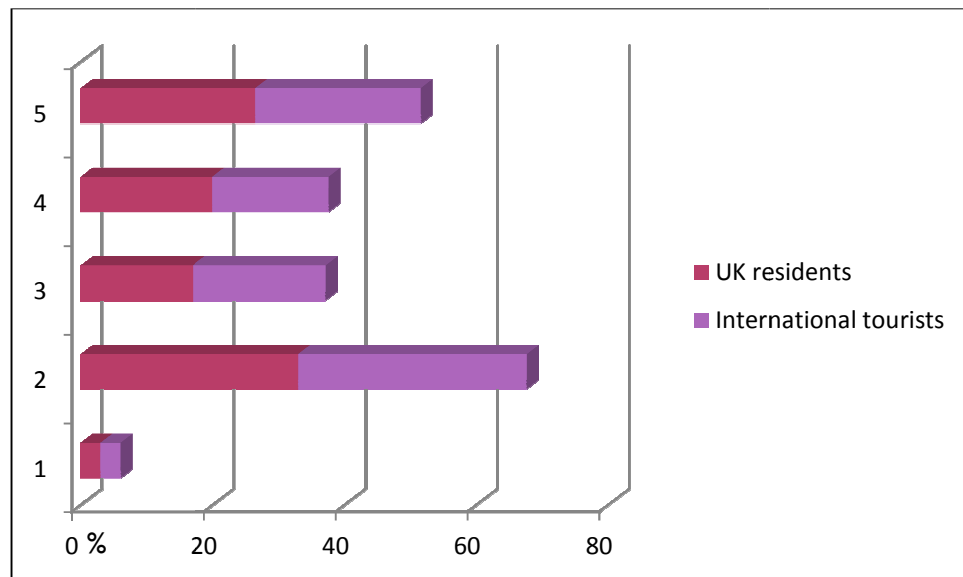
⁸³ [$\chi^2 = 50.562a$ with 20 df; $P = 0.000$]. a. 25 cells (75.8%) have expected count less than 5. The minimum expected count is .03.

5-4. Social contexts

The social context of visiting was varied; the majority of both sub-samples visited alone,⁸⁴ followed by those visiting with relatives and friends,⁸⁵ and by respondents who came to the museum with their partner⁸⁶, or family⁸⁷ (**Figure 5.18**). Very few, instead, visited in organized groups (either school parties, or groups of tourists).⁸⁸

The similar recurrence of the different types of social contexts of visiting allows assessing the extent to which such contexts played a role in determining the types of experiences that visitors had at the Medieval Gallery of the Museum of London.

Figure 5.18. Medieval London Gallery. Social context of visiting (N=268 for the sub-sample of UK residents; N=229 for the sub-sample of international tourists). Values: 1=Organised group; 2=Alone; 3=Partner; 4=Family; 5=Relatives/friends.



⁸⁴ 33% of UK residents and 34.5% of international visitors.

⁸⁵ 26.5% of UK residents and 25% of international visitors.

⁸⁶ 17% of UK residents and 20% of international visitors.

⁸⁷ 20% of UK residents and 17.5% of international visitors.

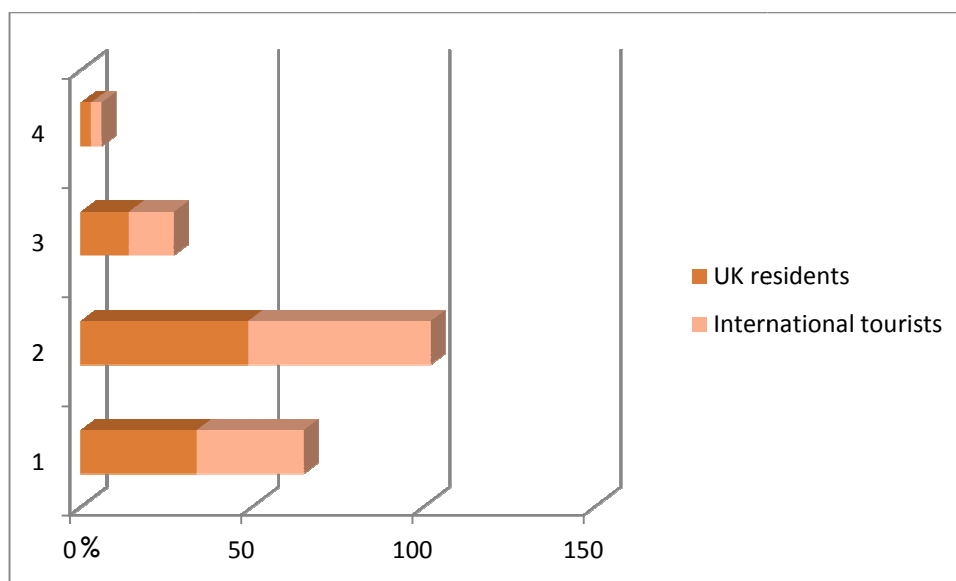
⁸⁸ 3% of both sub-samples.

5-5. Experience types and triggers

5-5.1. Time spent in the gallery

Most UK residents (49%) spent between 15 and 30 minutes inside the Medieval Gallery of the Museum of London and 34% stayed for less than 15 minutes (Table 5.63). Those who spent from 30 minutes to one hour or more than an hour there were in the minority (respectively, 14% and 3%). As showed by **Figure 5.19**,⁸⁹ these percentages are very similar to those that relate to international visitors. Overall visits tended to be rather short, but long enough for running the evaluation of visitor experiences which is proposed in the following section (nobody, among respondents, had just walked through the gallery).

Figure 5.19. Medieval London Gallery. Time spent in the gallery (N=267 for the sub-sample of UK residents; N=222 for the sub-sample of international tourists). Values: 1=Less than 15 minutes; 2=From 15 to 30 minutes; 3=From 30 minutes to 1 hour; 4=More than 1 hour.



5-5.2. Experience types

In order to reconstruct the types of second phase experiences (see Chapter 3, pp. 80, and Chapter 4, pp. 90-92) that visitors had at the Medieval Gallery of the Museum of London, respondents were asked what visiting the gallery had meant to them. They

⁸⁹ See also Table 5.64.

could choose as many answers as appropriate among the options: diversion; learning opportunity/curiosity/discovery; having fun/gaming, aesthetic pleasure; sociability/time for family and friends; adventure/travelling through space and time; occasion for reflection; immersive experience.

The majority of both UK residents and international visitors (63% and 65%, respectively) claimed that visiting was an opportunity for learning, discovering and satisfying their curiosity (**Figure 5.20**) (Tables 5.65-66). After this experience meaning, the one that was mentioned the most was diversion (by 42% of UK residents and 39.5% of international visitors), whereas other meanings recurred less.

Aesthetic pleasure and occasion for reflection were more common among UK respondents (19% and 17%, respectively), followed by adventure/travelling through space and time, sociability (12% and 11.5%) and having fun/gaming (9%). The meaning that was indicated the most by international visitors, after learning opportunity and diversion, was, instead, adventure/travelling through space and time (20.5% of respondents). The reason why UK residents had more experiences of aesthetic pleasure,⁹⁰ while international tourists more of adventure/travelling through space and time (Table 5.67),⁹¹ could be related to the different levels of familiarity with the contents presented and the artefacts on display.

Experience meanings were then aggregated, in order to reconstruct the component types in which experiences had been reconfigured by visitors (**Figure 5.21**). The majority of both sub-samples had experiences of learning, half of them had experiences characterized by playfulness, whereas excitement and contemplation occurred among a smaller number of respondents (**Figure 5.22**) (Tables 5.68, 5.74). Excitement occurred more among international visitors, while contemplation among UK residents. As shown in **Figure 5.23**, figures regarding the number of experience types lived by respondents are consistent across the two sub-samples: the vast majority had either one or two, while those who had three or four were in the minority (Tables 5.68, 5.75).

This analysis has highlighted the following trends that will be compared with those resulting from the case study of the exhibition *From Petra to Shawbak* (see Chapter 7):

⁹⁰ [$\chi^2 = 6.078a$ with 1 df; $P = 0.014$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 27.86. b. Computed only for a 2x2 table.

⁹¹ [$\chi^2 = 5.692a$ with 1 df; $P = 0.017$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 30.14.

1) however composite the archaeological gallery and varied the range of experiences that it aims to facilitate, the majority of visitors have just one or two types of experiences; 2) these are prevalently learning and playfulness.

Figure 5.20. Meanings associated with the experience of visiting the Medieval London Gallery, by visitors living in the UK and by international tourists.

Experience meanings	% replies	
	UK residents N=226	International visitors N=190
Diversion	42	39.5
Learning opportunity/curiosity/discovery	63	65
Having fun/gaming	9	12
Aesthetic pleasure	19	10
Sociability/time for family and friends	11.5	8
Adventure/travelling through space and time	12	20.5
Occasion for reflection	17	11
Immersive experience	8	11

Figure 5.21. Table showing how experience meanings were re-coded into experience types.

EXPERIENCE TYPES				
	Excitement	Playfulness	Contemplation	Learning
Experience meanings	Adventure travelling through space and time Immersive experience	Diversion Having fun/gaming/playing Sociability/Time for family and friends	Occasion for reflection Aesthetic experience	Learning opportunity/curiosity/discovery

Figure 5.22. Chart showing the recurrence of the component types in which UK residents (N=226) and international tourists (N=190) configured their experiences of visiting the Medieval London Gallery. Values: 1=Excitement; 2=Playfulness; 3=Contemplation; 4=Learning.

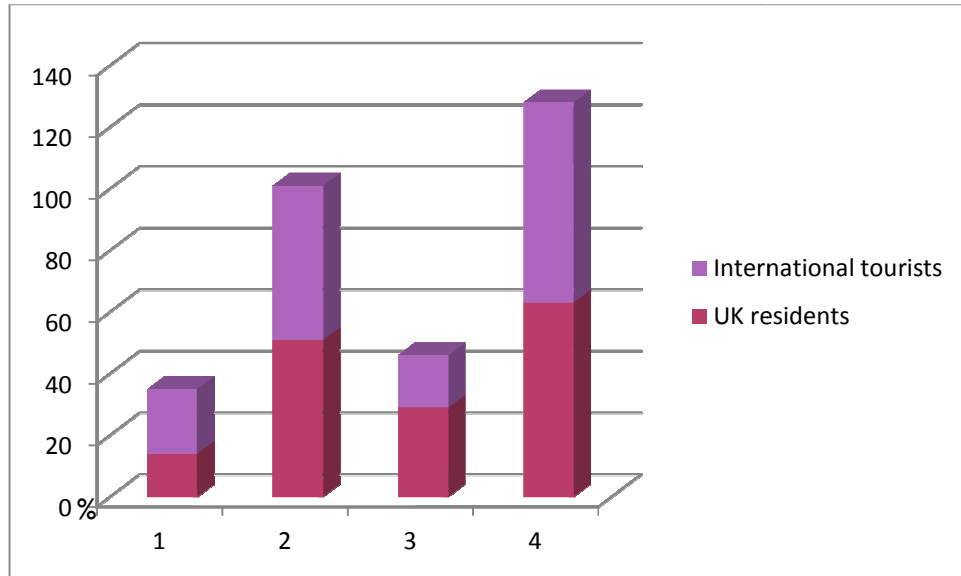


Figure 5.23. Table showing the recurrence of the component types in which UK residents (N=226) and international tourists (N=190) configured their experiences of visiting the Medieval London Gallery. Values: 1=Excitement; 2=Playfulness; 3=Contemplation; 4=Learning.

Number of experience types per visitor	% replies UK residents	% replies International visitors
1	54	58
2	36	33
3	7	6
4	3	3

5-5.3. An experiential segmentation of visitors

An experiential segmentation of both sub-samples is constructed based on the statistical relationships between experience types and the personal and social contexts of the visit.

Segment 1: Experiences of excitement

This type of experience recurred among all UK residents whose experiences were characterized by four component types, and among 60% of those with three (Table

5.69).⁹² This reinforces the idea that archaeological museums are lived primarily as places of learning, where excitement is a component that appears in combination with many others.

Among the sub-sample of international visitors, the majority of those who had experiences of excitement only had two types of experiences (47.5%)⁹³ (Table 5.76). This is very different from what was found for the sub-sample of UK residents and suggests that the excitement component had a much more important role for international respondents. Among the latter, those who had experiences of excitement were mainly either repeat or regular archaeological television viewers (47% and 30%)⁹⁴ and tended not to access archaeology through museums or exhibitions habitually (Tables 5.78-79).⁹⁵

Segment 2: Experiences of learning

The learning component recurred frequently among UK respondents whose experiences were characterized by one or two component types (Table 5.72).⁹⁶ Interestingly, it was mentioned by all those who had four experience types and by the vast majority of those who had two (77%) or three (77%). Moreover, experiences of learning were lived mainly by UK residents with higher education levels: 35% had a university degree and 29% a post-graduate qualification, while only 25% had A levels, and 10% O levels/GCSE (Table 5.73).⁹⁷ This suggests that museums are not viewed as places for learning by those with lower education levels, as much. Within both sub-samples, respondents who had experiences of learning tended not to have experiences of

⁹² [$\chi^2 = 79.949a$ with 3 df; $P = 0.000$]. a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is .83.

⁹³ [$\chi^2 = 57.186a$ with 3 df; $P = 0.000$]. a. 3 cells (37.5%) have expected count less than 5. The minimum expected count is 1.05.

⁹⁴ [$\chi^2 = 8.392a$ with 3 df; $P = 0.039$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 5.00.

⁹⁵ [$\chi^2 = 4.081a$ with 1 df; $P = 0.043$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 5.19.

⁹⁶ [$\chi^2 = 23.284a$ with 3 df; $P = 0.000$]. a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is 2.20.

⁹⁷ [$\chi^2 = 14.460a$ with 3 df; $P = 0.002$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 14.12.

playfulness (Table 5.82).⁹⁸ Finally, tourists who had experiences of learning tended to be those who had spent a longer time in the gallery (Table 5.80).⁹⁹

Segment 3: Experiences of playfulness

Within both sub-samples, experiences of playfulness were lived more by those who had either one or two experience types;¹⁰⁰ moreover they were alternative to those of learning¹⁰¹ (Tables 5.70, 5.82).

Segment 4: Experiences of contemplation

Most UK residents who lived experiences of contemplation had two types of experiences (56% of them), while only 18% had just one¹⁰² and the same trend is valid for international visitors (Tables 5.71, 5.77).¹⁰³ The majority (60%) of both sub-samples who had experiences of contemplation did not have experiences of playfulness (Tables 5.81, 5.84).¹⁰⁴ 51.5% of UK residents who had experiences of contemplation also had experiences of learning, while the majority (76%) of those who had experiences of learning did not have experiences of contemplation as well (Table 5.83).¹⁰⁵ This means that contemplation is not likely to be compatible with other types of experiences, but learning.

It strikes that second phase experiences were reconfigured by visitors as being of one type or the other independently from the party with whom they visited, from their interest in archaeology and understanding of it. The factors that play a role in

⁹⁸ [$\chi^2 = 31.108a$ with 1 df; $P = 0.000$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 41.26. b. Computed only for a 2x2 table.

⁹⁹ [$\chi^2 = 6.449a$ with 1 df; $P = 0.011$]. a. 2 cells (50.0%) have expected count less than 5. The minimum expected count is .87. b. Computed only for a 2x2 table.

¹⁰⁰ [$\chi^2 = 18.822a$ with 3 df; $P = 0.000$]. a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is 2.92.

¹⁰¹ [$\chi^2 = 31.108a$ with 1 df; $P = 0.000$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 41.26. b. Computed only for a 2x2 table.

¹⁰² Sub-sample of UK residents: [$\chi^2 = 60.172a$ with 3 df; $P = 0.000$]. a. 3 cells (37.5%) have expected count less than 5. The minimum expected count is 1.77.

¹⁰³ [$\chi^2 = 53.859a$ with 3 df; $P = 0.000$]. a. 3 cells (37.5%) have expected count less than 5. The minimum expected count is .87.

¹⁰⁴ [$\chi^2 = 4.925a$ with 1 df; $P = 0.026$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 32.42. b. Computed only for a 2x2 table; Sub-sample of international tourists: [$\chi^2 = 6.198a$ with 1 df; $P = 0.013$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 16.50. b. Computed only for a 2x2 table.

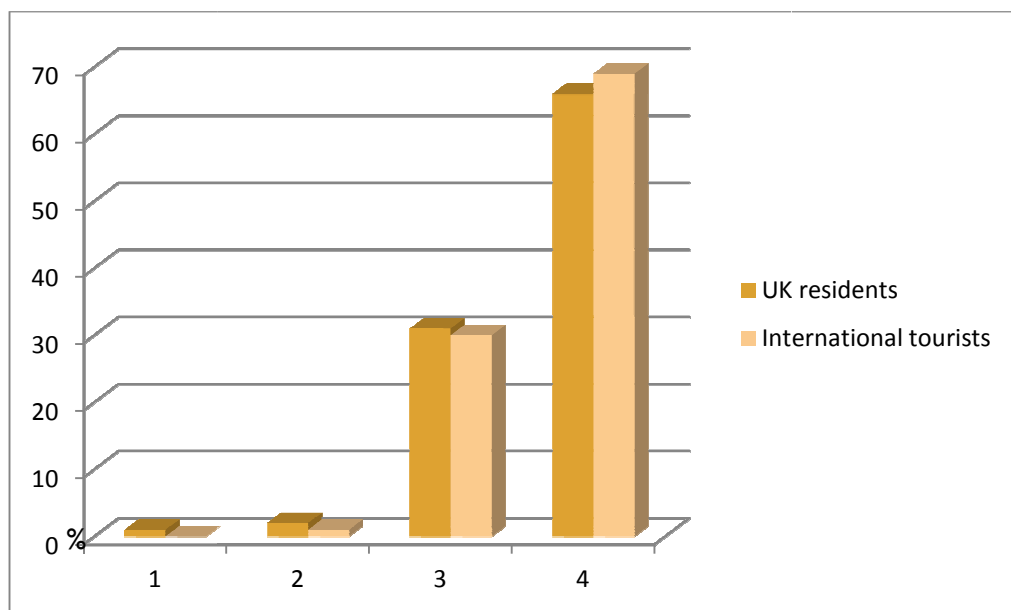
¹⁰⁵ [$\chi^2 = 5.112a$ with 1 df; $P = 0.024$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 24.53. b. Computed only for a 2x2 table.

determining experience types were just education, profession and time spent in the gallery.

5-5.4. Experience triggers

As shown in **Figure 5.24**, the level of satisfaction for the visit was generally high among both UK residents and international tourists in very close percentages (Tables 5.85-86).

Figure 5.24. Level of satisfaction for the visit to the Medieval London Gallery by UK residents (N=226) and international tourists (N=229). Values: 1=Not satisfied at all; 2=Not satisfied; 3=Fairly satisfied; 4=Very satisfied.



When asked what had made their experiences satisfying, most of the two sub-samples replied that it was sensory materials, whereas the way in which these were organized was mentioned less, and so were elements of the indirect world (**Figure 5.25**). Among sensory materials, the triggers that were mentioned the most are artefacts, which remain at the centre of visitor experiences, followed by small-scale models, audiovisuals and computer games (**Figure 5.26**).

Most recurrent triggers relating to the way in which sensory materials were organized are, instead, the general layout, intellectual and physical orientation and the design (**Figure 5.27**). Finally, triggers pertaining to the indirect world that were mentioned the most are specific historical phenomena, followed by the narration of the development of the city of London throughout the Middle Ages (**Figure 5.28**).

The only statistically significant relationship that was found between triggers and experience types, within the total sample, shows that learning experiences tend to be triggered the most by artefacts (Table 5.87).¹⁰⁶

Figure 5.25. Experience triggers mentioned by the UK residents (N=250) and international tourists (N=201) who visited the Medieval London Gallery. Values: 1=Sensory materials; 2=Organisation of sensory materials; 3=Indirect world represented.

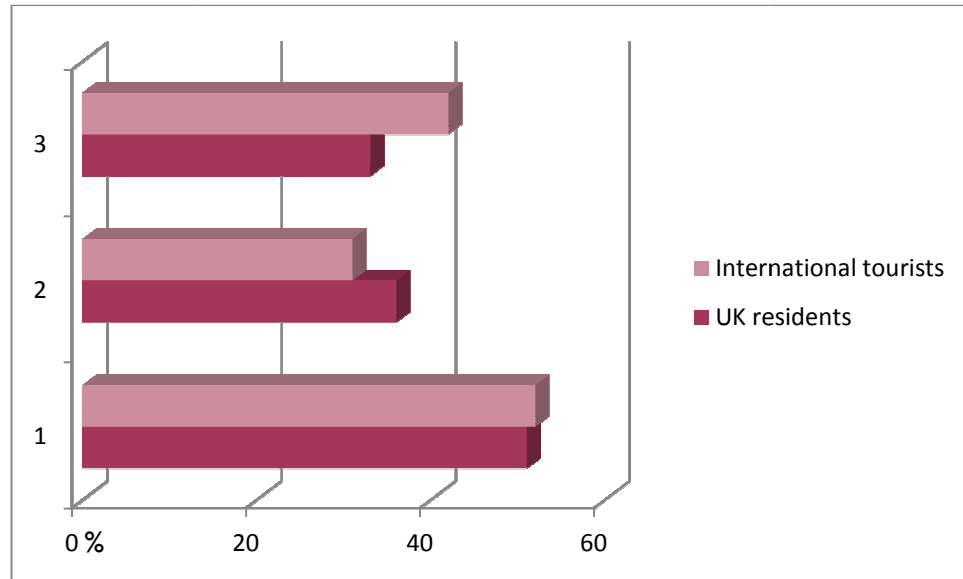


Figure 5.26. Sensory materials indicated as triggers of visit experiences at the Medieval London Gallery.

SENSORY MATERIAL Experience triggers	% replies UK residents N=124	% replies International visitors N=104
Computer games/interactives with buttons	8	10
Models	17	19
Audiovisual	10	10
Artefacts	58	59
Texts	6.5	6
Images/maps	2	1
Audio (voices)	2	2
Customs to try on	4	3
Timeline	3	1

¹⁰⁶ [$\chi^2 = 4.442a$ with 1 df; $P = 0.035$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 26.80. b. Computed only for a 2x2 table.

Figure 5.27. Medieval London Gallery. Characteristics of the way in which sensory materials were organized that were indicated as triggers of visit experiences.

ORGANISATION OF SENSORY MATERIAL Experience triggers	% replies UK residents N=88	% replies International visitors N=62
General layout	25	16
Clarity/educational/good explanations/accessible/accessible for children/informative/both general and detailed info/not too much info	37.5	47
Interactivity	11	11
Chronological order of the display	4.5	11
Museographic design, space, building, good physical orientation, readability of texts	26	13
richness of media	6	11
Good selection of artefacts/ quality of artefacts	1	3
Wide range of media/good distribution of media	8	10
Themed presentation	1	0
Richness of topics/diverse (it was not necessary to focus on something in particular)	2	0

Figure 5.28. Elements of the indirect world which were indicated as triggers of visit experiences, at the Medieval London Gallery.

INDIRECT WORLD Experience triggers	% replies UK residents N=55	% replies International visitors N=78
Development of London/history of London in general	30	36
Specific time period (Normans, Saxons, etc.)	8	4
Specific historical phenomenon (Reformation, Black Death, foundation of London)	53	45
Themes pertaining to daily life (also religion, economics, business and trade, saints)	19	17
Comparisons between past and present/ between the history of different geo-political contexts	2.5	3

5-6. A focus on learning experiences

5-6.1. Generic learning outcomes achieved

While the previous section highlighted the importance of learning over other types of experiences, this section takes a closer look at the kind of learning that occurred in the Medieval Gallery of the Museum of London.

A sub-sample of 100 visitors was asked the question: “Can you tell us what you have learnt from your visit to the Medieval London Gallery?”¹⁰⁷ Questions were re-coded using the categories of Generic Learning Outcomes (GLOs; see Chapter 3, p. 67, and Chapter 4, p. 91). It should be noted that, in the analysis, changes in the way of understanding the Middle Ages were considered as evidence of the achievement of GLO 1 (knowledge and understanding) and not of GLO 2, as suggested by the interpretation strategy of the Gallery (Amos 2004).

Below is a table (**Figure 5.29**) showing the generic learning outcomes that visitors felt to have achieved after visiting the Medieval Gallery of the Museum of London. The first outcome, related to the sphere of knowledge and understanding, is prevalent.

Figure 5.29. Generic learning outcomes that visitors to the Medieval London Gallery felt to have achieved.

GENERIC LEARNING OUTCOMES	UK residents N=49		International visitors N=42	
	Frequency	%	Frequency	%
Knowledge and Understanding	37	75.5	35	83
Activity, Behaviour and Progression	0	0	0	0
Enjoyment, Inspiration, Creativity	5	10	1	2
Attitudes and Values	5	10	1	2
Skills	0	0	1	2
Nothing/ I will have to think about it	5	10	6	14

Most visitors gained an understanding of historical phases or phenomena (62%), although very few made links between past and present, or between different geo-

¹⁰⁷ The question was followed by a clarification: “In answering bear in mind that learning can be: gaining or consolidation of knowledge, acquisition of skills, change or development of attitudes and values, change or development of behaviours, inspiration or development of creativity.”

political contexts across time (10%) (**Figure 5.30**). Specific facts that might have had a more personal relevance, or be perceived as curiosities were mentioned only by 31%.

Figure 5.30. Knowledge and understanding (GLO 1) that visitors to the Medieval London Gallery felt to have achieved.

GENERIC LEARNING OUTCOME 1 Knowledge and Understanding	Total sample N=68	
	Frequency	%
Learning about historical themes	42	62
Learning about historical events or specific facts	21	31
Making links between past and present or between different geo-political contexts across time	7	10
Getting a general sense of the past, of history	5	7

The historical themes that visitors said to have learned about cover, more or less, the whole range of messages that curators aimed to communicate; this shows the success of the gallery in promoting learning.

5-6.2. From artefacts to historical meanings

Learning experiences were also evaluated by investigating whether and in what ways visitors were able to reconstruct the historical meanings and contexts of the artefacts that they remembered more vividly. The analysis (**Figures 5.31-32**) has showed that, out of a sub-sample of 100 visitors, nearly everyone could mention a highlight object, half could remember some information about it, and a substantial amount could also explain what historical meanings it carried. No statistically significant difference was found between the two sub-samples of UK residents and international visitors.

Figure 5.31. An evaluation of learning experiences: from artefacts to historical context.

FROM ARTEFACT TO HISTORICAL MEANINGS and CONTEXT	UK residents N=52		International visitors N=46		Total sample N=98	
	Frequency	%	Frequency	%	Frequency	%
Artefact remembered	47	90	39	85	86	88
Information about artefact remembered	29	56	21	46	50	51
Historical meaning/s of the artefact	22	42	16	35	38	39

Figure 5.32. An evaluation of learning experiences: from artefacts to historical context.

Answers provided by visitors.

Artefact	Information	Historical meanings/ context
The model of St Paul's (Figure 5.33)	It is 100 years old and you should not touch it	It gave me a sense of what London was like. It was the most evident figure of London
The model of St Paul's cathedral	It took a long time to build it (about 100 years). There was a fire in 1080	I was surprised more than anything. It was built so big to dominate, to show people 'who was the boss'
Old St Paul's model	Made in 1900. It was the largest building at the time. I remember the aesthetics, the shape	Tracking back not how church was like but how people in 1900 perceived it
The model of St Paul's cathedral and the books on display	From black letter to Roman type (about the books)	Around the time of the invention of press more people had access to books
St Paul's model	It is about 1600 AD, I believed it was more recent	It was made in Medieval times, important part of the city
St Paul	It was destroyed several times (in Norman and Gothic times)	The churches were for the Normans a way to consolidate their power within London
The model of St Paul's cathedral	It burnt in 1666, during the Great Fire and the new St Paul was more Renaissance	It spoke about the spread of churches at the time
Ships (Figure 5.34)	--	They show the development of technology
Boat	--	It was dug-up here, in London
Ships	--	Because it has to do with the Thames, with London
The ship	--	It tells about trading, importing/exporting
Chainmail (Figure 5.35)	It protected the bodies	It protected the bodies and that development was important for war, it was important for soldiers not to get injured

Artefact	Information	Historical meanings/context
Chainmail and weapons	It was made from little rings	To show the invaders who were coming in, how the city was defended, how invaders changed London
Armour from the knight	--	They were protecting the monarchy
Armour and clothing	Leather shoes and hat	They tell people where fashion came from and make them understand how fashion influences people
Costumes they have	--	Shows how people's costumes evolved
Shoes	People wearing patterns and platforms, leather lacing, holes for decoration and recycling for shoes to make new ones	Leather is quite rare to find (together with textile) and tells about ordinary people's life. It brings the past to life
Clothing	The child's vest and footwear where they struggled with it	In touch with the human being
The rosewater gold carriage	It would go along the table and would sprinkle rose water on people's hands	It shows a definite class system
Gold carriage	--	You realize the difference from wooden craftworks from previous times (like the ship, for example)
The seal of the first mayor of England	It featured Thomas Beckett and St Paul. It had London's scenery in the background	It was the first authoritative symbol of a collective body
Picture of the mayor	--	It was the first mayor
Jewellery	There were many bits, strong, with beautiful stones, the nature of the gold was exquisite	The need for women and men to adorn themselves in terms of status and beauty is not different from the one we have today. The commonality now and then.
Glass beads	Seeing the shop with the glass and how beads were made	It was for the wealthy, a sign of status
The chest	It had old important documents by different people	It makes you think how they used to store important information (different information and technologies)
Chest	It was used to store documents with separate cases	About life in Medieval time
The two statues	--	They show a way to prove how the art of sculpture was considered in that period
Statue of a maitresse	It was related with religion	How different religions lived together at that time
The jugs with faces and the reconstructed house	--	It showed how people lived and the use of everyday jugs

Artefact	Information	Historical meanings/context
The reconstructed house	--	It gives more of a real feeling of how people lived in it
Vases and cooking utensils	Amazing how they managed to make them. They were very crude, but they worked. The design, the patterns, the materials	They indicate the lifestyle, how hard life might have been, how they made the best of what they have got
Most of the organic material (wood, clothes)	How they were related with social class	Social history
Coat of arms	--	St Paul was central to the religious life of London
The Bible	It was banned from Henry VIII and had to be printed outside of England	The reformation is part of the history of London and England
Picture of the queen	Very important in Medieval England	The same I have already said in the previous question
The gold coins	Why they were produced, how many of them they used to conduct life	Because most people didn't have them, so they were a status symbol

Figure 5.33. Medieval London Gallery. Small-scale model of St Paul.

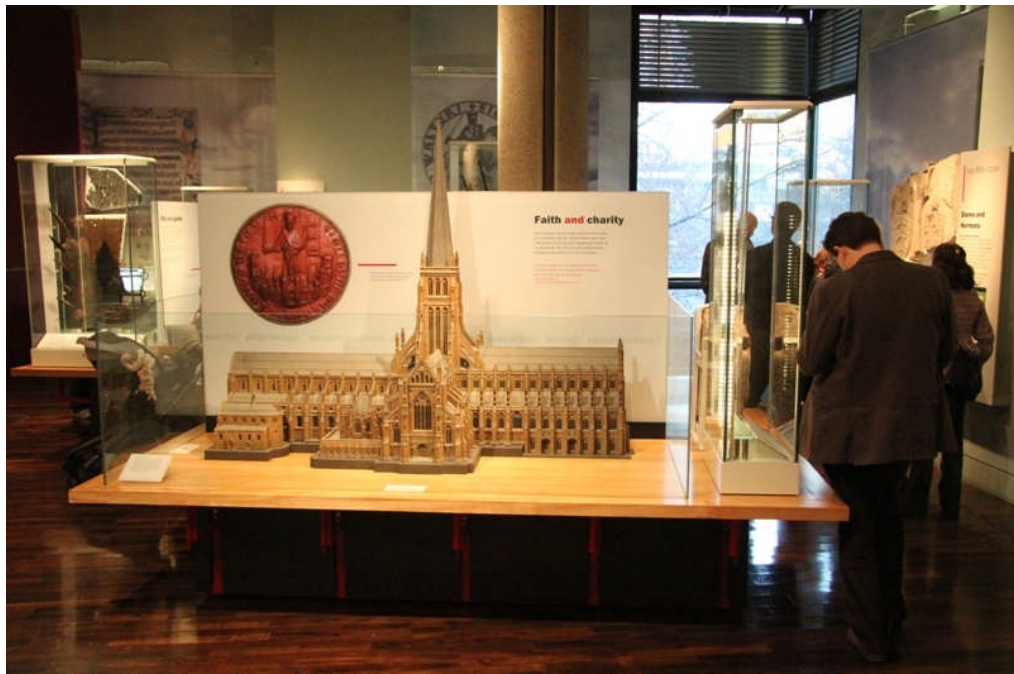


Figure 5.34. Medieval London Gallery. Ship timbers (1260s).



Figure 5.35. Medieval London Gallery. Chainmail (1300s).



5-6.3. Changing, enriching or consolidating previous ideas about the Middle Ages?

A further question was asked to investigate whether, as a result of their visits, respondents had changed their overall idea of the Middle Ages. Change was intended as the transformation of existing meanings into different ones, not as their consolidation or enrichment. Evidence of such transformation was found only for a small number of visitors, with no statistically significant relationships between the two sub-samples (Figures 5.36-37).

Figure 5.36. Respondents who changed their overall idea about the Middle Ages, as a result of visiting the Medieval London Gallery.

CHANGING IDEAS ABOUT THE MIDDLE AGES	UK residents N=213		International visitors N=182		Total sample N=396	
	Frequency	%	Frequency	%	Frequency	%
Idea has changed	35	16	21	11.5	56	14

Figure 5.37. How respondents changed their overall idea about the Middle Ages, as a result of visiting the Medieval London Gallery. Answers provided by visitors.

CHANGING IDEAS ABOUT THE MIDDLE AGES How ideas have changed ...
About the Black Death
I didn't expect this picture of Medieval London
I didn't realize how many iron artefacts there were
I didn't realize how much there was (artefacts throughout London)
I didn't realize London was that old
I didn't realize that London was abandoned after the Romans and re-founded by King Alfred
The earliness of sophisticated development
I hadn't realized how much London had changed during that period
I am surprised about the sophistication of technology
I am surprised they have included material about Henry the VIII
I believed the Medieval time was shorter, much before Henry the VIII
I could not tell that in London there were so many things
I did not know about the richness of Thames discoveries
I did not know the daily life was so basic
I did not realize how much Roman influence there was before Medieval time
I didn't know about the Black Death, I learned about the size of London, where walls were
I didn't know they had so much equipment compared to modern times

CHANGING IDEAS ABOUT THE MIDDLE AGES

How ideas have changed ...

I didn't know technology was so advanced back then

I didn't know the Black Death was so fatal

I had the perception that London was bigger

I have stereotypes about the beginning of Medieval London, I did not know about the Saxon period

I realized the variety of household items

I thought there were more castles

I was not aware of all the migrations of people from different places that contributed to the creation of London

It is for how many people lived at that time

It was more civilized than I thought

London was more advanced than I thought

Medieval London was more sophisticated than I expected

Medieval times were brighter and more vivid than I imaged

The Middle Ages were more modern than I believed

I am more aware of the products and objects used at the time

It was more civilized, "global" and sophisticated than I thought

I was not aware of the fact that there was a gap between the Roman and the Medieval occupation

I realized about the many cultural influences: Anglo-Saxons, Vikings, Normans

I realized about the development phases of London, how they lived, that they did the same things as we do

I realized it was a more complex society than I thought

I realized it was more colourful than expected and more technological

I realized it was more cultural than I thought before

I realized the breadth of the term Medieval

It showed the influence of the Roman, the advancements the Roman brought

Sophistication of the city

The metalwork surprised me. I did not know it was so inventive

They were really advanced

Visiting the gallery changed visitors' ideas of the Middle Ages especially with regard to the complexity of society at the time and the technological level reached, the sequence of development phases of Medieval London and the variety of objects related to everyday life.

5-6.4. Identification of a chronology for the Middle Ages

Although, as explained by McManus (1993), learning cannot be measured as the simple acquisition of facts (see Chapter 3, pp. 66-67), it seemed important to evaluate whether basic, repeated information regarding the timing of the Middle Ages had been acquired and to what extent. The aim was that of checking if visitors could identify a temporal range for Medieval London and whether that span coincided with the one proposed by the gallery.

Figure 5.38 shows that the centuries that were associated the most with the Middle Ages are those from the 11th to the 15th, followed by the 9th, 10th and 16th centuries, and by cc. 6-8th. No statistically significant relationships were found between the two sub-samples.

Figure 5.38. Centuries which were associated with the Middle Ages by visitors to the Medieval London Gallery.

CENTURIES ASSOCIATED WITH THE MIDDLE AGES	% replies UK residents N=226	% replies International visitors N=185	% replies Total sample N=411
Before 4th	4	2	3
4th	5	3	4
5th	25	22	24
6th	36	40	38
7th	36	42	39
8th	37	43	39
9th	42	48	44
10th	45	52	48
11th	57	62	59
12th	62	71	66
13th	70	77	74
14th	76.5	79.5	78
15th	73	72	73
16th	49	56	53
17th	15.5	12	14
18th	4	2	3
19th	1	1	1
20 and 21st	0	0	0

Visitors who associated the Middle Ages with exactly the same time range proposed by the Medieval London Gallery (5/6th to 15/16th centuries) were very few: 25% of the

total sample (international tourists more than UK residents) (**Figure 5.39**); and those who did not tended to indicate a period that was linked with the dating of the artefacts that they could remember more vividly, or which they mentioned as triggers of the experiences they had in the gallery.

Figure 5.39. Visitors who associated the Middle Ages with the time range proposed by the Medieval London Gallery (5/6th to 15/16th centuries).

TIME SPAN OF THE MIDDLE AGES	UK residents N=226		International visitors N=185		Total sample N=411	
	Frequency	%	Frequency	%	Frequency	%
5/6 th -15/16 th	48	18	55	30	104	25

5-7. Conclusions

Conclusions can be drawn as regards: 1) habits of engaging with archaeology, 2) second phase experiences of archaeology at the Medieval Gallery of the Museum of London, and 3) the effectiveness and limitations of the research methods that were used.

1) *Habits of engaging with archaeology*

First, the level of interest in archaeology (weak, fair, or strong) does not vary significantly depending on socio-demographic variables. This confirms that, today, people have structural and cultural means for developing and cultivating interests regardless of their socio-demographics.

The three media that are used the most for accessing archaeology, are museums and exhibitions, television and the Web (in order of popularity); and there tends to be a polarization towards either consuming archaeology in several different ways, or not consuming it very much at all.

The frequency with which archaeological museums are visited increases with the level of education; moreover, visitors to archaeological museums tend to have a rather mature understanding of the historical aims of archaeology and a fair interest in the subject.

Archaeological museum visitors who live in the UK access archaeology through television and radio programmes more than international tourists. Furthermore, in the

UK, those who know about archaeology in spite of having a low personal interest in it are more than those living abroad. These two trends, together, seem to suggest that the exposure that archaeology has been given by the media (and by television, particularly) in the last 15 years or so, in Britain, greater than in other countries, has influenced the public opinion substantially.

Television programmes about archaeology are watched mainly by UK residents who have a fair interest in the subject under examination, lower education and unskilled jobs, but also by those with a very high level of education and highly skilled occupations. Even among visitors to archaeological museums, television programmes are used more frequently than museums to access archaeology, proportionally; and heavy television viewers, in Britain, are less likely to visit museums and archaeological museums particularly.

Archaeology-themed television programmes are watched mainly through the TV set and along the percentages indicated by Ofcom (no significant difference with the population as a whole). Those who use other devices to watch television programmes are, for the most part, professionals and entrepreneurs, students and teachers, aged between 18 and 35, with at least a university degree.

Finally, the Web is used as a source for accessing archaeology mainly by UK residents between 18 and 65, with a slight prevalence of the segment from 36 to 45 years old.

2) *Experiences of archaeology in the museum space*

For the majority of respondents, visiting an archaeological museum is an occasion for learning and diversion, and visit experiences are usually characterized by no more than two component types. Generally, experiences of learning and playfulness tend to be lived as alternatives¹⁰⁸ and museums are places for learning prevalently for people with higher levels of education. Contemplation, in archaeological museums, is a type of experience that is not compatible with other ones apart from learning, and the majority of those who had experiences of contemplation also had experiences of learning.

Experience triggers were for the most part identified with sensory materials, less with the way in which those materials were organized or with the indirect world. Among sensory materials, artefacts remain the triggers that were mentioned the most, followed

¹⁰⁸ This suggests that visitor experiences tend to be dichotomously divided between very motivated learning and unfocussed diversion.

by small-scale models. The most recurrent triggers as regards the way in which sensory materials were organized were the general layout, the facilitation of intellectual and physical orientation, and design in general. The aspects of the indirect world that triggered visitors the most were historic events such as the Reformation, the Black Death, and the foundation of London.

Learning experiences tended to be triggered more by artefacts. When content is locally relevant, it triggers more experiences of contemplation among those who are familiar with it, whereas it offers international tourists a different way to visit the country and travel across its culture through time.

Learning at the Medieval Gallery of the Museum of London consists mainly of gaining an understanding of historical and archaeological themes, although only a very small number of visitors are actually ready to draw comparisons between past and present, or between different geo-political contexts, at least at the stage of second phase experiences. Learning is less about getting specific (and pettier) information or facts. For a few, learning just means getting in touch with history more generally. These conclusions apply to all archaeological museums with a comparable experience design.

To a certain extent, learning in archaeological museums can happen also according to academic schemes: at the Medieval Gallery most visitors were able to remember information about the artefacts that they remembered more vividly and to explain the historical meanings that they carried. This was possible, however, because they linked information to objects that were highlights for them. Testing specific information that was repeated throughout the whole gallery, instead, did not give the same positive results; only 25% of the total sample, associated the Middle Ages with the chronological span suggested in the gallery.

3) Effectiveness and limitations of the research methods

The conclusions that stem from the analysis presented in this chapter apply to the population of visitors to the Medieval Gallery of the Museum of London as a whole.

As regards habits of engaging with archaeology, the sub-sample of respondents who live in Britain can also be considered as representative of visitors to archaeological museums in the UK, more generally. This is due to the varied composition of the sub-sample in terms of socio-demographics. Similarly, the analysis of visitor experiences

does not apply only to the Medieval Gallery of the Museum of London, but also to all those archaeological galleries that present history through material culture and structure their discourse in a similar way, facilitating a wide range of experiences. Finally, these conclusions will be detailed and expanded significantly in the light of the findings presented in Chapters 6-8.

Chapter 6.

Analysis of television experiences of archaeology

6-1. Introduction

This chapter examines the case study of viewers of the television show *Time Team*. It investigates how 423 respondents engage with archaeology through different media and forms of communication and how they experience the TV series, in particular (what watching means to them, how they watch and why). This quantitative analysis, in combination with the one that was conducted on visitors to the Medieval Gallery of the Museum of London (Chapter 5), is important to compare and contrast the public of archaeological television programmes with that of archaeological museums and exhibitions, but also to advance knowledge on the overall public engagement with archaeology, in Britain.

The analysis takes into account a bias deriving from the way in which data was collected: the sample is composed of viewers of *Time Team* who are fans of the series on Facebook and who, therefore, use social media and appreciate the programme (see also Chapter 4, p. 86).

Quantitative analysis is prevalent, but has been integrated with qualitative research when necessary to gain a fuller understanding of viewers' preferences and expectations as regards possible future editions of *Time Team*.

As in the case study of visitors to the Medieval Gallery of the Museum of London (see Chapter 5), unless it is differently indicated, frequency percentages relating to the sub-sample of people living in the UK have a maximum margin of error of about +/-6%, at the 95% confidence level; whereas, those referring to the total sample have a maximum margin of error of +/-5% at the same level of confidence. Figures are rounded to the nearest 1%.

6-2. The ‘experience design’ of *Time Team*

6-2.1. Indirect world

The mission of the television series *Time Team* (**Figure 6.1**) is twofold; although the programme is primarily a commercial venture, started by the producer Tim Taylor in 1994 (Taylor 1998: 8-15; Mower 2000: 1; Channel 4 2011a), it also has a strong educational value and contributes significantly to the public service remit of Channel 4. In spite of being, at least in part, funded commercially (primarily through advertising), the channel is not shareholder but publicly owned (Channel 4 2011b). Recently, its public service remit has been updated with the Communications Act (2003), which states that Channel 4 must:

“(a) demonstrate innovation, experiment and creativity in the form and content of programmes; (b) appeal to the tastes and interests of a culturally diverse society; (c) make a significant contribution to meeting the need for the licensed public service channels to include programmes of an educational nature and other programmes of educative value; and (d) exhibit a distinctive character” (*Communications Act 2003: 237*).

Time Team responds to several of the points of Channel 4’s remit. Particularly, through the series, the Channel claims to be “investing in groundbreaking historical and scientific research that nobody else in the world is doing” and to “leave an academic legacy” (Channel 4 2011c: 40).

Figure 6.1. The *Time Team* logo.¹⁰⁹



The indirect world presented in each episode is a three-day long excavation of a site in Great Britain,¹¹⁰ conducted by a team of experts comprising both regular and occasional contributors. These are archaeologists, historians, and other specialists and technicians who collaborate to reconstruct the development phases of the site. At present the team is composed of Phil Harding, Mick Aston, Tony Robinson, Victor

¹⁰⁹ Source: <http://www.dartmoor-npa.gov.uk/lookingafter/laf-culturalheritage/laf-archaeology/time-team> (accessed 12 December 2011).

¹¹⁰ As far as the UK series is concerned.

Ambrus, Henry Chapman, Stewart Ainsworth and John Gater (Time Team 2011; **Figure 6.2**).

Figure 6.2. Phil Harding and Tony Robinson.¹¹¹



The types of sites that are investigated in each series are quite different, both in terms of the time ranges that are covered and of the geographical location. This is to ensure that the content is always original and new to the public and that interests in various historical periods and themes are catered for. Sites also vary in terms of scale and recognised relevance, spanning from nominated ones with national significance, such as Westminster Abbey, to back-gardens. For example, the last edition (the 18th series of the programme, broadcasted in 2011) included the following episodes (The Unofficial Time Team Site 2011a):

1. “Reservoir Rituals”, about a prehistoric site in Tottington;
2. “Saxon Death, Saxon Gold”, about an Anglo-Saxon burial ground (**Figure 6.3**);
3. “Romans on the Range”, about Roman villas;
4. “Hitler’s Island Fortress”, about a German anti-aircraft battery from World War II;
5. “Furnace in the Forest”, about an iron and steel-producing complex during the Industrial Revolution;
6. “Under the Gravestones”, about a Roman site in Castor;
7. “House of the White Queen”, focusing on the Medieval and Modern phases of a site in Groby Old Hall;
8. “Castles and Cannons”, about the origins of Mont Orgueil Castle (**Figure 6.4**);
9. “Mystery of the Manor Moat”, concentrating on a moat at the historic Llancaich manor house;
10. “Search for the Domesday Mill”, on the Medieval and modern phases of a production site in Somerset;
11. “Rooting for the Romans”, about the Roman phases of a site in Bedford;
12. “Castle of the Saxon kings”, on the Saxon phases of Bamburgh Castle.

¹¹¹ Source: <http://www.dartmoor-npa.gov.uk/lookingafter/laf-culturalheritage/laf-archaeology/time-team> (12 December 2011).

Figure 6.3. A snapshot from the *Time Team* episode “Saxon Death, Saxon Gold”.



Figure 6.4. A snapshot from the *Time Team* episode “Castles and Cannons”.



The archaeological work, its aims, methods and the process of analysis via which conclusions are reached are the focus of the programme.

The series, however, seems to have two major limitations. The first is the duration of the digs, which only last for three days, a time span that has been decided mainly based on the fact that production costs would not be sustainable for a longer period and that a shorter period, instead, would not be enough to accomplish any excavation (Mower 2009). Still, from an archaeological point of view, three days may appear insufficient for digging a site accurately. The second shortcoming is that archaeology is presented as researching the history of sites, as opposed to historical problems via the examination of sites; the very titles of the series episodes highlight specific ‘objects’ (e.g. castles), as opposed to themes (e.g. castle settlement). The starting point is not a research question, but a particular place and its history, although these are then inscribed into a broader and sometimes national picture. Such an approach does not allow a full presentation of the discipline’s topical and public value (see this Chapter, p. 151).

6-3. Personal context

6-3.1. Socio-demographics

The sample is composed of 60% of people who live in Britain and of 40% who come from elsewhere (Table 6.1). It is split almost in half in terms of gender, with 54% males and 46% females (Table 6.2). Most respondents are between 36 and 45 years old (33%), followed by those aged between 46 and 55 (26%) and by people from 26 to 35 years old (19%) (**Figure 6.5**; Table 6.3). Overall, the education level is rather high, with 30% of respondents holding a professional qualification, 24% having a university first degree and 23% a post-graduate diploma or degree. 17% have only an upper secondary school diploma, whereas the remaining 7% have qualifications up to either lower secondary or elementary level (**Figure 6.6**; Table 6.4). As regards occupation, the categories of professionals and entrepreneurs, and of middle and upper managers are the most numerous (15% and 19% of the total, respectively), followed by those of office workers (14%) and students (13.5%) (Table 6.5).

Figure 6.5. The age of respondents of the *Time Team* sample. Values: 1=18-25 age group; 2=26-35 age group; 3=36-45 age group; 4=46-55 age group; 5=56-65 age group; 6=66-75 age group; 7=76+ age group.

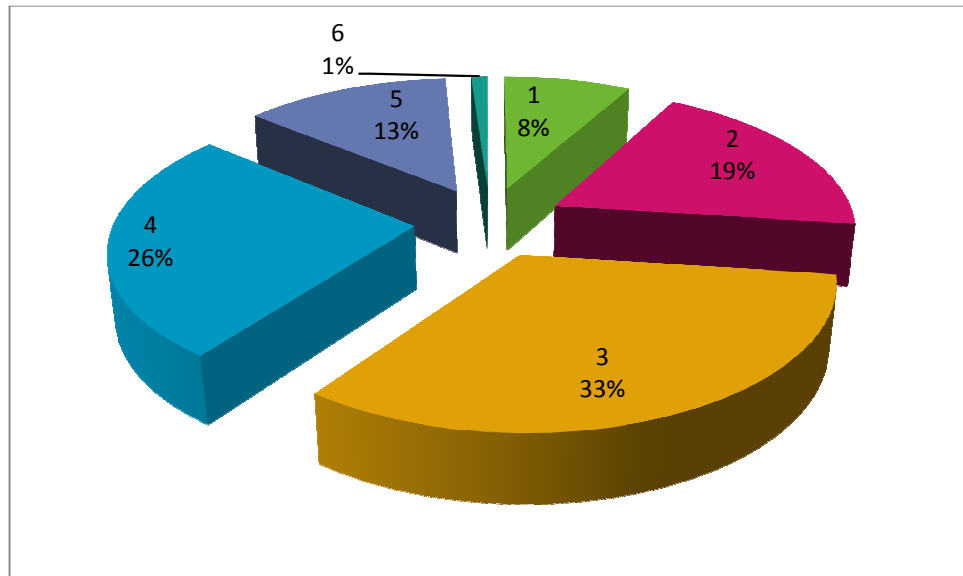
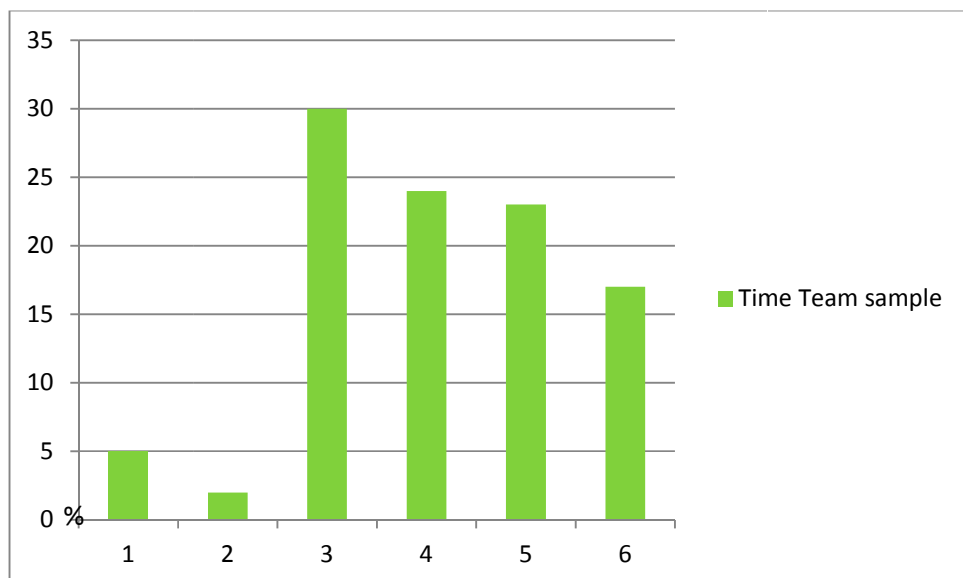


Figure 6.6. The education level attained by respondents of the *Time Team* sample. Values: 1=Primary; 2=Lower secondary; 3=Upper secondary; 4=Professional qualification or other diploma; 5=University first degree; 6= University post-graduate diploma/degree.



The socio-demographics of the sample are very interesting and, if analysed jointly with those of users of Facebook in the UK, they can reveal a lot about the entire audience of *Time Team*. In Britain there are, at present, 29,853,020 people on Facebook (against, for

example, only 19,850,000 in Italy).¹¹² 14,188,360 are men, whereas women are slightly more numerous (15,003,960). The subdivision in terms of age is the following: 3,865,280 people are from 13 to 17 years old; 8,197,340 from 18 to 25; 7,282,300 are between 26 and 35 years old; 5,112,060 between 36 and 45; 3,083,140 are aged from 46 to 55 years old; 1,398,800 are 56 or above.¹¹³ So, the majority are from 18 to 25 years old, followed by those from 26 to 35, from 36 to 45 and from 13 to 17 years old. The few fans of *Time Team* on Facebook who are between 18 and 25 years old (only 8% of the total sample) and the high number of those from 36 to 55 indicate that the series is not popular among younger audiences at all. The small amount of respondents aged 56 or above, instead, might be a characteristic of the population of Facebook fans of *Time Team* only, rather than of the series' audience as a whole.

Furthermore, in spite of the fact that more women than men are on Facebook, the majority of fans are males, which suggests that the television show appeals more to men. Facebook users in the UK who have declared to be university graduates or to attend university are not many (they are, respectively, 5,654,780 and 453,360). Even if considering that not all those on Facebook give information regarding their education, the number is still rather low, which suggests that the very high level of education of *Time Team* fans reflects that of the overall viewing audience. Comparatively, however, visitors to archaeological museums, such as the Museum of London, still have more qualifications. Among respondents of that case study, in fact, 59% had at least a university degree, differently from the 47% of the *Time Team* Facebook sample. This proves that even factual television programmes, centred on specialist topics, are 'consumed' by people with diverse educational backgrounds more than museums.

An analysis of what UK residents point out on Facebook as being their interests also helps to put into context the scope of *Time Team* as a media phenomenon, and the significance of archaeology with respect to other subjects. There are 34,900 people who have expressed an appreciation of the series, on Facebook; this is a very high number when compared to the 22,380 who declared to have an interest in the British Museum (the most visited museum hosting archaeological collections, in Britain), or to the 6,860 people interested in Stonehenge, the most visited 'paid-for' archaeological site in the south-west of England (Ross 2011). Archaeology is a subject of interest for 8,260

¹¹² Analysis conducted through the Facebook marketing tool.

¹¹³ The total sum is 28,938,920, less than 29,853,020 because not all users choose to provide information regarding their age.

people (more in Italy: 13,360); it appeals to the public much less than history (175,720) or science (255,260), but more than art history (1,820 people), for example. It should be underlined that the figures that have been mentioned are significant only for comparative aims, not for their absolute numerical value; there will certainly be people (probably the majority) who are interested in archaeology, but do not write it on their Facebook page.

6-3.2. Interest in archaeology and understanding of the subject

A very high percentage of respondents said to be very interested in archaeology (70% of the total sample) and 28% fairly interested, whereas only 1% were not very interested (**Figure 6.7**; Table 6.6). Comparatively, the level of interest is higher than among visitors to the Medieval London Gallery, but this might be because the sample that is here investigated is that of ‘fans’ of the programme.

The level of interest in archaeology does not vary depending on the origin of respondents, nor, as far as the sub-sample of UK residents is concerned, on the qualifications that they have obtained¹¹⁴ (Table 6.19). This suggests that education is not a cultural barrier which has great influence on the development of an interest in archaeology. Finally, the level of interest is particularly high among office workers¹¹⁵ (70% of them have a strong interest in the subject and 30% a moderate one - Table 6.20), something that may be explained with the fact that the subject offers them an appealing outdoor alternative to their daily job.

Respondents were then asked how they would define archaeology (**Figure 6.8**) and open answers were assigned codes and analysed quantitatively (Tables 6.46-52). Most of them (41%) demonstrated to understand the subject as the study of the past through the discovery and examination of material evidence (Table 6.52); 23% as the study of the past in more general terms (Table 6.46); 13% as the study of the past via digging and excavating (Table 6.47); only 3% as the process of digging, excavating, searching for artefacts per se, without any historical aim being identified (Table 6.48); 11% as the study of the past to understand the present and the future, or to protect the future (Table 6.49).

¹¹⁴ [$\chi^2 = 42.861a$ with 15 df; $P = 0.000$]. a. 15 cells (62.5%) have expected count less than 5. The minimum expected count is 0.03.

¹¹⁵ [$\chi^2 = 17.485a$ with 3 df; $P = 0.001$]. a. 4 cells (50.0%) have expected count less than 5. The minimum expected count is .15.

Figure 6.7. The level of interest in archaeology declared by respondents of the *Time Team* sample. Values: 1=Missing; 2=Fairly interested; 3=Not at all interested; 4= Not very interested; 5=Very interested.

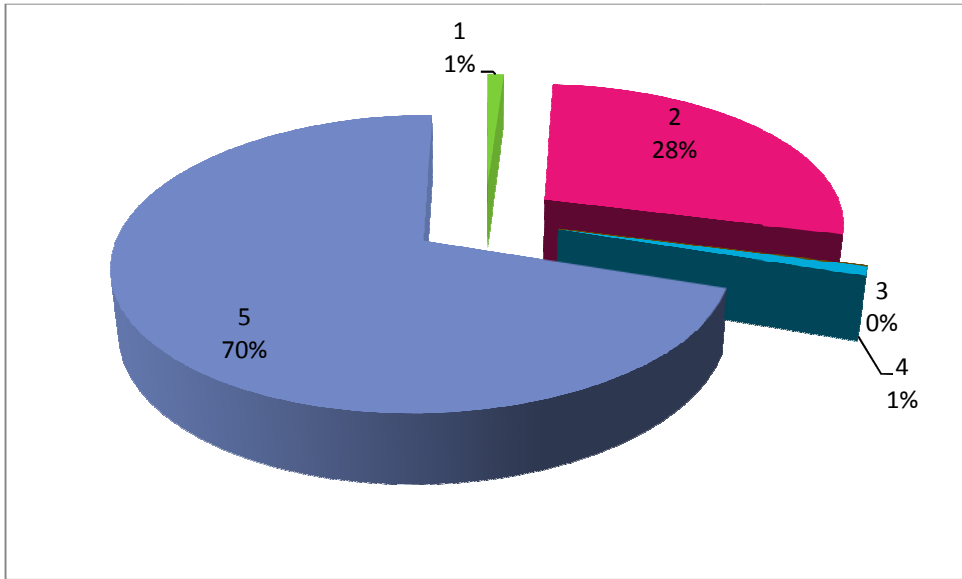


Figure 6.8. Wordle illustrating the understanding of archaeology by respondents of the *Time Team* sample.



This means that, if carrying out a survey on the entire British population (estimated to be 61.8 million in 2009; World Bank 2011), at least those who watch *Time Team* (between 1.7 and 1.9 million in 2010; BARB 2010) would describe archaeology as a

historical subject and with reference to its methods. As in the Medieval Gallery case study (see Chapter 5), visitors were asked for definitions of archaeology in general; their views have been influenced, to some extent, by being viewers of the TV series, over the years.

A few more observations can be made after analyzing answers qualitatively. First, the definitions of archaeology provided by the sample of viewers to the series *Time Team* are much more detailed and rich in technical jargon and concepts than those given by visitors to the Medieval Gallery of the Museum of London (see Chapter 5, section 5-3.2). For example, references are made to “physical evidence”, “traces in the land”, “records”, and to the “geographic and historical context” that archaeology investigates. Different tools and methods are mentioned and so is the fact that archaeology reconstructs history based on the combined examination of material evidence (including buildings and other “evidence above ... ground”) and other sources, when these are available. Some respondents even defined archaeology as a way of proving history and as something physical that “you can touch, not just read about in books”.

A further sign of the advanced understanding of the subject that this audience has is provided by a comment according to which archaeology can be conceived as the link between local and national history. Respondents are also aware of the fact that archaeology can concentrate on the examination of sites located either on the land or off shore, and that even contemporary or modern periods can be examined. Moreover, in spite of the fact that almost all respondents of this case study were English speakers, none of them defined archaeology as just material culture, differently from visitors to the Medieval Gallery of the Museums of London (see Chapter 5, section 5-3.2). Finally, and very interestingly, this is the first case study where reference is made directly to the fact that archaeology is important to lay out the necessary basis for the preservation of the past for future generations.

A negative note, instead, regards the quite low number of people who underlined archaeology’s importance for getting a better understanding of the present and of the future; this indicates that, in this respect, the programme has not succeeded as much as it did in raising the public understanding of archaeology’s aims and methods.

The detailed nature of the answers that were provided must probably, at least in part, be related with the methodology that was chosen to carry out the survey, which was done online and promoted virally through Facebook. Respondents thus tended to be more

motivated to contribute, and they generally had more time and a more comfortable situation for doing so than the museum visitors who responded to gallery exit surveys.

6-3.3. Previous experience of archaeological communication

As expected, nearly all respondents claimed to access archaeology habitually through television programmes (99%) and museums or exhibitions (84%) (Table 6.7). A substantial, although smaller, number of people also search the Web and read books about archaeology (69% and 67% of the sample, respectively). Half of the respondents visit archaeological sites, 42% read about archaeology in newspapers and magazines, and 34% in specialized magazines and handbooks. A few, instead, are those who listen to archaeological radio programmes (18%), attend courses or lectures (20%), are members of archaeological or historical societies (14%), or participate in excavations (10%). Percentages do not change significantly if considering the sub-sample of UK residents only (Table 6.8).

A comparison between the sample of *Time Team* Facebook fans and that of visitors to the Medieval London Gallery (**Figure 6.9**) indicates that television programmes and museums and exhibitions are for both the most used means of accessing archaeology, followed by the Web, which, however, plays a greater role for *Time Team* Facebook fans (Table 6.9). Reading newspapers and magazines is also practiced by roughly the same amount of people in the two samples. Activities such as visiting archaeological sites, participating in excavations, attending courses or lectures and reading specialized magazines and handbooks are, instead, more common among *Time Team* Facebook fans, either due to their generally higher level of interest in archaeology, or as a consequence of watching *Time Team*; data do not allow ascertaining what the cause might be and research on this aspect is recommended for the future.

Statistically significant differences between the ways in which *Time Team* fans access archaeology and socio-demographic variables, interest in and understanding of the subject are now considered, within the sub-sample of UK residents.

First of all, it is confirmed that visiting archaeological museums and exhibitions is an activity that is carried out more by women¹¹⁶ (90% of female respondents visit, against

¹¹⁶ [$\chi^2 = 4.355a$ with 1 df; $P = 0.037$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 17.21. b. Computed only for a 2x2 table.

80% of males) (Table 6.21) with higher education¹¹⁷ (Table 6.22), who are middle or upper managers¹¹⁸ (76% of them visit, against 24% who do not) (Table 6.23).

Figure 6.9. Ways in which respondents of the *Time Team* (TT) and Museum of London (MoL) samples, who live in Britain, access archaeology.

WAYS OF ACCESSING ARCHAEOLOGY		
	MoL visitors % replies UK residents N=266	TT fans % replies UK residents N=251
Visiting museums/exhibitions	89	86
Visiting archaeological sites	26	48
Through the Internet/the Web	44	67
Watching TV programmes	75	98
Listening to the radio	20	18
Reading newspapers/magazines	43	41
Attending courses/lectures	10	17
Participating in excavations	4	10
Reading specialized magazines/handbooks	11	29.5
Other	11	N/A

Those who visit archaeological sites tend to be very interested in archaeology¹¹⁹ (Table 6.24), whereas the radio is a means of accessing archaeology mainly for people aged between 46 and 65 years old¹²⁰ and for retired¹²¹ (Tables 6.25-26).

Within the sub-sample of British residents, most respondents were either occasional (35.5%) or repeat (29.5%) visitors to museums, while the number of non-visitors was the same as that of regular visitors (17.5%, in both cases) (Table 6.10). However, those visiting archaeological museums in particular were either casual visitors (46%) or non-visitors (33%), whereas repeat or regular visitors were in the minority (13.5% or 8%, respectively) (Table 6.11). As expected, instead, nearly the totality of the sample was composed of regular viewers of archaeological television programmes (86%) (Table

¹¹⁷ [$\chi^2 = 12.982a$ with 5 df; $P = 0.024$]. a. 2 cells (16.7%) have expected count less than 5. The minimum expected count is 1.00.

¹¹⁸ [$\chi^2 = 4.027a$ with 1 df; $P = 0.045$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 5.88. b. Computed only for a 2x2 table.

¹¹⁹ [$\chi^2 = 8.317a$ with 3 df; $P = 0.040$]. a. 4 cells (50.0%) have expected count less than 5. The minimum expected count is .48.

¹²⁰ [$\chi^2 = 13.613a$ with 5 df; $P = 0.018$]. a. 3 cells (25.0%) have expected count less than 5. The minimum expected count is .36.

¹²¹ [$\chi^2 = 10.365a$ with 1 df; $P = 0.001$]. a. 1 cells (25.0%) have expected count less than 5. The minimum expected count is 2.51. b. Computed only for a 2x2 table.

6.12). It is interesting to note that regular viewers of archaeological TV also visited archaeological museums, although, most of them, did so casually; such result nuances the contrast suggested by Piccini (2007) between a part of the population with lower education and less qualified professions who watch television programmes about archaeology and another part with higher levels of education and highly qualified professions who visit archaeological museums and sites (see Chapter 1, pp. 25-26). Finally and more generally, television is the medium used for accessing archaeology by the highest number of people and most frequently.

The sub-sample of Facebook fans of *Time Team* is composed of 35.5% of light viewers, of 41% of average viewers and of 23% of heavy viewers (see Chapter 4, pp. 89-90, for a definition of each category). Respondents tend to watch more hours of television than those of the sub-sample of UK residents who visited the Medieval London Gallery; among *Time Team* fans average and heavy viewers are, in fact, more numerous, although the latter are in the minority in both case studies (see Chapter 5, p. 117).

The way in which UK residents of the samples of *Time Team* fans and of visitors to the Medieval London Gallery watch television programmes is also different. Nearly all respondents in both sub-samples use the traditional TV set; however, more than half of *Time Team* fans (57% against 31% of visitors to the Museum of London) also access programmes through computers or laptops, 5% (against 2% of museum visitors) through their mobile phones and 3% via videogame consoles (Table 6.13). Since 31% is also the percentage of the British population with the Internet who had watched catch-up TV online, in the first quarter of 2010 (Ofcom 2011: 73), then clearly the sample of *Time Team* visitors is, as envisaged, skewed towards a greater use of the Internet and of alternative platforms for television viewing (26% more than the average).

Now the statistically significant differences between interest in archaeology, understanding of the subject and socio-demographics, on one side, and types of visitors and viewers, on the other, are considered. First of all, the frequency with which respondents said to be visiting museums, in general, increases with the level of education¹²² (Table 6.27); and teachers constitute a rather big slice of regular museum

¹²² [$\chi^2 = 40.472a$ with 15 df; $P = 0.000$]. a. 8 cells (33.3%) have expected count less than 5. The minimum expected count is 1.23.

visitors, as 39.5% of that occupational group visit more than five museums every year¹²³ (Table 6.28). Archaeological museums tend to be visited more regularly by office workers¹²⁴ (Table 31), by people aged 36 to 65¹²⁵ (Table 6.29), and by students¹²⁶ (Table 6.30). Within the sub-sample of people living in Britain, those who understand archaeology as the study of the past that helps to better know the present and the future and to preserve the past for future generations also engage directly with archaeological resources, by visiting sites (68% of them)¹²⁷ (Table 6.54).

6-4. Social contexts

Respondents were asked to indicate the last episode of *Time Team* that they had watched and the party with whom they watched it. 67% said to have watched alone, while only 17% with their partner, 10% with their family and 6% with relatives or friends (**Figure 6.10**; Table 6.14). The small number of adults watching with their children is particularly striking, as *Time Team* was designed primarily for an audience of families (Mower 2009).

No statistically significant relationships were found between origin of respondents and social context of viewing.

6-5. Experience types

Time Team fans were also questioned about their main motivation for watching the specific episode of the series that they had mentioned and about their viewing attention. Half of the sub-sample of UK residents said to have watched out of a general interest in archaeology and history (50%) and 34% (still a substantial number) due to a specialist

¹²³ [$\chi^2 = 10.459a$ with 3 df; $P = 0.015$]. a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is 4.91.

¹²⁴ [$\chi^2 = 12.847a$ with 3 df; $P = 0.005$]. a. 4 cells (50.0%) have expected count less than 5. The minimum expected count is .29.

¹²⁵ [$\chi^2 = 32.351a$ with 15 df; $P = 0.006$]. a. 18 cells (75.0%) have expected count less than 5. The minimum expected count is .02.

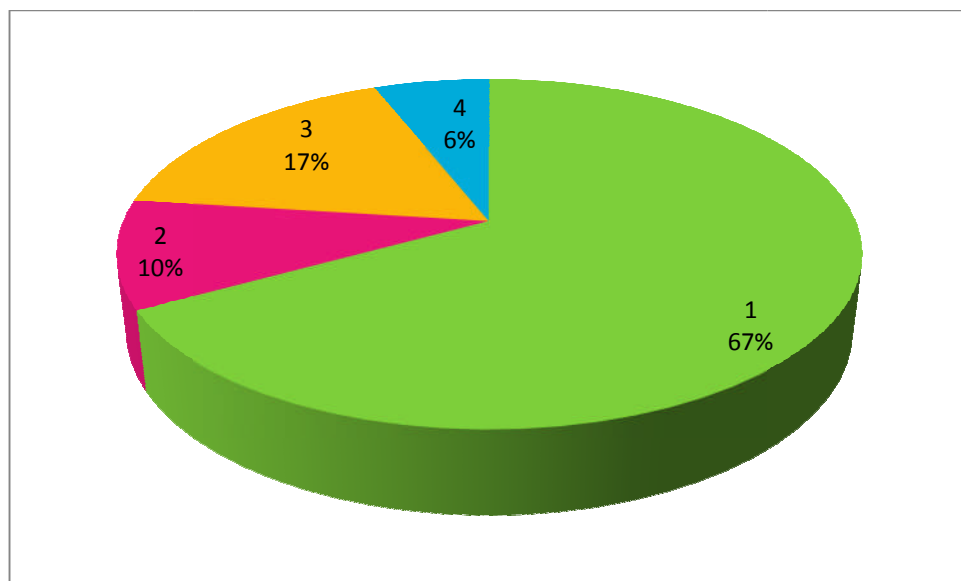
¹²⁶ [$\chi^2 = 33.231a$ with 3 df; $P = 0.000$]. a. 4 cells (50.0%) have expected count less than 5. The minimum expected count is .26.

¹²⁷ [$\chi^2 = 5.065a$ with 1 df; $P = 0.024$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 11.70. b. Computed only for a 2x2 table.

interest in those subjects (Table 6.15). Only 8% had not planned to watch the episode but had just found it while zapping and even less were those who watched because their children or relatives were interested (1%), or out of an interest in the local area where they live or come from (2%). It is then a viewership composed of very motivated amateurs and specialists in archaeology or related fields; consequently, it is not surprising that 62% of the sample rated their viewing attention as excellent and 26% as very good (**Figure 6.11**; Table 6.16).

Moreover, the majority of respondents (73%) said that the last episode of *Time Team* that they had watched was screened up to one week before the survey; only 17%, instead, had watched the programme in the previous month but not in the previous week, and 10% more than one month before being questioned (Table 6.18). This confirms that, as expected, *Time Team* has a very dedicated and loyal audience.

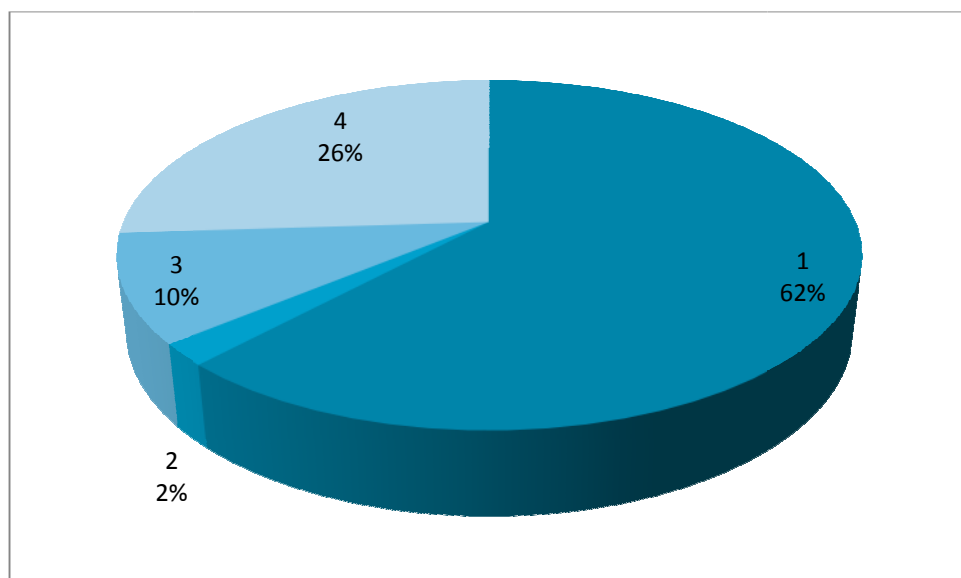
Figure 6.10. Social context of viewing *Time Team*. Values: 1=Alone; 2=With family (with children); 3=With partner; 4=With relatives/friends.



Respondents described their experience of watching *Time Team*, focusing on the last episode that they could access and using as many options as appropriate among the following set of ‘experience meanings’: “adventure/travelling through space and time”; “immersive experience”; “being like a detective”; “aesthetic experience”; “sociability/time for family and friends”; “diversion”; “gaining or consolidation of knowledge”; “change or development of attitudes and values”; “acquisition of skills”; “other”.

Most UK residents¹²⁸ (64%) said that watching *Time Team* was an occasion for gaining or consolidating their knowledge; for 43% of them it was like “being a detective”, for 39% it was an “immersive experience”, and for 27.5% it was an opportunity of “adventure/travelling through space and time”. The meanings “aesthetic experience”, “change or development of attitudes and values”, “sociability/time for family and friends”, “diversion” and “acquisition of skills”, instead, were mentioned by significantly less respondents (respectively by 17%, 14%, 13%, 12% and 10% of them) (Table 6.17).

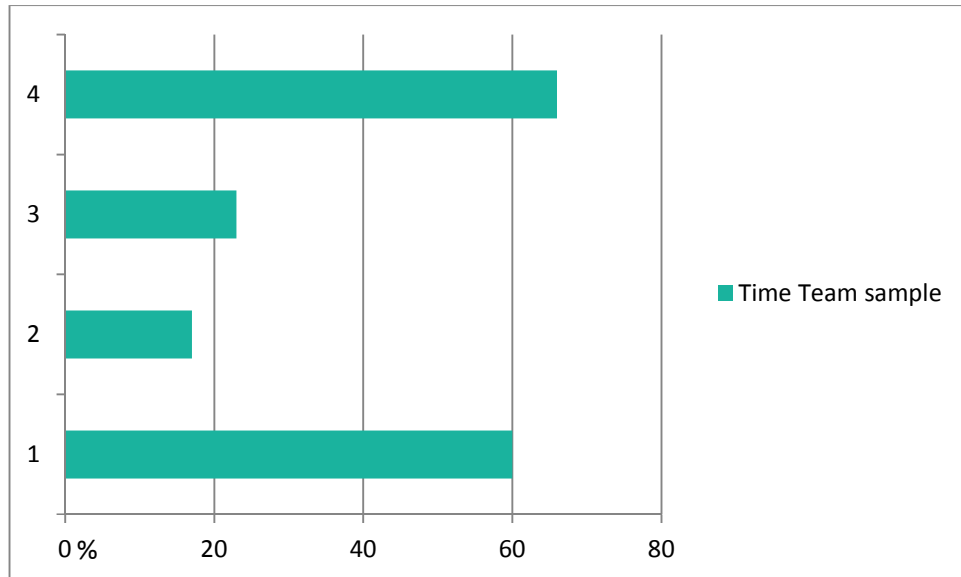
Figure 6.11. Level of attention while viewing the last episode of *Time Team* that was watched. Values: 1=Excellent level; 2=Fair level; 3=Good level; 4=Very good level.



Experience meanings were then re-coded into experience types, which were found not to vary significantly depending on the origin of respondents. 66% of UK residents claimed to have had experienced learning, 60% experienced excitement, 23% playfulness and 17% contemplation (**Figure 6.12**; Table 6.32). This is a much richer experiential spectrum than that which was lived by the sub-sample of visitors to the Medieval London Gallery who live in Britain (see Chapter 5, section 5-5.2, p. 121 in particular); such finding indicates the potential of audiovisuals against the widespread belief that television programmes are just very ‘light’ occasions for relax and entertainment.

¹²⁸ No statistically significant differences exist between experience meanings and origin.

Figure 6.12. Component types of second-phase experiences of *Time Team*. Values: 1=Excitement; 2=Contemplation; 3=Playfulness; 4=Learning.



The statistically significant differences between experience types, on one side, and ways of accessing archaeology, interest in the subject, socio-demographics, motivation, attention and social context of viewing, on the other, are now discussed for the sub-sample of UK residents.

Experiences of excitement were lived for the most part by respondents who had planned to watch the episode out of a general interest in archaeology or history¹²⁹ (64% of them; Table 6.33), who watched either with their partner or their family¹³⁰ (79% and 71% of each group, respectively; Table 6.34) and who were regular viewers of archaeological television programmes¹³¹ (91% of them; Table 6.35).

No statistically significant relationships were found for experiences of contemplation.

As regards experiences of playfulness, these were lived the most by people who had watched the episode either more than one month before the survey, or less than a month but more than a week prior to it¹³² (Table 6.36). Moreover, most of those who had

¹²⁹ [$\chi^2 = 70.679a$ with 6 df; $P = 0.000$]. a. 8 cells (57.1%) have expected count less than 5.

The minimum expected count is .80.

¹³⁰ [$\chi^2 = 11.156a$ with 3 df; $P = 0.011$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 6.44.

¹³¹ [$\chi^2 = 11.412a$ with 3 df; $P = 0.010$]. a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is .80.

¹³² [$\chi^2 = 6.627a$ with 2 df; $P = 0.036$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 5.08.

experiences of playfulness had watched the episode with their relatives or friends¹³³ (69% of them – Table 6.38) and said that their motivation for watching was either that their children and relatives like the series, or that they have an interest in the local area where they live or come from¹³⁴ (Table 6.37). Their attention was mainly good, very good or fair, but not excellent¹³⁵ (Table 6.39).

Those who had experiences of learning were, instead, for the most part, managers¹³⁶ (78% of them; Table 6.40) and people who visit archaeological sites¹³⁷ (72.5% of them; Table 6.41). Interestingly, learning experiences were lived by respondents who had watched the episode more than one week before the survey¹³⁸ (Table 6.42), which confirms that learning about archaeology is a way of reconfiguring experiences through time. The motivations that are associated the most with this type of experience are those of a general interest in archaeology or in the local area where the viewer lives or comes from, but also that of finding the programme by chance, while zapping; this means that the series has a positive, learning impact also on those who just casually happen to watch it¹³⁹ (Table 6.43). Finally learning experiences were prevalently lived by people who watched with partner, family, relatives or friends¹⁴⁰ (Table 6.44) and who said to be regular viewers of archaeological programmes¹⁴¹ (Table 6.45).

No statistically significant associations were found between ways of understanding archaeology and types of experiences lived.¹⁴²

¹³³ [$\chi^2 = 36.247a$ with 3 df; $P = 0.000$]. a. 1 cells (12.5%) have expected count less than 5. The minimum expected count is 3.70.

¹³⁴ [$\chi^2 = 25.546a$ with 6 df; $P = 0.000$]. a. 7 cells (50.0%) have expected count less than 5. The minimum expected count is .46.

¹³⁵ [$\chi^2 = 11.773a$ with 3 df; $P = 0.008$]. a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is 1.39.

¹³⁶ [$\chi^2 = 3.924a$ with 1 df; $P = 0.048$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 16.93. b. Computed only for a 2x2 table.

¹³⁷ [$\chi^2 = 4.159a$ with 1 df; $P = 0.041$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 40.64. b. Computed only for a 2x2 table.

¹³⁸ [$\chi^2 = 15.474a$ with 2 df; $P = 0.000$]. a. 0 cells (.0) have expected count less than 5. The minimum expected count is 7.45.

¹³⁹ [$\chi^2 = 64.199a$ with 6 df; $P = 0.000$]. a. 7 cells (50.0%) have expected count less than 5. The minimum expected count is .68.

¹⁴⁰ [$\chi^2 = 33.243a$ with 3 df; $P = 0.000$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 5.42.

¹⁴¹ [$\chi^2 = 8.960a$ with 3 df; $P = 0.030$]. a. 3 cells (37.5%) have expected count less than 5. The minimum expected count is .68.

¹⁴² The sample as a whole was considered.

6-6. A focus on learning experiences

Respondents were also asked what they felt that they had learnt from the last episode of *Time Team* they had watched. Open answers were assigned codes according to the type of evidence of learning that was found, in terms of generic learning outcomes achieved (see Chapter 3, p. 67; Chapter 4, p. 91): “knowledge and understanding”, “skills”, “attitudes and values”, “activity, behaviour and progression” and “enjoyment, inspiration and creativity”.

The analysis showed that 72% of respondents felt to have gained or consolidated their knowledge and understanding of a specific subject, only 3% said to have acquired skills, 13% claimed to have changed their attitudes or values, while for 10% learning consisted of enjoyment, inspiration and creativity, and for just 1% of changing ways of acting or behaving (Table 6.53). Finally, 8% of respondents commented in ways that did not reveal the accomplishment of any learning outcomes, and 5% (very few) said to have learnt nothing at all (Table 6.53).

The range of generic learning outcomes that respondents thought to have achieved is wider than in the case study of visitors to the Medieval London Gallery (see Chapter 5, section 5-6.1). However, the cognitive element concerning knowledge and understanding remains prevalent and, thanks to *Time Team*, viewers seem to be able to engage in a more focused kind of learning than the one facilitated by museums.

For the first time, when compared with the case study that has been examined in Chapter 5, respondents appear to have a clear sense of the fact that archaeology does not always provide definite answers and that, sometimes, it leaves open questions and margins of uncertainty. This is a very difficult message to communicate and it is important that *Time Team* succeeded in presenting it. Another interesting aspect is that, when asked what they had learnt, some viewers replied with phrases or jokes by members of the Team, like these had become a source of wisdom of some kind.

The majority of those who said not to have learnt anything explained the reason why this happened; in most cases, they had either watched the episode already, or their attention was disturbed by a contingent event.

Finally, several people did not say what they had learnt from the last episode of *Time Team* that they had watched, but from the series in general, or they simply wrote what they like about the programme. Among the general comments that were made about the

programme, the most frequent concerned the duration of the dig, which was perceived as being insufficient.

Answers demonstrating the achievement of the first learning outcome were then recorded, depending on whether they indicated increase or consolidation of knowledge relating to: 1) the history of a site, 2) historical phenomena/themes/facts/periods/history of the country, 3) both, 4) the discipline/its methods, 5) history in general, or 6) other than what has been indicated (Table 6.55). What emerges from the analysis is that a very high number of people (49%) learnt not only about sites, but also of the wider historical themes or phenomena that were illustrated and explained through those sites. The fact that a substantial quantity of respondents (19%) learnt more about the discipline was not surprising, whereas it was unexpected to find a few but significant cases of respondents who said to have been inspired to study archaeology or to visit sites by watching *Time Team*. This is evidence of an impact of the series on the public's behaviour and life choices.

Cross-tabulations, within the total sample, between learning and age, level of education, interest, ways of understanding archaeology, and types of experiences that were lived did not reveal statistically significant associations.

6-7. A qualitative analysis of experience triggers

On 5 September 2008, after a request made by Tim Taylor, the moderator of the forum of the *Unofficial Time Team Site* posed a question to fans and followers of *Time Team* (The Unofficial Time Team Site 2011b). He asked what people would like to see in future episodes and their level of satisfaction towards the series. Answers were prompted with specific examples: whether viewers would be keen on seeing the actual dig in greater detail, or if more space should be given to the historical and geographical context instead, if online content should be developed and, in case, what that should be.

12 viewers replied anonymously, with the following suggestions (Table 6.56):

- Bringing back specific members of the team and the historian Robin Bush in particular, for his enthusiastic contributions (6 mentions);

- Reintroducing evening visits to the pub, where the work of the day is discussed and plans are made for the next day (5 mentions);
- Back-garden episodes should be preferred to major sites; the Big Dig should be repeated and efforts of public involvement should be greater (2 mentions for each);
- *Time Team* should pay more attention to maintain the right balance between “time” and “team”. Contributors to the forum said that sometimes members of the team seem not to be enjoying their work anymore and this fact, together with a decreasing number of pub evenings and cameos, is making the programme too “serious”. Sociability, enthusiasm and team work are the ingredients that make “serious” archaeology enjoyable to a wide public (for an elaboration on this argument see Chapter 8, section 8-2, pp. 226-228 in particular). This is also the reason why documentaries where Tony Robinson comments on the archaeological work conducted by others are not as appealing: viewers prefer to see their “characters” in action in their daily jobs rather than watching a programme about someone who is external to the team;
- One person said that he would like the artefacts to be more and better explained and two respondents mentioned that they would enjoy knowing more about the process of analysis through which conclusions are reached.

The comments that were made regarding specific members of the team, the overall team play and how this must balance the ‘archaeology element’, together with more specific observations about sites and time periods and the interest in methods and analysis explain very well what triggers *Time Team* viewers. It is what they feel as being professional archaeological work, carried out by experts who they perceive as reliable, enthusiastic and fun and who interplay in a way that is enjoyable and makes the programme lively. This very delicate balance makes the format difficult to export, which explains, for example, why, on one of the several “unofficial” fan pages of *Time Team* on Facebook, there are several comments from people living in the US and asking to be able to see the English version of the series, because they do not enjoy the American one. Moreover, a format based on digs that last only three days would not be

easily accepted in countries such as Italy or Greece, due to their different legislation of cultural heritage.

Finally, what time periods are enjoyed the most by the public? This question was posted on one of the existing *Time Team* Facebook pages and 107 answers were given by fans (Table 6.57) (Time Team Facebook 2011a). From an analysis of those replies, it results that preferences are quite evenly distributed (Table 6.58): 23% of respondents indicated the pre-Roman period, 25% the Roman, 30% the Medieval, while 12.5% the modern and contemporary periods. Such answers, together with the fact that 14% of respondents claimed that they actually do not mind the period which episodes focus on, confirm that it is the variety which is enjoyed. Also, the widespread idea that programmes about Roman archaeology always guarantee high viewing figures is not (or no more) correct, since it is actually the Medieval period to be slightly preferred to the others. As it has already been pointed out, however, the impression is that no period by itself would be enough to make the programme successful.

6-8. Conclusions

Conclusions can be drawn regarding: 1) the viewership of *Time Team*, 2) habits of engaging with archaeology, and 3) experiences of archaeology that are lived through television programmes and *Time Team* in particular.

1) The viewership of Time Team

The series is watched prevalently by people who are 35 years old or more, but not as much by younger segments of the public, for whom a different formula of televisual communication of archaeology should be sought. Although it appeals mainly to older viewers, *Time Team* remains, today, the most popular phenomenon of archaeological communication, in Britain, as an analysis of the interests declared by Facebook users on their Facebook pages seems to reveal (the trend is confirmed and detailed in Chapter 8, section 8-2 and p. 220 in particular).

Viewers are mainly men with a rather high level of education, but, in comparison with an archaeological museum like the Museum of London, the programme succeeds in attracting more members of the public who have lower education. *Time Team* viewers

have a rather mature (in academic terms) understanding of archaeology; they conceive the latter as a historical subject that operates through the analysis of material evidence, while taking into account other types of sources as well, such as serial written ones, when they are available. Moreover, they have a fair idea of the methods and tools that may be used in archaeological research. Only a few fans, however, defined archaeology by referring to its contribution towards an enhanced understanding of the present and of the future. This indicates that the series communicates efficiently the technical aspect of archaeology, but not its value and contemporary relevance.

Finally, the most common motivation for watching the programme is that of a general (50%) or specialist (34%) interest in archaeology and history; the audience is then highly motivated and, not surprisingly, tend to watch the series very attentively.

2) *Habits of engaging with archaeology*

From an analysis of users of Facebook in Britain, it can be inferred that archaeology appears to be a much more interesting subject than art history, for example. However, it is a niche one in comparison with history or, even more, with science. This helps to place the overall research into context and not to forget that it concentrates on consumers of archaeological communication, which are only a fraction of the population.

The level of interest in archaeology does not change depending on respondents' level of education, meaning that the latter one is not a strong cultural barrier to the cultivation of an interest in archaeology.

In the UK, the media that are used by the majority of people for accessing archaeology are confirmed to be museums and television, followed by the Web. Almost the same amount of people visit archaeological museums in the two samples of visitors to the Medieval London Gallery and of *Time Team* viewers, but the latter watch television programmes, visit archaeological sites, participate in excavations, and read specialised magazines and handbooks comparatively more than visitors to the Medieval Gallery. This indicates their higher level of engagement with the subject.

Although the amount of heavy viewers is not substantial in this sample either, it is still more numerous than in that of visitors to the Museum of London and average television viewers are also many more. The number of people who access television also via laptops or PC within the sample of *Time Team* fans is almost double the one of visitors to the Medieval London Gallery, and the national average calculated by Ofcom. This

may be related to the fact that the totality of the sample of Facebook fans use the Internet, but it can also be a sign that the trend that was registered by Piccini (2007) for the year 2005/2006, according to which heritage viewers tend to be those who do not have a computer and do not use the Internet, has changed. This is possible, since, in the last few years, the availability of TV programmes on several platforms has increased the overall amount of hours that are watched (Ofcom 2011: 134; Sweney 2010).

It is confirmed that visiting archaeological museums is still an activity that is practiced prevalently by women with higher education and managerial jobs. Regular visiting is more popular among the age group from 36 to 65, whereas younger people from 18 to 25 tend to be either casual or repeat visitors.

As in the Medieval London Gallery case study, while respondents are either casual or repeat visitors to archaeological museums, they are regular viewers of television programmes. Television is then confirmed as being the means that guarantees the greatest reach, when attempting to promote public engagement with archaeology.

3) *Experiences of archaeology that are lived through Time Team*

Time Team was designed to appeal primarily to a target of families, but, at present, adult viewers watch it prevalently alone. This trend is also in line with the more general one according to which more and more people watch television on their own or in couples instead of doing so with their families, or with groups of friends.

Also considering that the series is the most popular about archaeology, in Britain (see Chapter 8, p. 220), it is possible to conclude that, differently from what might have been expected, archaeological TV viewing is currently a less social type of activity than archaeological museum visiting, in the UK.

Time Team facilitates a wider range of experiences than archaeological museums or exhibition. For most viewers the programme is an occasion for gaining or consolidating knowledge, being like a detective, and living an immersive experience. This means that television programmes about archaeology are lived primarily as means of learning and that the entertainment and relaxation component is secondary.

Viewers feel to have learnt from the programme mainly in terms of knowledge and understanding, but also because the *Time Team* episode they watched changed their attitudes and values. Evidence of the achievement of other generic learning outcomes was fewer, but still more numerous than in the Medieval London Gallery case study.

The success of *Time Team* at enabling a wide range of experiences, and learning in particular, the high use of television via alternative devices and of the Web for acquiring information about archaeology encourage to invest significantly in the development of online television channels that may be reference points for a focused and high quality communication of archaeology.

Chapter 7.

A cross-cultural comparison with Italy

7-1. Introduction

This chapter discusses the case study of the international exhibition *From Petra to Shawbak. Archaeology of a Frontier*, which provides data for comparing the methods and outcomes of the research conducted on the Medieval Gallery of the Museum of London, on three main aspects.

Firstly, it identifies shared and unique characteristics of public engagement with archaeology, in Britain and Italy. Comparisons are then extended from the realm of consumption to that of the offer, to highlight similarities and differences of the communication of archaeology in the two countries.

Secondly, the experience project (see Chapter 3, p. 75) of *From Petra to Shawbak* is compared with that of the Medieval London Gallery. As mentioned in Chapter 4 (see p. 83), the exhibition and the gallery have common features regarding the discourse and the sensory materials that were chosen to design the visitor experiences. In part, they are also comparable in terms of the indirect world that they present, since they are both about Medieval archaeology and, from a methodological point of view, about historical archaeology. Historical archaeology is here understood in the two possible meanings of the expression; the first is that of a discipline which interprets material deposits taking into account the serial written sources that are available (Orser 2002: xvi ; Francovich 1987: 11-16, for an application to Medieval archaeology in particular). Archaeology, however, is also said to be historical because it aims to answer interrogatives about social history, with an approach that can be applied to pre-historic periods as well as historic ones.

The key difference between *From Petra to Shawbak* and the Medieval London Gallery is that, in the latter, the social history that is presented consists of the lives of the “ordinary people” of London (the area corresponding to the contemporary city) in the

Middle Ages (Amos 2004). This is a traditional approach, which makes history relevant to the public by playing the “people like us” card and encouraging comparisons between past and present ways of conducting daily lives.

From Petra to Shawbak, instead, experimented with the communication of a different way of understanding social history. It presented a theme that is in our newspapers every day, with constantly renewed meanings and implications - that of frontiers and of their role in informing the identity of Mediterranean countries. It is a history that explores the processes of formation of present day geo-political and cultural assets from a specific thematic perspective.

From Petra to Shawbak was a test of the popularity and effectiveness of communicating archaeology, not as the research of objects and collections, but as the research of historical problems, through objects and collections; the assumption to test is that this type of communication can be more relevant to more people.

Thirdly, by comparing the case study of the exhibition *From Petra to Shawbak* with that of the Medieval London Gallery, it is possible to assess the extent to which it is important that the researcher takes part in the design of the communication that he, or she, intends to study. In the case of the exhibition, the writer could participate in archaeological research and content development, authoring the museological plan and supervising the implementation of the interpretation strategy. Instead, in the case of the Medieval London Gallery, the writer’s position was that of an external researcher, with no involvement in the development of the display.

The sub-sample of respondents who live in Italy (53% of the total sample) and that of international tourists (47% of the whole sample) are discussed separately and compared. Percentages that refer to frequencies pertaining to the two sub-samples have a maximum margin of error of about +/- 6% at the 95% confidence level. When, instead, percentages relate to the total sample, they have a maximum margin of error of approximately +/- 4% at the 95% confidence level. Figures are rounded to the nearest 1%.

7-2. The ‘experience design’ of the exhibition *From Petra to Shawbak. Archaeology of a Frontier*

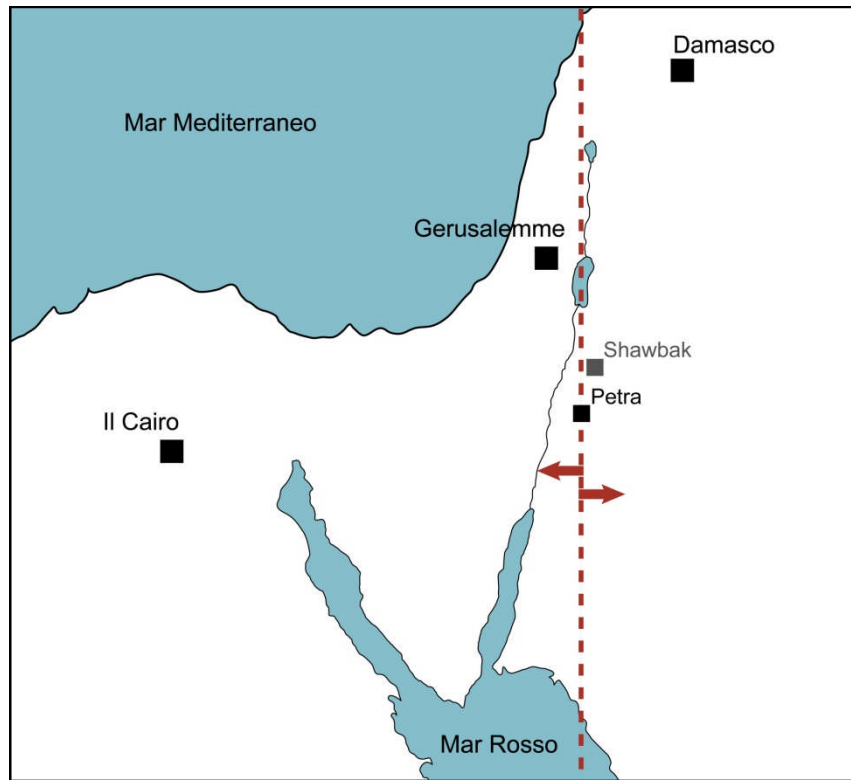
7-2.1. Indirect world

From Petra to Shawbak. Archaeology of a Frontier was organized by the archaeological mission of the University of Florence ‘*Medieval*’ *Petra-Shawbak Project* (see Chapter 2, pp. 57-58), in collaboration with the Department of Antiquities of Jordan; it was open from 13 July to 11 October 2009, at Palazzo Pitti (Florence).

The title summarizes effectively the indirect world of the exhibition, which was the first about Petra to be organized in Italy; this could have encouraged the proposal of a general overview of the main historical phases of the valley, giving the same weight to all of them. Instead, a less traditional approach was preferred: as underlined by the second part of the title, Petra and the surrounding territory were presented through the theme of the frontier, which had led the mission’s work of archaeological interpretation.

The first part of the title, “From Petra to Shawbak”, evokes the idea of a journey both in space, because the mission started to work at Petra and moved to Shawbak only later, and in time, referring to the progressive loss of political, administrative and military importance of Petra in favour of Shawbak, due to the transformations and shifts of the frontier in the region. The frontier is an historical structure that has characterized southern Jordan from the time of Nabateans’ control of the territory up to the present day, although intermittently and with changing functions and meanings.

During Nabatean and Roman times, the frontier that crossed the geopolitical context examined consisted of a ‘line’ separating dominions that were organized as peripheries controlled from a distant centre (Vannini 2009: 25, 27). The characteristics of this ‘line’, however, were not immutable; the Nabatean frontier was rather permeable (**Figure 7.1**), allowing goods to be exchanged and people to transit, whereas during the Roman phase of occupation the frontier was more similar to a barrier (**Figure 7.2**) (Vannini 2009: 27).



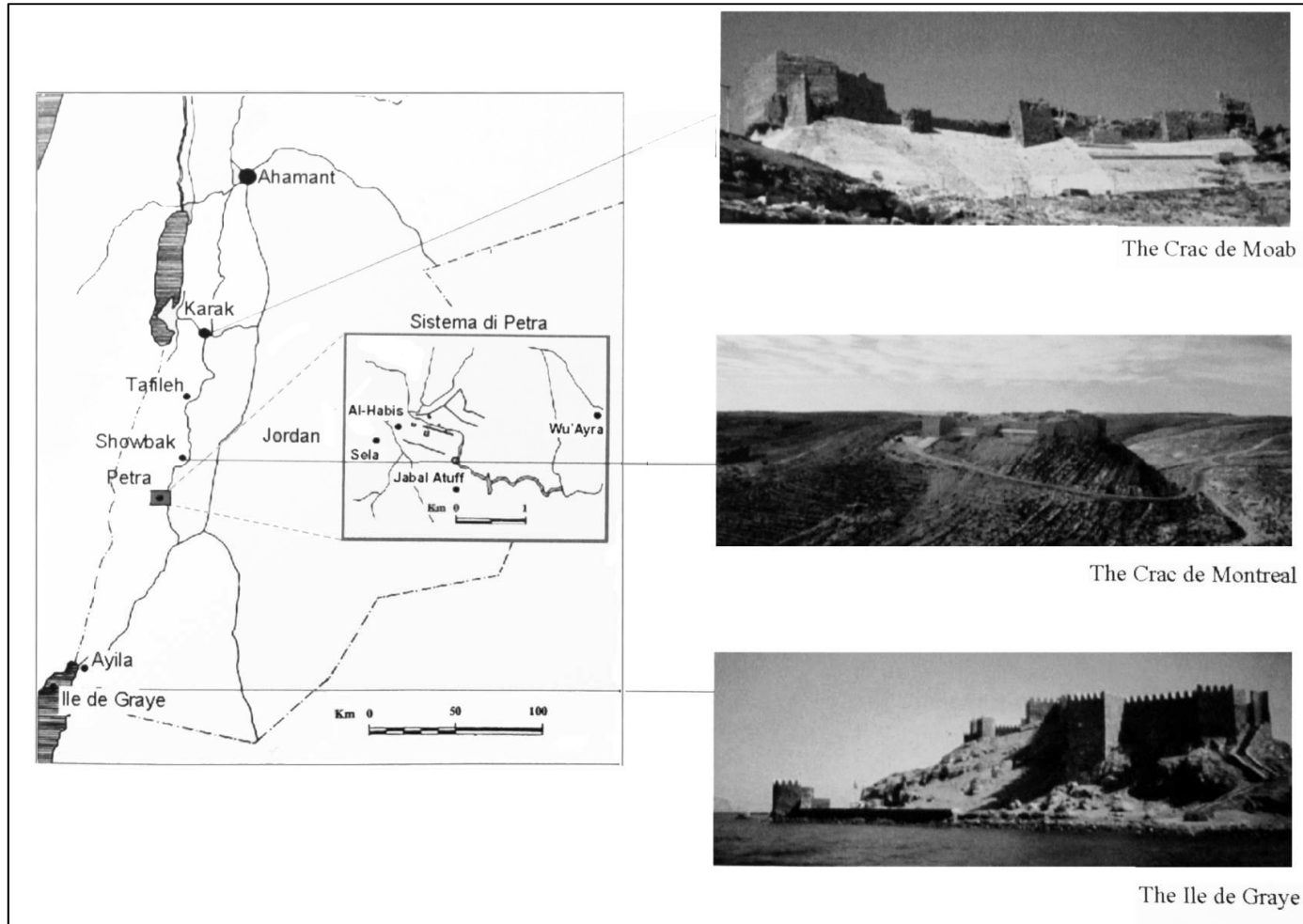
Figures 7.1-2. The frontiers crossing Transjordan in the Nabatean (above) and Roman (below) period (courtesy of the archaeological mission “Medieval’ Petra-Shawbak Project”).



After the Persian invasion of 628, the region was abandoned (Vannini 2009: 23), thus the Early Islamic period was granted a limited space in the exhibition, even though Jordanians feel a strong connection with it today. Abandonment lasted throughout the rule of the Omayyad, Abbasid and Fatimid dynasties and was a result of the disappearance of the frontier and of the fact that the area had lost strategic relevance after becoming the inner part of a large political system.

It was only in the 11th century that the frontier rose again and the territory re-acquired importance. This time, however, the frontier was not a 'line' crossing the region, but coincided with the region itself. Southern Jordan became a Medieval 'frontier region', similar to those that had formed in the Western Mediterranean (for example, in Sardinia, Tuscany, Spain). This means that the Crusaders were "defending the territory of Transjordan from the territory itself": there was no centre and no periphery anymore (Vannini 2009: 26). Stronghold of the frontier was the valley of Petra (**Figure 7.3**), with its fortification system, centred on the castles of Wu'Ayra (**Figures 7.4-5**) and al-Habis (**Figures 7.6-7**) (Ligato and Vannini 2009: 92). Through those fortifications it was possible to control the surrounding region and to defend the bottom of the valley, which was inhabited and cultivated (Vannini 2007: 16-17; Ligato and Vannini 2009: 92, 94). The key for the control of Petra was, in turn, Shawbak, located km 25 to the north.

Figure 7.3. Crusader Trans-Jordan and the castle system of Petra (Vannini 2007: 13).



Figures 7.4-5. The castle of Wu' Ayra (above); view from the castle (below) (courtesy of the archaeological mission “Medieval’ Petra-Shawbak Project”).

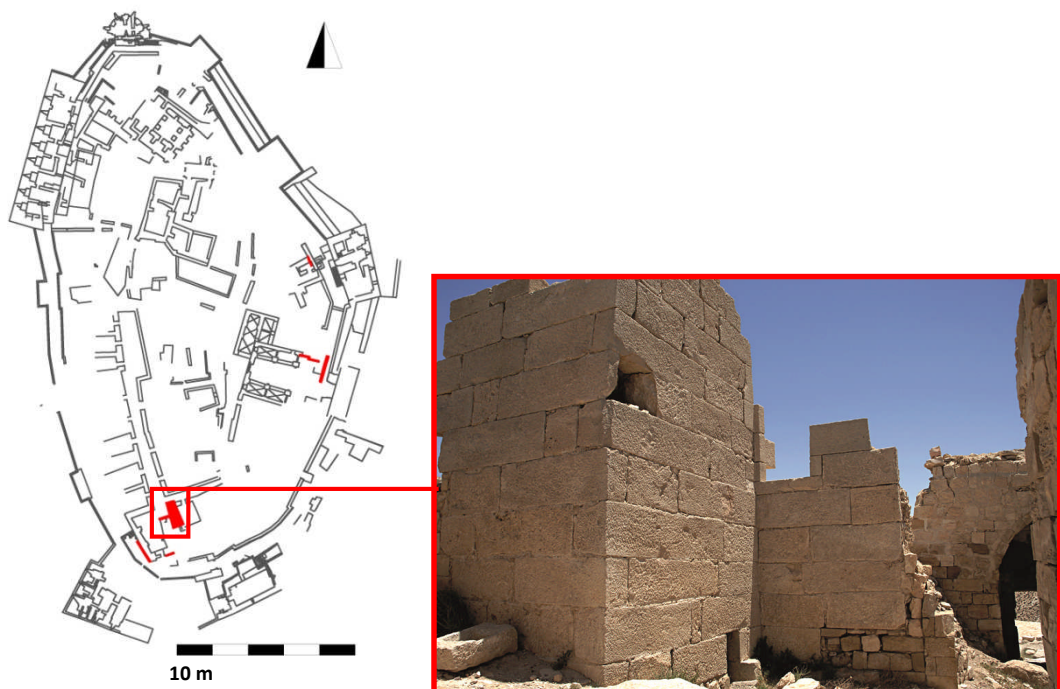


Figures 7.6-7. View of the Petra valley from the castle of al-Habis (above); the castle of al-Habis (below) (courtesy of Mauro Foli and of the archaeological mission “‘Medieval’ Petra-Shawbak Project”).



In 1115, Baldwin I refortified the hill of Shawbak, building on top of military structures that were already present on the site when the Crusaders arrived (Nucciotti 2007: 27, 29; Vannini and Ligato 2009: 88). Evidence of this consists of courses of ashlars located at the basis of the inner circle of Crusader walls and which could be dated to the Roman-Byzantine period (Nucciotti 2007: 28-29, 33).¹⁴³ Moreover, it was possible to identify as Roman-Hellenistic the residual part of a building whose functional destination remains unclear at present (**Figures 7.8-9**). Again, the stratigraphy proved the building to be pre-Crusader, while, typological comparisons of masonry and stone-dressing highlighted similarities with the near Roman fort of Udruh, where the emperor Diocletian moved the *VI legio ferrata* (Vannini and Nucciotti 2008; Falahat 2009: 71).

Figures 7.8-9. Shawbak site plan with Roman structures indicated in red (left); a Roman building located by the inner gate of the castle (right) (courtesy of the archaeological mission “Medieval’ Petra-Shawbak Project”).



¹⁴³ This testifies to the presence of a fortified settlement which was part of the defences of the *Limes Arabicus* (Nucciotti 2007: 28).

The Crusader period was a short one, lasting less than a century and ending in 1189, when the castle of Shawbak was taken by Salah-al-Din (Vannini 2007: 19; Nucciotti 2007: 40; Hamarneh and Nucciotti 2009: 112). Southern Transjordan was no more a frontier region; however, differently from what had happened after the fall of the frontier in the 7th century, Shawbak was not abandoned. On the contrary, it inherited Petra's ancient territorial importance, as the Ayyubid dynasty understood the military and administrative strategic role of the castle and preserved it (Vannini 2009: 26); they transformed the fortified Crusader settlement into an Islamic capital city (**Figures 7.10, 7.12-13**) (Hamarneh and Nucciotti 2009: 112), which continued to exist also under the Mamluks (**Figures 7.11, 7.14-15**). The functions deriving to the site from its previous role as the centre of a frontier region remained even after the disappearance of the frontier and permeated as a long-lasting trait informing the identity of Shawbak and of the southern territories of Jordan (Walker, Dotti and Nucciotti 2009: 128).

Figures 7.10-11. Shawbak site plan with Ayyuid structures indicated in blue (left); Shawbak site plan with Mamluk structures indicated in pink (right) (courtesy of the archaeological mission “Medieval’ Petra-Shawbak Project”).



Figure 7.12. Shawbak. Ayyubid street axis, running with a north-south direction, within the inner circle of Crusader walls.



Figure 7.13. The central hall of the Ayyubid Palace of Shawbak (courtesy of Mauro Foli).



Figure 7.14. Shawbak. Southern semi-circular tower, built between 1297 and 1298, as part of the Mamluk refortification of the site (courtesy of the archaeological mission “Medieval’ Petra-Shawbak Project”).



Figure 7.15. Shawbak. Inscribed plaque (1297-1298) on the eastern elevation of the Mamluk palace (courtesy of the archaeological mission “Medieval’ Petra-Shawbak Project”).



In this sense, the Medieval frontier, in Jordan, together with all Medieval frontiers in the Mediterranean, is one of the roots at the basis of the contemporary identity of Mediterranean countries. The challenge of the exhibition was to present this message to the public and make it the ‘ambassador’ of the relevance of archaeology as a discipline, today.

In brief, the indirect world of *From Petra to Shawbak* consisted of:

- 1) the history of Petra, Shawbak and Transjordan within the wider Mediterranean context, from the 4th century BC to present. History was interpreted through the lens of the frontier, in the attempt to shed light on the links that tie different geo-political and cultural assets, both horizontally (in the present) and vertically, with reference to their Medieval roots;
- 2) the methods of archaeological research, presented selectively and in tight relation with the results achieved. Special attention was dedicated to excavation and ‘light’ (non-invasive) methodologies, such as building or landscape archaeology, zoo-archaeology, the use of information technologies for archaeological research and archaeometry.

7-2.2. Discourse

Interpretation strategy

The aims of the interpretation strategy were three (Bonacchi in press b):

- 1) facilitating the whole spectrum of experiences defined by the marketing experts Kotler and Kotler (1998; see also Chapter 3, p. 70): playfulness, learning, excitement and contemplation;
- 2) encouraging learning through the historical messages that were presented (learning was understood in constructivist terms; see Chapter 3, p. 63);
- 3) enhancing the public understanding of a common Mediterranean identity.

The interpretation strategy was defined by taking into account the possible motivations for visiting, based on the following classification of visitors (Dunmore 2006: 106-107):

- 1) *browsers*: do not have a clear idea of what to do or see, and experience the exhibition concentrating on the most scenographic and catchy elements;
- 2) *followers*: come with an idea of what to do, see and learn, prefer chronological and logical presentation and a narrative explanation of the themes that are introduced;
- 3) *searchers*: visit museums and exhibitions often, they have a general understanding of the key themes that are presented and know how to select the information that interest them from the museum discourse;
- 4) *researchers*: have a specialist knowledge and want to access specific contents in depth.

Different motivations were catered for by:

- facilitating physical orientation in the exhibition space;
- introducing catchy exhibits in each display to highlight key messages;
- structuring the discourse so that it would offer a clear chronological narrative;
- organizing texts and displays so that key themes would be presented with several levels of detail.

To respond to the needs of visitors with different learning styles, specific exhibits were included in each unit of the exhibition (**Figure 7.16**).

Figure 7.16. Exhibits included in the exhibition units, to respond to the needs of visitors with different learning styles.

LEARNING STYLE	EXHIBITS
Analytical learners	Orientation panels; texts generally aimed at a reading age of 12 years old, with special text for the age group 7-11; artefacts and replicas in both open and close display; maps; archaeological illustrations.
Imaginative learners	Personal accounts by chroniclers; life-size reconstructions of buildings (Figure 7.19-20); open questions; sound; archaeological illustrations.
Common-sense learners	Artefacts and replicas in both open and close display; life-size reconstructions of buildings; small-scale models (Figure 7.18); multimedia (Figure 7.17); interactive games.
Dynamic learners	Open questions; interactive games; life-size reconstructions of buildings.

Figure 7.17. Exhibition *From Petra to Shawbak. Archaeology of a Frontier*. Multimedia (courtesy of Anna Marx).



Figure 7.18. Exhibition *From Petra to Shawbak. Archaeology of a Frontier*. Scale model of the castle of Shawbak (courtesy of Anna Marx).



Figure 7.19. Gate in the second circuit of Crusader walls, at Shawbak (courtesy of Anna Marx).



Figure 7.20. Life-size reconstruction of the gate for exhibition *From Petra to Shawbak. Archaeology of a Frontier* (courtesy of Anna Marx).



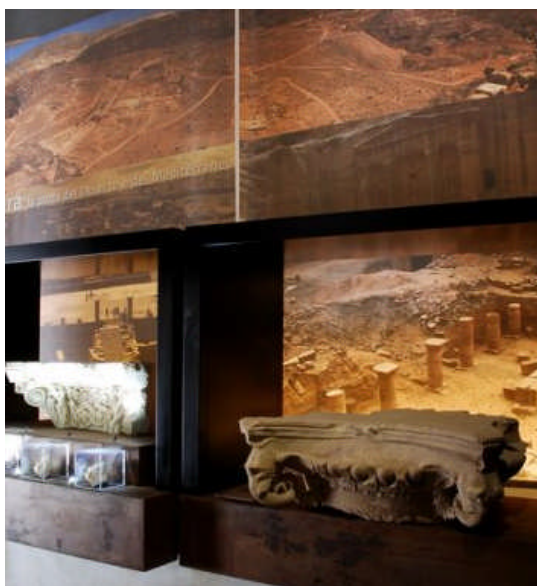
Moreover, a programme was designed to widen access to families with young children (from 7 to 11 years old). A special guidebook was available to allow children to lead the visit and involve the adults that were accompanying them; the text drew attention on a selection of the exhibition displays and interactive games facilitated learning experiences (Figures 7.21-22).

Figures 7.21-22. Exhibition *From Petra to Shawbak. Archaeology of a Frontier*. Interactive games (above) and special guidebook for families (below).



Accessibility was maximised not only from a cognitive point of view, but also from a physical and sensory one, in favour of motor and visually disabled (Bonacchi in press b). The latter could borrow a volume with large print and *Braille* versions of all texts; this catalogue also included tactile images representing artefacts that could not be touched and maps synthesising the asset of the frontier in different periods. Finally, all the stone objects of large dimensions (the wide majority) were arranged in open display and accompanied by large print and *Braille* interpretative captions (**Figures 7.23-25**).

Figures 7.23-25. Exhibition *From Petra to Shawbak. Archaeology of a Frontier*. Exhibits in open display and *Braille* captions.



Display methodology

The exhibition was presented in three sections. The first introduced visitors to the indirect world and prepared them for the experience. The second section presented the historical narrative, while the third one allowed the collection of feedback and the creation of a place where visitors could connect with curators.

Every section was composed of units (11 in total). Those of section 2 were structured both chronologically and thematically, just as the displays of the Medieval Gallery of the Museum of London; each referred to a time span during which the frontier had the same function:

- Unit 1: Shawbak and the Petra Valley in southern Transjordan;
- Unit 2: The connecting and separating frontier. Shawbak and the Petra Valley from 400 BC to AD 629;
- Unit 3: The fall of the frontier. Shawbak and the Petra Valley from AD 630 to 1100;
- Unit 4: A century-long frontier. Shawbak and the Petra Valley from AD 1100 to 1189;
- Unit 5: Shifting frontier, but unbroken centrality of the place. Shawbak and the Petra Valley from AD 1189 to 1260;
- Unit 6: A shifting frontier. Shawbak and the Petra Valley from AD 1261 to 1516;
- Unit 7: The climatic frontier. Climatic changes in Western Asia from the last glacial age to present.

Each unit comprised:

- an orientation panel that suggested the perspective for interpreting displays, established a relationship between them and provided indications as regards the spatial and chronological context;
- two interactive games primarily aimed at families;
- displays illustrating the function of the frontier at a given time through the presentation of the residential, economic and military functions of the Petra Valley and of Shawbak. In each unit, displays on Petra decreased progressively

throughout the exhibition, while the ones on Shawbak increased, to highlight the descendent climax of Petra and the ascendant one of Shawbak, in the time span examined.

Finally, artefacts were displayed conceptually underlining their role as documentary sources; for such reason their number was carefully weighed and objects were selected based on the historical meanings that they carried, whereas their aesthetic value was a criterion of secondary importance.

7-3. Personal contexts

7-3.1. Socio-demographics

The sub-sample of visitors who live in Italy is composed, for the most part, of females (60%), while males are slightly prevalent (54%) in the sub-sample of international tourists (Table 7.1).¹⁴⁴ Among the latter, the majority come from Anglo-Saxon countries: 52 are from the UK and 51 from the US, 15 from Canada and 11 from Australia (**Figure 7.26**). This composition makes the sample comparable with that of visitors to the Museum of London Gallery.

The level of education is generally high within both sub-samples, although higher in that of international tourists. 41.5% of Italian residents have a high school diploma and 47% have either a university or a post-graduate degree; comparatively, more numerous are the international visitors with graduate or post-graduate qualifications (80.5%), while less are those who have education up to high school level (15%) (Table 7.2).¹⁴⁵ Also if compared with the sub-sample of UK residents who visited the Medieval Gallery of the Museum of London, the sub-sample of Italian residents is composed of more people with the equivalent of A levels. This might highlight a different trend in the consumption of archaeological museums and exhibitions in Italy and Britain. Moreover, it confirms that those who visit archaeological museums abroad tend to have more qualifications than those who visit just in their home countries.

¹⁴⁴ [$\chi^2 = 10.427a$ with 1 df; $P = 0.001$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 101.37; b. Computed only for a 2x2 table.

¹⁴⁵ [$\chi^2 = 58.124a$ with 3 df; $P = 0.000$]. a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is 1.84.

Figure 7.26. Origin of visitors to the exhibition *From Petra to Shawbak. Archaeology of a Frontier*.

N = 489	COUNTRY OF ORIGIN	Frequency	Valid Percent
	Argentina	1	0.2
	Australia	11	2.2
	Austria	1	0.2
	Belgium	4	0.8
	Brazil	5	1.0
	Canada	15	3.0
	China	1	0.2
	Colombia	1	0.2
	Croatia	1	0.2
	Denmark	2	0.4
	Finland	2	0.4
	France	13	2.6
	Germany	16	3.2
	Hungary	1	0.2
	India	1	0.2
	Ireland	1	0.2
	Italy	264	52.7
	Japan	1	0.2
	Mali	1	0.2
	New Zeland	2	0.4
	Norway	4	0.8
	Poland	2	0.4
	Portugal	2	0.4
	Russia	1	0.2
	Spain	11	2.2
	Sweden	6	1.2
	Switzerland	3	0.6
	The Netherlands	11	2.2
	UK	52	10.4
	Uruguay	1	0.2
	USA	51	10.2

In both sub-samples, visitors are quite evenly distributed across all age groups. However, people from 18 to 55 years old, and from 26 to 35 especially, are more numerous among international tourists, whereas those aged 56+, and 56 to 65 particularly, are more in the sub-sample of Italian residents (Table 7.3).¹⁴⁶ This is most probably caused by the fact that younger people are generally more able to travel than older ones. The very same trend was found valid for visitors to the Medieval Gallery of

¹⁴⁶ [$\chi^2 = 44.836a$ with 6 df; $P = 0.000$]. a. 2 cells (14.3%) have expected count less than 5. The minimum expected count is 3.18.

the Museum of London, although, in this case, UK residents aged 56 to 65 were prevalent together with those from 26 to 35 years old.

Finally, as regards occupation, within the sub-sample of Italian residents, the most numerous group is, by far, that of retired (35%), followed by office workers (18.5%) and students (14%). Among international tourists, instead, professionals and entrepreneurs and middle or upper managers are the two dominant groups (29% and 18%, respectively). The difference between the two sub-samples is statistically significant¹⁴⁷ (Table 7.4).

7-3.2. Interest in archaeology and understanding of the subject

In both sub-samples, the majority of respondents are fairly interested in archaeology (55% of Italian residents and 60% of international tourists). However, among international tourists, respondents who are not very interested are more numerous than among visitors who live in Italy, whereas those who are strongly interested are less numerous (Table 7.5).¹⁴⁸ This is certainly an indicator of the different importance that interest in the discipline has for the two groups as a motivational factor for visiting.

Within neither of the two sub-samples, statistically significant differences were found between the level of interest of visitors, on one side, and socio-demographic variables (age, gender, education and occupation), on the other. This trend recurs across all of the three case studies that have been considered (see Chapter 5, p. 104, and Chapter 6, p. 149).

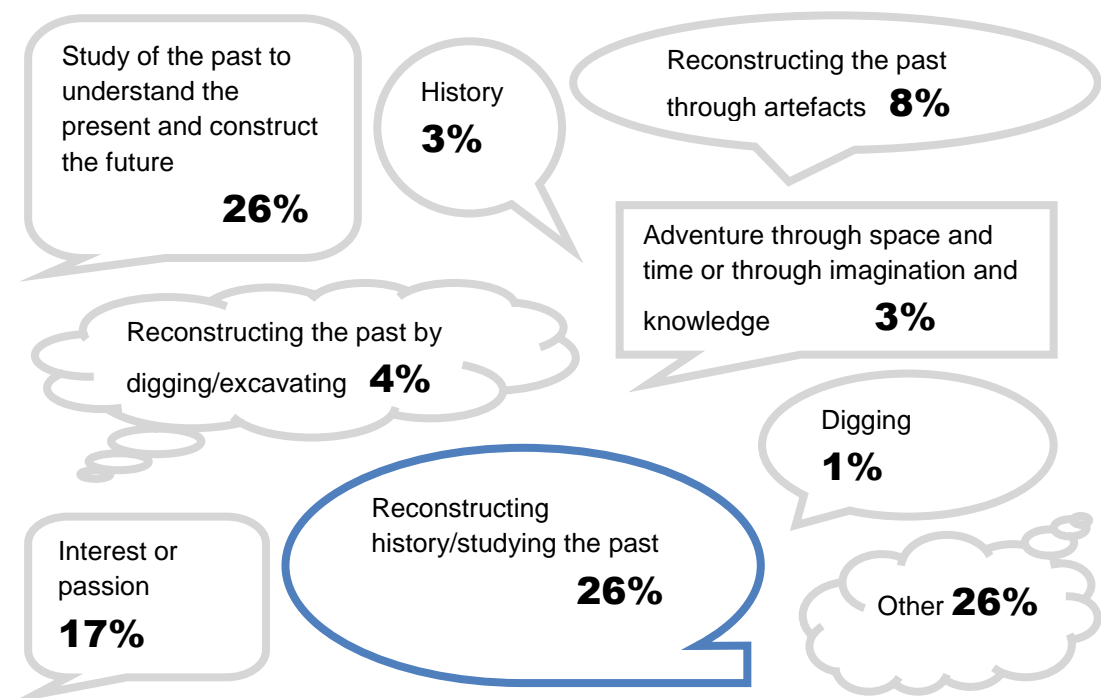
As in the case study of the Medieval London Gallery, respondents were also asked to define archaeology. Differently from the gallery, however, the exhibition was explicitly presented as being about archaeology already from the title. For this reason, answers given by visitors to *From Petra to Shawbak* must be discussed carefully and taking into account the meanings with which the term “archaeology” was charged by the exhibition. Unfortunately, in fact, it was not possible to run a pre- and post-visit survey, due to the limited time available (three weeks to collect data) and the small number of interviewers; resources were thus concentrated on the exit survey (about this, see also Chapter 4, pp. 88-89).

¹⁴⁷ [$\chi^2 = 93.303a$ with 10 df; $P = 0.000$]. a. 6 cells (27.3%) have expected count less than 5. The minimum expected count is 2.25.

¹⁴⁸ [$\chi^2 = 11.860a$ with 3 df; $P = 0.008$]. a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is 1.39.

An analysis of visitors' responses allows the identification of the following categories of ways of understanding the discipline: "study of the past/reconstruction of history through artefacts and other material remains"; "history"; "study of the past to understand the present and construct the future"; "study of civilizations"; "adventure through space and time, or through imagination and knowledge"; "study of the past/reconstruction of history by means of excavation"; "discovery of our origins"; "study of the past/reconstruction of history by means of excavation and interpretation of artefacts"; "excavation", "other" . It should be noted that the expression "study of the past" summarizes several, different things past that were mentioned by visitors (e.g. civilizations, people, buildings).

Figure 7.27. *From Petra to Shawbak. Archaeology of a Frontier*. Definitions of archaeology given by the international sample of visitors (N=350) and expressed in percentages.



Answers provided by the sample as a whole are considered first (**Figure 7.27**) and compared to those given by the respondents of the Medieval London Gallery case study. Most visitors to *From Petra to Shawbak* (26%) defined archaeology as "the study of the past/reconstruction of history", thus identifying the historical aim of the subject, but making no reference to its methods. Many (20%) were the respondents who showed an

understanding of the contemporary relevance of archaeology, defining it as the study of the past which contributes to enhance knowledge of the present and lays the necessary basis for constructing the future. This datum is particularly meaningful because it demonstrates that the exhibition succeeded in presenting archaeology as a topical subject and did so much better than the Medieval Gallery of the Museum of London (in that sample, only 11.5% of UK residents gave a similar answer). It seems, then, possible to infer that the creation of commonality (the core of communication, also from an etymological point of view) becomes more achievable through the presentation of a specific issue that appears significant to contemporaries because it is embedded in current affairs, rather than through the usual approach of illustrating how daily life in the past may be compared to the one which we conduct today.

Differently from respondents of the Medieval London Gallery case study, some visitors to the exhibition *From Petra to Shawbak* did not provide a dictionary-style definition of archaeology, but just expressed an opinion regarding the relevance of the subject to their personal lives. The reason for this difference is that, at *From Petra to Shawbak*, the method of face-to-face interviews had to be alternated to the one of self-completed questionnaires (see Chapter 4, pp. 85-86, for an explanation), which allows less control over responses to open questions. Consequently, 20% of respondents said that archaeology was either an interest or a passion to them. The percentage indicates that one fifth of adult visitors arrived at the exhibition with a high level of motivation towards archaeology. Moreover, it contributes to explain why the overall number of definitions of the subject as “study of the past or reconstruction of history” is smaller than in the sample of visitors to the Medieval London Gallery.

It is also very interesting that, in defining archaeology, visitors to the Medieval Gallery of the Museum of London mentioned the methods of the discipline and referred to the process of digging and interpreting material culture more than visitors to the exhibition *From Petra to Shawbak*, even though archaeology was not openly presented as a subject, in the gallery. This might be explained as a consequence of the greater media exposure that archaeological work has been given over the last few years, in Britain.

Very few (1%), especially if compared with visitors to the Medieval Gallery of the Museum of London, were the visitors who said that archaeology is just “digging”; and, at *From Petra to Shawbak*, nobody defined archaeology as material culture, without referring to interpretation, whereas 5% of UK residents who visited the Medieval

Gallery of the Museum of London did so. This is almost certainly due to the fact that, as already mentioned (see Chapter 5, p. 107), in English, the word “archaeology” also implies “archaeological resources”; a further reason might be the strength with which interpretation and its importance was underlined at the Florence exhibition.

Archaeology was then defined as “time traveling”, so in emotional rather than cognitive terms, by few respondents, in both case studies. People who did so were slightly more at *From Petra to Shawbak*, most probably because the event presented Near Eastern countries and Petra, which have a strong power on people’s imagination. Overall, however, the historical narrative played a more significant role in shaping visitor experiences than the fascination of distant places.

Visitors to *From Petra to Shawbak* frequently identified architecture as a source of information for reconstructing history, also as a consequence of the stress of the presentation on archaeology of buildings.

The statistically significant differences in the way of understanding archaeology, between the sub-sample of Italian residents and that of international tourists who visited *From Petra to Shawbak*, are now considered.

A definition of archaeology as the reconstruction of history through artefacts¹⁴⁹ or as the process of reconstructing history by means of digging and excavating¹⁵⁰ was given almost exclusively by international tourists (Tables 7.39-40). Those who declared that archaeology ‘is the study of the past which helps to better understand the present and build the future’ were, for the great part (78%), Italian residents (Table 7.41).¹⁵¹ This suggests that Italian visitors already had an awareness of archaeology’s contemporary relevance and the exhibition just contributed to reinforce it. It may also indicate, however, that, being about southern Transjordan and the Mediterranean, the event was less significant to respondents who did not come from Mediterranean Europe (the vast majority of international tourists).

Within the sub-sample of Italian residents, those who defined archaeology as an interest or a passion were mainly between 56 and 65 years old, or between 46 and 55 (Table

¹⁴⁹ [$\chi^2 = 37.853a$ with 1 df; $P = 0.000$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 10.80. b. Computed only for a 2x2 table.

¹⁵⁰ [$\chi^2 = 16.454a$ with 1 df; $P = 0.000$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 5.01. b. Computed only for a 2x2 table.

¹⁵¹ [$\chi^2 = 10.277a$ with 1 df; $P = 0.001$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 26.6. b. Computed only for a 2x2 table.

7.42).¹⁵² No statistically significant differences in terms of level of education attained were found among those who defined archaeology as the study of the past to better understand the present; this is a further proof of the success of the exhibition in putting across its message. A difference of this kind was identified, instead, among the sub-sample of international tourists: all those who defined archaeology in this way either had a high school diploma or (even more numerous) a university or post-graduate degree (Table 7.43).¹⁵³

7-3.3. Previous experience of archaeological communication

Most of the respondents who live in Italy (71%) access archaeology through museums and exhibitions. Nearly half of them visit sites (49%), 40% acquire information about the subject reading newspapers and magazines, and 37% thanks to television programmes. Those who engage with archaeology via the Web are just 20%, even less than the ones who do so by reading specialized magazines (22% of the sub-sample).

The overall picture of the consumption of archaeological communication by Italian residents is different from the one that could be reconstructed for UK residents of the Medieval London Gallery case study (see Table 7.6).¹⁵⁴

Museums and exhibitions are the way in which the majority of both sub-samples engage with archaeology, but the number of UK residents who visit them is comparatively higher (89% against 71%). After museum displays, television programmes are the most popular way of accessing archaeology for respondents of the Museum of London case study living in Britain (they were mentioned by 75% of the sub-sample). Sites are more frequently visited by Italian residents than by British ones (26%), whereas the Web plays a more important role for UK residents who visited the Medieval London Gallery (it was indicated as a source of information about archaeology by 44% of them).

Overall, the consumption of archaeology, in Italy, seems more directly linked with archaeological resources and less mediated by television, and mass media more

¹⁵² [$\chi^2 = 20.708a$ with 10 df; $P = 0.032$ a. 13 cells (59.1%) have expected count less than 5. The minimum expected count is .50.

¹⁵³ [$\chi^2 = 9.788a$ with 2 df; $P = 03.007$ a. 3 cells (50.0%) have expected count less than 5. The minimum expected count is .40.

¹⁵⁴ Comparisons are made between the Medieval London Gallery and the *From Petra to Shawbak* case studies, on the base that they are both cases of museum archaeology. However, it should be noted that key trends regarding the ways in which UK residents engage with archaeology stemming from an analysis of visitors to the Medieval London Gallery were confirmed by the analysis of the *Time Team* case study (see Chapter 6).

generally. In Britain, instead, public engagement tends to revolve much more around museums, television programmes and the Web. It may be hypothesized that archaeological museum visiting is more frequent in the UK due to the stronger and deeper museological culture that there is in this country, as in other Anglo-Saxon ones (the United States, Australia and Canada, particularly). Such culture has led institutions to renovate themselves, value visitor experiences (see Chapter 3, p. 64) and reach new audiences. Similarly, television programmes about archaeology are watched more in Britain, where the programme *Time Team* has been available for decades (on the popularity of *Time Team* in the wider context of archaeology-themed television, see Chapter 8, p. 220).

Even more interesting, perhaps, is the different role of the Web and sites, in the two countries that are here examined. The fact that the Web is used more by respondents who live in the UK may be justified in the context of a generally higher digital literacy of the British (Miniwatts Marketing Group 2011; for further discussion, see Chapter 10, pp. 286-287). Explaining why sites are more visited in Italy is, instead, more difficult and, at this stage, it is prudent to just single out the trend; possible causes may be sought through future research.

The statistically significant differences in the ways of consuming archaeology that were found between the sub-sample of Italian residents and that of international tourists who visited the exhibition *From Petra to Shawbak* confirm those existing between the first sub-sample that has been mentioned and the one of UK residents who visited the Medieval Gallery of the Museum of London. Italian residents visit museums¹⁵⁵ and watch television programmes about archaeology¹⁵⁶ less than international respondents (Tables 7.7-11), whereas they visit sites, participate in excavations, read specialized magazines and handbooks¹⁵⁷ and newspapers and magazines¹⁵⁸ more (Tables 7.9-12).

¹⁵⁵ [$\chi^2 = 4.495a$ with 1 df; $P = 0.034$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 58.23; b. Computed only for a 2x2 table.

¹⁵⁶ [$\chi^2 = 11.794a$ with 1 df; $P = 0.001$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 102.02; b. Computed only for a 2x2 table.

¹⁵⁷ Visiting archaeological sites: [$\chi^2 = 6.518a$ with 1 df; $P = 0.011$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 101.09.; b. Computed only for a 2x2 table. Participating in excavations: [$\chi^2 = 9.038a$ with 1 df; $P = 0.003$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 12.58.; b. Computed only for a 2x2 table. Specialised magazines and handbooks: [$\chi^2 = 12.498a$ with 1 df; $P = 0.000$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 38.67.; b. Computed only for a 2x2 table.

¹⁵⁸ [$\chi^2 = 7.234a$ with 1 df; $P = 0.007$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 79.20.; b. Computed only for a 2x2 table.

Italian residents who access the Web are more among the age group between 18 and 35 years old and they tend to decrease with age (Table 7.18).¹⁵⁹

Thanks to cross-tabulations, a segmentation of the sub-sample of visitors living in Italy, as regards the way in which they access archaeology could also be constructed. Archaeological museums and exhibitions are visited mainly by respondents who are either very interested in archaeology or fairly interested¹⁶⁰ (Table 7.13) and the same trend is valid for archaeological site visiting (practiced by 66% of very interested respondents, by 46% of fairly interested ones and by only 21% of not very interested respondents). In the latter case, however, the level of interest appears to be generally higher (Table 7.14).¹⁶¹ Moreover, archaeological sites tend to be visited by respondents who have either a university or a post-graduate degree (Table 7.15).¹⁶²

As it could have been expected, the majority of Italian visitors who attended courses or lectures are either students or retired (37.5% and 33.3%, respectively, of those declaring to be attending; Table 7.16)¹⁶³ with a high interest in the subject¹⁶⁴ (Table 7.17). Italian residents who access information about archaeology through the Web are for the most part between 18 and 35 years old¹⁶⁵ (Table 7.18), whereas international tourists who do so are generally aged 18 to 65. This indicates that the digital divide applied to archaeological communication starts at an earlier age in Italy than in Britain.

Visitors to the exhibition *From Petra to Shawbak* who live in Italy and access archaeology by participating in excavations are either students or retired,¹⁶⁶ between 18 and 35 years old, or between 66 and 75¹⁶⁷ and very interested in archaeology¹⁶⁸ (Tables

¹⁵⁹ [$\chi^2 = 15.306a$ with 6 df; $P = 0.018$] a. 1 cells (7.1%) have expected count less than 5. The minimum expected count is 1.45.

¹⁶⁰ [$\chi^2 = 11.193a$ with 3 df; $P = 0.011$]. a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is .29.

¹⁶¹ [$\chi^2 = 21.429a$ with 3 df; $P = 0.000$]. a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is .49.

¹⁶² [$\chi^2 = 8.730a$ with 3 df; $P = 0.033$]. a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is 1.46.

¹⁶³ [$\chi^2 = 29.616a$ with 10 df; $P = 0.001$] a. 13 cells (59.1%) have expected count less than 5. The minimum expected count is .32.

¹⁶⁴ [$\chi^2 = 22.804a$ with 3df; $P = 0.000$] a. 3 cells (37.5%) have expected count less than 5. The minimum expected count is .11.

¹⁶⁵ [$\chi^2 = 15.306a$ with 6 df; $P = 0.018$] a. 1 cells (7.1%) have expected count less than 5. The minimum expected count is 1.45.

¹⁶⁶ [$\chi^2 = 35.726a$ with 10 df; $P = 0.000$] a. 6 cells (42.9%) have expected count less than 5. The minimum expected count is .60.

¹⁶⁷ [$\chi^2 = 13.324a$ with 6 df; $P = 0.038$] a. 6 cells (42.9%) have expected count less than 5. The minimum expected count is .60.

7.19-21). Respondents who watch television programmes about archaeology tend to have a high level of interest in the subject (Table 7.22)¹⁶⁹ and a high-school qualification (52.6%). Those shows, however, are viewed also by a substantial number of people with a university or a post-graduate degree (39.2% of the total of those who declared to watch television programmes; Table 7.23).¹⁷⁰ Respondents who access archaeology through specialized magazines or handbooks are very interested in the subject (Table 7.24).¹⁷¹ Finally, Italian residents who listen to archaeological radio programmes are mainly female,¹⁷² retired workers (Tables 7.25-26).¹⁷³

The majority of the sub-sample of Italian respondents is composed of regular museum visitors (46%), followed quite closely by repeat ones (38%) (Table 7.27). Interestingly, these percentages almost match those of the sub-sample of UK residents visiting the Medieval Gallery of the Museums of London (46% of regular visitors and 36% of repeat visitors) and the ones of the sub-sample of international visitors to *From Petra to Shawbak* (49% of regular visitors and 30% of repeat; Table 7.29). The trend according to which the majority of those who visit museums do so regularly is confirmed. Moreover, women in the sample tend to visit more often than men (Table 7.28).¹⁷⁴

7-4. Social contexts

The majority of Italian residents visited with their partner (30%), alone (27%), or with relatives or friends (26%). Less were those who visited with their families or with an organized group (8% and 9%, respectively; Table 7.30).

¹⁶⁸ [$\chi^2 = 29.179a$ with 3 df; $P = 0.000$] a. 3 cells (37.5%) have expected count less than 5. The minimum expected count is .08.

¹⁶⁹ [$\chi^2 = 12.834a$ with 3 df; $P = 0.005$] a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is .37.

¹⁷⁰ [$\chi^2 = 7.929a$ with 3 df; $P = 0.048$] a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is 1.10.

¹⁷¹ [$\chi^2 = 29.746a$ with 3 df; $P = 0.000$] a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is .22.

¹⁷² [$\chi^2 = 6.038a$ with 1 df; $P = 0.014$] a. 1 cells (25.0%) have expected count less than 5. The minimum expected count is 3.54. b. Computed only for a 2x2 table.

¹⁷³ [$\chi^2 = 21.708a$ with 10 df; $P = 0.017$]. a. 14 cells (63.6%) have expected count less than 5. The minimum expected count is .11.

¹⁷⁴ [$\chi^2 = 6.809a$ with 2 df; $P = 0.033$] a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 15.66.

A statistical difference exists between Italian residents and international tourists, as more of the first visited alone, with an organized group and with relatives or friends, whereas more international tourists visited with their partner or with family (Table 7.31).¹⁷⁵

7-5. Experience types and triggers

7-5.1. Time spent at the exhibition

The majority of the total sample spent either from 30 minutes to an hour (42%), or less than 30 minutes (41%) visiting *From Petra to Shawbak* (Table 7.32); thus, considering the size of the exhibition, visits tended to be rather long.

Longer visits were more numerous among Italian residents¹⁷⁶ (Table 7.33), but language does not seem to be a valid explanation for this trend. Translations from Italian to English were, in fact, provided for all texts and most international tourists were from Anglo-Saxon countries (see **Figure 7.26**)

7-5.2. Experience meanings and types

The vast majority of the total sample declared themselves satisfied with their visit experiences, with no statistically significant differences between Italian residents and international tourists; 38% was very satisfied and 55% fairly satisfied; only 5% said to be not very satisfied and nearly nobody was totally unsatisfied (Table 7.34).¹⁷⁷

Most of Italian residents (76%) described their visits at *From Petra to Shawbak* as learning opportunities. Fewer said that they were occasions for “reflection” (17%), “diversion” (16%) and “aesthetic pleasure” (15%), for “having fun” (4.5%), or for “spending time with their family or friends” (3%). There is a statistically significant difference, however, between the sub-sample of Italian residents and that of international tourists (**Figure 7.28**); more of the latter mentioned “aesthetic pleasure”,

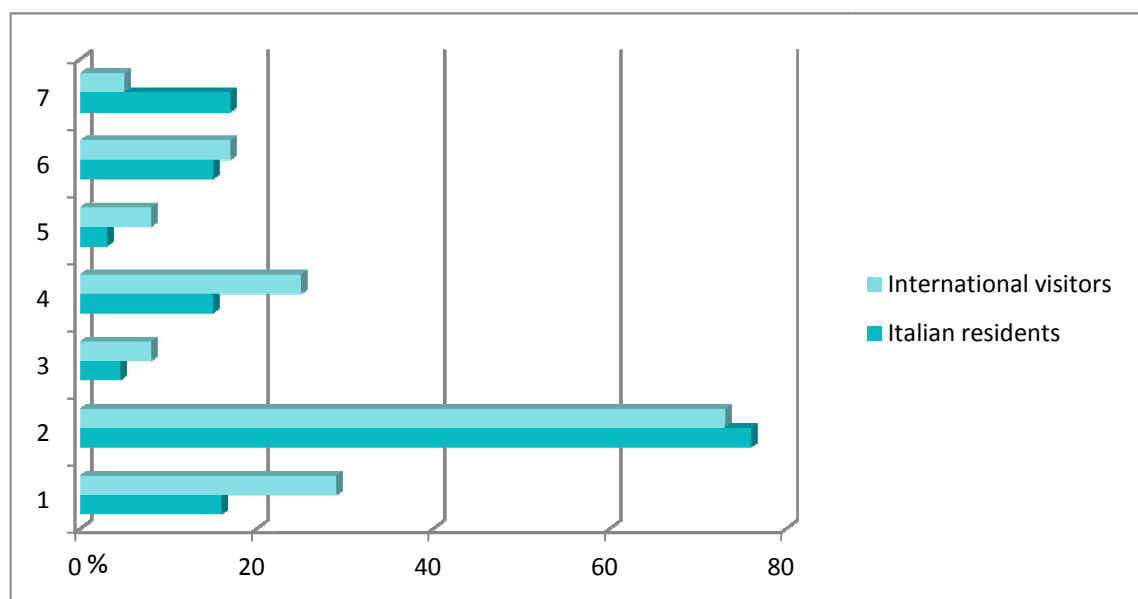
¹⁷⁵ [$\chi^2 = 25.650$ with 4 df; $P = 0.000$] a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 13.54.

¹⁷⁶ [$\chi^2 = 81.061$ with 3 df; $P = 0.000$] a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 7.88.

¹⁷⁷ N=497; margin of error +/-4%, at the 95% level of confidence.

“time for family and friends”¹⁷⁸ and “diversion”,¹⁷⁹ as experience meanings. This is probably a demonstration of the influence that being tourists in Florence had over their visit experiences. Instead, visiting the exhibition meant “occasion for reflection”¹⁸⁰ to Italian residents more than to international tourists.

Figure 7.28. Meanings associated to the experience of visiting *From Petra to Shawbak. Archaeology of a Frontier* by people living in Italy (N=266) and by international tourists (N=231). Values on the vertical axis: 1=Diversion; 2=Learning opportunity; 3=Having fun; 4=Aesthetic pleasure; 5=Time for family/friends; 6=Adventure/travelling through space and time; 7=Occasion for reflection.



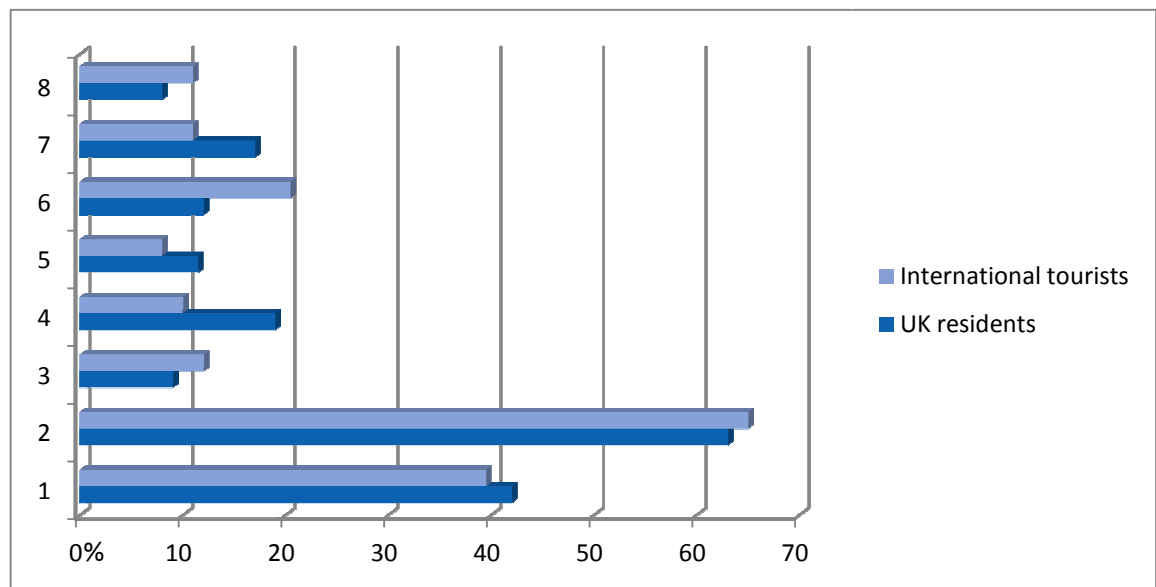
The number of respondents who associated meanings of learning to their experiences was similar at the Museum of London (**Figure 7.29**) and at *From Petra to Shawbak*, although slightly higher in the latter case. Moreover, in neither of the two samples, statistically significant differences were found between residents and international tourists, in relation with this experience meaning.

¹⁷⁸ [$\chi^2 = 5.653$ a with 1 df; $P = 0.017$] a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 12.11. b. Computed only for a 2x2 table.

¹⁷⁹ [$\chi^2 = 14.047$ a with 3 df; $P = 0.003$] a. 4 cells (50.0%) have expected count less than 5. The minimum expected count is .46.

¹⁸⁰ [$\chi^2 = 16.733$ a with 1 df; $P = 0.000$] a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 26.49. b. Computed only for a 2x2 table.

Figure 7.29. Meanings associated to the experience of visiting the Medieval London Gallery by visitors living in Britain (N=226) and by international tourists (N=190). Values on the vertical axis: 1=Diversion; 2=Learning opportunity/curiosity/discovery; 3=Having fun/gaming; 4=Aesthetic pleasure; 5=Sociability/time for family and friends; 6=Adventure/travelling through space and time; 7=Occasion for reflection; 8=Immersive experience.



‘Diversion’, instead, was indicated by a greater number of respondents at the Museum of London; therefore, it seems that, overall, learning was much more motivated and focused at *From Petra to Shawbak* than at the Medieval Gallery.

7-5.3. Experience triggers

Artefacts triggered the majority of visitor experiences both at *From Petra to Shawbak* (Figure 7.30) and at the Medieval London Gallery; this confirms that ‘real objects’ are what most visitors focus on, no matter the range of media and technologies that are displayed.

After artefacts, the sensory materials that were mentioned the most are texts and photographs, maps and graphics (Figure 7.30), without any statistically significant differences between the sub-sample of Italian residents and that of international tourists.

Comparatively, at the Medieval Gallery of the Museum of London, texts were mentioned less than at *From Petra to Shawbak*, whereas models, audiovisuals and computer games were mentioned more. The popularity of texts, at the exhibition, attests

the importance of clear, yet detailed, written interpretation and the success of the text typologies and formats that were used. Models were mentioned more at the Medieval Gallery, because here they either present features of the city that are well known to Londoners (St Paul’s, for example), or offer a space that visitors can physically enter (the Saxon house). At *From Petra to Shawbak*, instead, the choice of what architecture to reconstruct was led by academic reasons only and failed to engage visitors, who did not find it directly relevant to them.

Figure 7.30. *From Petra to Shawbak. Archaeology of a Frontier*. Types of sensory material indicated as experience triggers.

SENSORY MATERIALS Experience triggers	% of Italian residents N=137	% of International visitors N=75
Interactives (for children and multimedia)	4	11
Models	1.5	0
Audiovisual	2	4
Artefacts (and other real objects)	71.5	72
Texts	20	15
Images/maps/graphics/photographs	13	12

The organization of sensory materials was mentioned more by international visitors (Figure 7.31; Table 7.35),¹⁸¹ possibly as a consequence of foreigners’ greater awareness of museology and museography issues and of the fact that the way in which sensory materials were arranged responded more to their needs and expectations than to those of Italian residents. This suggests that further research on how museological planning could help meeting the necessities of Italian visitors should be conducted.

Among the triggers concerning the way in which sensory materials were organized, the majority of respondents mentioned cognitive accessibility and accuracy of the information provided. However, the international tourists that did so were much more than Italian residents (63% against 38.5%; Table 7.46).¹⁸² Those triggers were followed by “general layout” and by “museographic design” and, in the case of Italians, by the

¹⁸¹ $\chi^2 = 10.773a$ with 1 df; $P = 0.001$ a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 54.19. b. Computed only for a 2x2 table.

¹⁸² $\chi^2 = 6.885a$ with 1 df; $P = 0.009$ a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 24.91. b. Computed only for a 2x2 table.

“selection and quality of artefacts” which, instead, was not important at all to international tourists; interactivity and the chronological rationale of the display were indicated by similar percentages of both sub-samples. When comparing the characteristics of the organization of sensory materials that were mentioned as triggers by respondents of the international exhibition (**Figure 7.32**) with those singled out by visitors to the Medieval London Gallery (**Figure 7.33**), one significant difference can be noticed. In the gallery, references tended to be made to the richness and wide range of exhibits in general, not of artefacts only, as it happened, instead, at *From Petra to Shawbak*; this can be interpreted as a further sign of the more direct engagement that Italians have with archaeology, compared to the British (see this Chapter, section 7-3.3, and Chapter 10, pp. 286-287).

Finally, triggers relating to the indirect world were for the most part either “history” in general or the history of Petra and Shawbak in particular, as hoped by the curators (**Figure 7.34**).

Figure 7.31. *From Petra to Shawbak. Archaeology of a Frontier*. Types of experience triggers. Values on the vertical axis: 1=Sensory material; 2=Organisation of sensory material; 3=Indirect world represented.

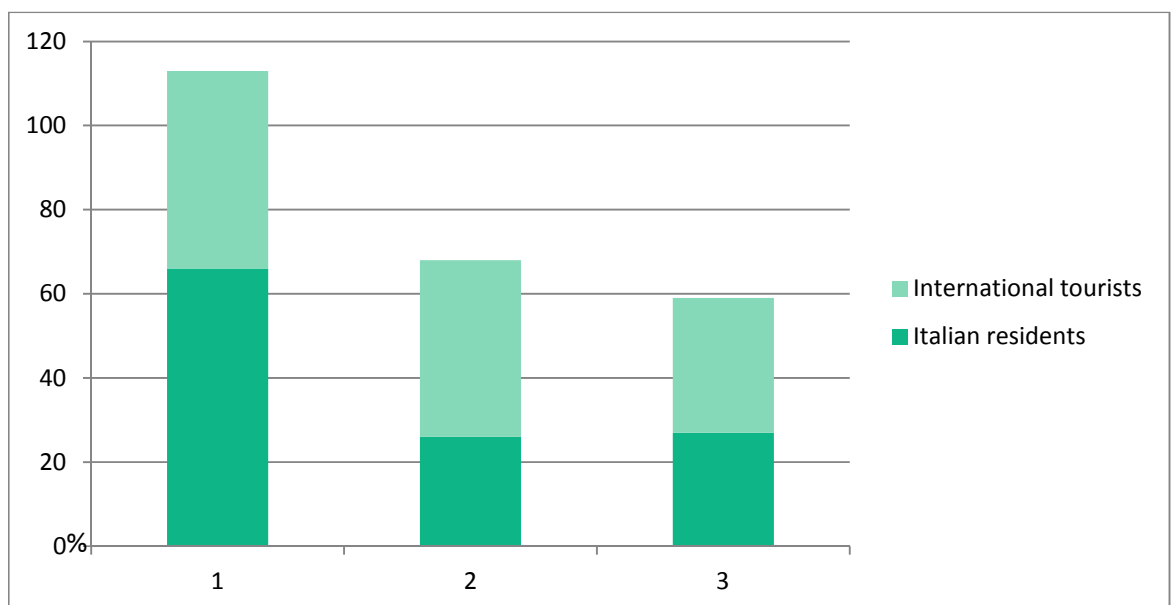


Figure 7.32. *From Petra to Shawbak. Archaeology of a Frontier*. Characteristics of the way in which sensory materials were organized that were indicated as experience triggers.

ORGANISATION OF SENSORY MATERIALS Experience triggers	% of Italian residents N=214	% of International visitors N=68
General layout	36.5	18
Clarity/educational/good explanations/accessible/accessible for children/informative/both general and detailed info/not too much info/correct and respectful presentation of different cultures	38.5	63
Interactivity	6	9
Chronological order of the display	8	7.5
Museographic design, space, building, good physical orientation, readability of texts	19	15
Richness of media	2	0
Good selection of artefacts/quality of artefacts	19.5	0
Wide range of media/good distribution of media	2	4.5
Richness of topics/diverse	0	1.5

Figure 7.33. *Medieval London Gallery*. Characteristics of the way in which sensory materials were organized that were indicated as experience triggers.

ORGANISATION OF SENSORY MATERIALS Experience triggers	% of UK residents N=88	% of International visitors N=62
General layout	25	16
Clarity/educational/good explanations/accessible/accessible for children/informative/both general and detailed info/not too much info	37.5	47
Interactivity	11	11
Chronological order of the display	4.5	11
Museographic design, space, building, good physical orientation, readability of texts	26	13
Richness of media	6	11
Good selection of artefacts/quality of artefacts	1	3
Wide range of media/good distribution of media	8	10
Themed presentation	1	0
Richness of topics/diverse	2	0

Figure 7.34. From Petra to Shawbak. Archaeology of a Frontier. Elements of the indirect world that were indicated as experience triggers.

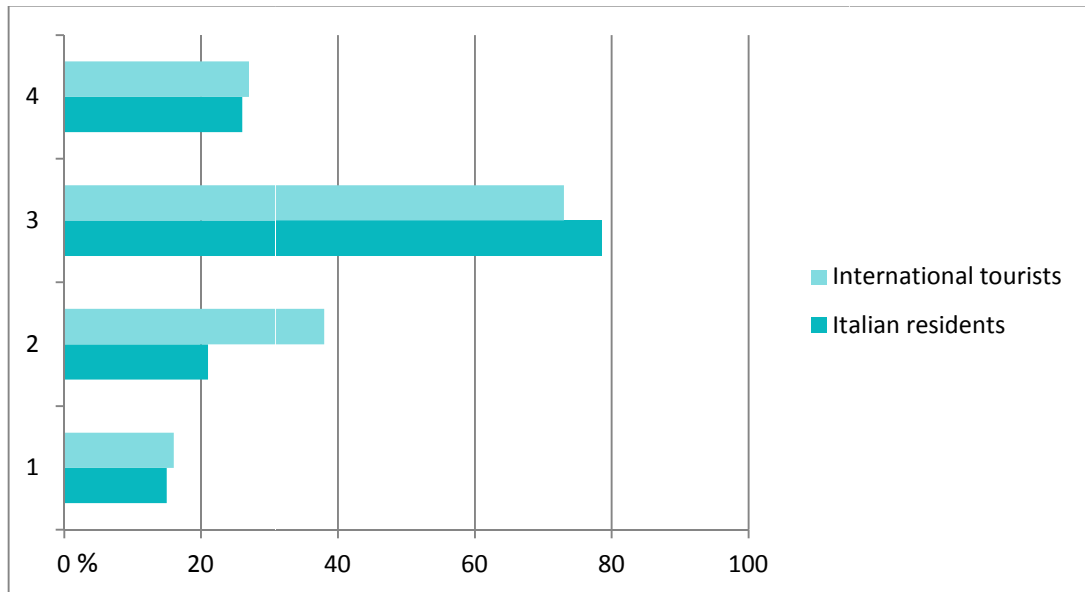
INDIRECT WORLD Experience triggers	% of Italian residents N=51	% of international visitors N=51
History in general	47	22
History of Petra/Shawbak	20	47
Specific time period (e.g. Nabatean)	4	14
Specific historical phenomenon (e.g. Crusades)	12	6
Themes pertaining to daily life (e.g. religion, production and trade, housing)	12	12
Comparisons between past and present/between the history of different geo-political contexts or cultures	4	6
Chronologies	4	10
Excavations, archaeologists' work	6	2

7-5.4. An experiential segmentation of visitors

Most respondents had experiences of learning; this experience type was followed, in terms of recurrence, by playfulness (for the sub-sample of international tourists) and contemplation (for Italian residents), while less visitors within both sub-samples had experiences of excitement. In spite of the geographical context presented and the effort of recreating a sense of place and adventure, “excitement” remained at the margins of visitor experiences. The only statistically significant difference between Italian residents and international tourists regards the experience type of “playfulness” (**Figure 7.35**)¹⁸³ and is most probably caused by the fact that tourists coming from abroad are more likely to have a predisposition towards diversion and the enjoyment of leisure time with family and friends.

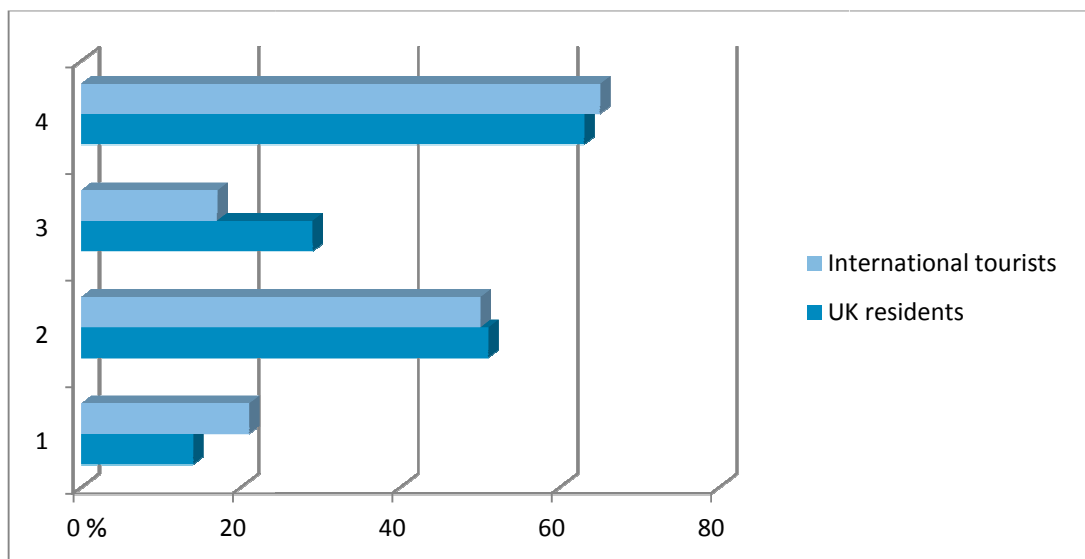
¹⁸³ [$\chi^2 = 17.324a$ with 1 df; P = 0.000 a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 66.18.

Figure 7.35. Types of experiences that Italian residents (N=260) and international tourists (N=230) had at *From Petra to Shawbak. Archaeology of a Frontier*. Values on the vertical axis: 1=Excitement; 2=Playfulness; 3=Contemplation; 4=Learning.



At *From Petra to Shawbak* there was about the same number of experiences of excitement and contemplation than at the Medieval London Gallery (**Figure 7.36**), but experiences of learning were more, while those of playfulness less.

Figure 7.36. Types of experiences that UK residents (N=260) and international tourists (N=230) had at the Medieval London Gallery. Values on the vertical axis: 1=Excitement; 2=Playfulness; 3=Contemplation; 4=Learning.



The number of experiences of playfulness was smaller because fewer people mentioned the experience meaning “diversion”. “Time for family and friends”, instead, was mentioned less by Italian residents, but equally by international tourists in the two case studies. This can be interpreted as the proof of two trends. The first is that, differently from international tourists and from British ones particularly, respondents living in Italy are not accustomed to experience archaeological exhibitions as places of sociability. Activities for families, for example, have started to be provided by Italian museums only recently and are still a rarity. This gap in the offer influences visitor experiences to the point that, even when occasions for sociability are available (like in the case of *From Petra to Shawbak*), the Italian public do not seem to live them to the fullest.

The second trend demonstrates that, at *From Petra to Shawbak*, experiences of learning and playfulness were lived as mutually exclusive and learning had a greater cognitive component than at the Medieval London Gallery. A reason for this could be the different indirect world presented; the level of interest in archaeology declared by respondents in both case studies is, in fact, similar. Moreover, since not much money could be spent on promotion, 56% of visitors had found out about the exhibition by chance, while visiting Palazzo Pitti, and did not arrive with a strong motivation and preparation to learn about the specific themes that *From Petra to Shawbak* dealt with. The level of visitor satisfaction differs greatly in the two case studies, as the number of fairly satisfied respondents at *From Petra to Shawbak* is the same of very interested ones at the Medieval London Gallery. This suggests that the lack of playfulness did not affect the process of engaging with learning, but resulted in a slightly lower, overall satisfaction towards the visit.

It is now useful to present an audience segmentation outlining how second-phase experiences were differently configured, depending on the personal, social and physical contexts of visiting.

Segment 1: Experiences of excitement

Among Italian residents, this experience type was triggered mainly by interactivity (Table 7.38)¹⁸⁴ and those who had it were prevalently females (20% of females mentioned it against 9% of males)¹⁸⁵ aged 36 or above (Tables 7.36-37).¹⁸⁶

Among international tourists, instead, experiences of excitement were triggered by historical contents¹⁸⁷ and by the presentation of archaeological work¹⁸⁸ (Tables 7.44-45). Tourists who had this type of experience were, for the most part, those who defined archaeology as an adventure through space and time or through imagination and knowledge (Table 7.46).¹⁸⁹

Segment 2: Experiences of playfulness

This type of experience was lived mainly by Italian residents between 26 and 35 years old¹⁹⁰ (Table 7.39).

International tourists who had experiences of playfulness were more among those whose visits lasted either more than two hours or between one and two hours¹⁹¹ (Table 7.47); something that confirms that this experience type is crucial for ensuring a long duration of archaeological museum visits. Moreover, playfulness was triggered by photographs, images and other graphics¹⁹² (Tables 7.48).

¹⁸⁴ [$\chi^2 = 0.13a$ with 1 df; $P = 0.909$] a. 1 cells (25.0%) have expected count less than 5. The minimum expected count is .90. b. Computed only for a 2x2 table.

¹⁸⁵ [$\chi^2 = 5.605a$ with 1df; $P = 0.018$] a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 15.72. b. Computed only for a 2x2 table.

¹⁸⁶ [$\chi^2 = 13.411a$ with 6 df; $P = 0.037$] a. 3 cells (21.4%) have expected count less than 5. The minimum expected count is 1.04.

¹⁸⁷ [$\chi^2 = 4.534a$ with 1 df; $P = 0.033$] a. 1 cells (25.0%) have expected count less than 5. The minimum expected count is 1.73. b. Computed only for a 2x2 table.

¹⁸⁸ [$\chi^2 = 5.483a$ with 1 df; $P = 0.019$] a. 2 cells (50.0%) have expected count less than 5. The minimum expected count is .16. b. Computed only for a 2x2 table.

¹⁸⁹ [$\chi^2 = 4.618a$ with 1 df; $P = 0.032$] a. 2 cells (50.0%) have expected count less than 5. The minimum expected count is .18. b. Computed only for a 2x2 table.

¹⁹⁰ [$\chi^2 = 17.442a$ with 6 df; $P = 0.008$] a. 1 cells (7.1%) have expected count less than 5. The minimum expected count is 1.43.

¹⁹¹ [$\chi^2 = 8.065a$ with 3 df; $P = 0.045$] a. 4 cells (50.0%) have expected count less than 5. The minimum expected count is 2.29.

¹⁹² [$\chi^2 = 8.865a$ with 1 df; $P = 0.003$] a. 1 cells (25.0%) have expected count less than 5. The minimum expected count is 3.04. b. Computed only for a 2x2 table.

Segment 3: Experiences of learning

Italian residents who had experiences of learning were more numerous among those with either a fair or strong interest in archaeology (Table 7.40);¹⁹³ among visitors aged 46 years old or above¹⁹⁴ (Table 7.41), who were retired, middle or upper managers, professionals or entrepreneurs (Table 7.42).¹⁹⁵ The experience type was prevalently triggered by texts¹⁹⁶ and by the richness and diversity of the topics that were presented¹⁹⁷ (Table 7.43).

Among international tourists, experiences of learning were lived the most by those who visited with their families, followed by people who visited alone or with partner¹⁹⁸ and spent from 30 minutes to two hours in the exhibition¹⁹⁹ (Tables 7.49-50).

Finally, it was found that, within the total sample, the wide majority (97%) of those who had experiences of learning were either fairly or very satisfied with the visit.²⁰⁰

Segment 4: Experiences of contemplation

No statistically significant relationships were found for the sub-sample of Italian residents, or for that of international tourists.

7-6. Third-phase configurations of visit experiences

This section examines visitors' third-phase (long term) configurations of their experiences of the exhibition *From Petra to Shawbak*.

Respondents who had participated in the exit survey (between September and October 2009) and had agreed to be questioned further via email were sent a request to fill in a

¹⁹³ [$\chi^2 = 1.05$ a with 3 df; $P = 0.787$] a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is .21.

¹⁹⁴ [$\chi^2 = 18.542$ a with 6 df; $P = 0.005$] a. 1 cells (7.1%) have expected count less than 5. The minimum expected count is 1.43.

¹⁹⁵ [$\chi^2 = 24.321$ a with 10 df; $P = 0.007$] a. 12 cells (54.5%) have expected count less than 5. The minimum expected count is .64.

¹⁹⁶ [$\chi^2 = 5.142$ a with 1 df; $P = 0.023$] a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 6.50. b. Computed only for a 2x2 table.

¹⁹⁷ [$\chi^2 = 7.122$ a with 1 df; $P = 0.008$] a. 1 cells (25.0%) have expected count less than 5. The minimum expected count is .86. b. Computed only for a 2x2 table.

¹⁹⁸ [$\chi^2 = 14.453$ a with 4 df; $P = 0.006$] a. 2 cells (20.0%) have expected count less than 5. The minimum expected count is 1.08.

¹⁹⁹ [$\chi^2 = 11.351$ a with 3 df; $P = 0.010$] a. 3 cells (37.5%) have expected count less than 5. The minimum expected count is 1.63.

²⁰⁰ [$\chi^2 = 31.699$ a with 1 df; $P = 0.000$] a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 7.22. b. Computed only for a 2x2 table.

second questionnaire, in October 2010. Out of the 200 visitors who were contacted, only 16 responded to the survey. Such a low response rate partly depends on the fact that half of the email addresses provided by visitors were either wrong or illegible, with the consequence that about 100 emails never reached recipients. The real response rate was therefore around 16%; still low and unsuitable to conduct a quantitative analysis. However, the data that were collected can provide a few useful insights into third-phase experience reconfigurations, if examined qualitatively.

Respondents to the 2010 survey were the following:

Respondent 1: Italian male student of 18 years old, living in Italy and holding a lower secondary school qualification;

Respondent 2: Italian female professional of 53 years old, living in Italy and holding an upper secondary school qualification;

Respondent 3: Italian male student of 22 years old, living in Italy and holding an upper secondary school qualification;

Respondent 4: Swedish male manager of 54 years old, living in Sweden and holding a university qualification;

Respondent 5: Italian retired man of 60 years old, living in Italy and holding a university qualification;

Respondent 6: Polish female professional of 24 years old, living in Poland and holding a post-graduate qualification;

Respondent 7: Belgian male professional of 51 years old, living in Belgium and holding a professional qualification;

Respondent 8: Italian male clerk of 40 years old, living in Italy and holding a university qualification;

Respondent 9: Italian male professional of 44 years old, living in Italy and holding a post-graduate qualification;

Respondent 10: Italian female retired worker of 61 years old, living in Italy and holding a university qualification;

Respondent 11: Italian female retired worker of 66 years old, living in Italy and holding an upper secondary qualification;

Respondent 12: Italian male manager of 45 years old, living in Italy and holding a post-graduate qualification;

Respondent 13: Italian male professional of 45 years old, living in Italy and holding a post-graduate qualification;

Respondent 14: Italian male clerk of 46 years old, living in Italy and holding a university qualification;

Respondent 15: Italian female professional of 24 years old, living in Italy and holding a post-graduate qualification;

Respondent 16: Croatian female student of 32 years old, living in Croatia and holding a university qualification.

Respondents were asked to describe the experiences they had at the exhibition, choosing among the options that are listed in **Figure 7.37**.

Figure 7.37. *From Petra to Shawbak. Archaeology of a Frontier. Third-phase configurations of visit experiences.*

Choices	Frequency
Visiting the exhibition helped me making sense of the process of archaeological research	7
Visiting the exhibition helped me realize the importance of archaeological research for understanding present reality	8
Visiting the exhibition provided information that enhanced or consolidated my understanding of Jordanian culture	6
Visiting the exhibition provided information that allowed me to deepen my understanding of my cultural identity	2
Visiting the exhibition gave me the opportunity to spend valuable time with family members or friends	4

Half the respondents declared that visiting helped them realising the importance of archaeological research for getting a deeper understanding of the contemporary world, and seven out of 16 said that *From Petra to Shawbak* allowed them to make sense of the archaeological process. This is in line with what was found when analysing second-phase experiences and visitors' definitions of archaeology.

Interestingly, fewer respondents said that *From Petra to Shawbak* gave them the opportunity to better understand the Jordanian culture, or their own cultural identity. Those who said that visiting offered them valuable time to spend with family or friends (four respondents out of 16) are proportionally more than the ones who said so in the 2009 survey (6% of the total sample of visitors). The two surveys, however, should not be compared directly in terms of statistics and percentages; differences are suggested

but cannot be quantified because the number of respondents to the long term survey is insufficient to do so. It seems, however, that, as stated by Anderson *et al.* (2007: 200-202; see also Chapter 3, p. 66), the social context of the experience acquires importance and evidence as time passes.

To shed light on learning experiences a year after the event, respondents were asked to indicate what they felt that they had learnt from their visit to the exhibition *From Petra to Shawbak*. The question was formulated as follows:

“Can you tell us what you have learnt from your visit to From Petra to Shawbak?”

In answering bear in mind that learning can be: gaining or consolidation of knowledge, acquisition of skills, change or development of attitudes and values, change or development of behaviours, inspiration or development of creativity.”

Answers (**Figure 7.38**) were re-coded using the five generic learning outcomes as categories of reference (see Chapter 3, p. 67 and Chapter 4, p. 91): 1) knowledge and understanding; 2) skills; 3) attitudes and values; 4) activity, behavior and progression; 5) enjoyment, inspiration and creativity.

15 out of 16 respondents answered the question and only two said not to have learnt anything from the exhibition. The remaining 13 described their learning experiences as the achievement of the first learning outcome: knowledge and understanding. Particularly, six respondents said to have gained knowledge about the history of the sites and of the region, one regarding the Medieval period, two about archaeology or archaeological work, one about Eastern culture and one about civilizations and history more generally. Those who said to have learnt about Petra or Shawbak also mentioned the main development phases of those sites.

Figure 7.38. *From Petra to Shawbak. Archaeology of a Frontier*. An evaluation of learning experiences a year after the event: Generic Learning Outcomes that visitors perceived to have achieved. Evidence of GLOs is indicated using different colours: GLO1; GLO3; GLO5.

Respondent	Can you tell us what you have learnt from your visit to “From Petra to Shawbak”?
1	It is amazing how things change through time: in the time span of a few centuries a fortress becomes one of the most important strongholds of the Christian occupation of the Near East, a Muslim fortress and an archaeological site. I have also realised that archaeology uses material evidence to make sense of the history of a site, thus it must be a complex discipline.
2	Visiting the exhibition gave me an opportunity to learn about the history of the Shawbak castle (from the initial Roman settlement to the Arab ones) and its functions (economic, defensive ...). What struck me the most was finding out that I could learn using all of my senses; I learnt not only by observing artefacts or by reading captions, but also through interactive panels, scale models that could be touched, and games.
3	Getting to know a region of which I ignored both the past importance and the present archaeological richness.
4	The exhibition in Florence 12 months ago. I remember it as a place being occupied and transformed by Romans, Christians and Muslims.
5	I am happy to respond, by I have only a vague memory of the visit.
6	Knowledge about the latest archaeology investigations; in that way I learnt about the past in the selected area - inspiration.
7	Hi, as a conservator/restorer of archaeology and ethnic objects, I really liked the exhibition. For me it was both historical and technical (professional disfigurement :-)) interesting to see the objects. It is difficult to mention one object since I liked it complete. I visit a lot of exhibitions, so I think the following questions are not easy to answer for me. All the best.
8	Knowledge about the history of an area in the world which seemed distant to me, but I discovered to have links with its history.
9	Visiting an exhibition, like the one you organised at Pitti Palace, has always been, for me, an occasion for acquiring knowledge.
10	How archaeological research is conducted and I learnt a few things about Eastern culture.
11	I learnt things which I did not know or remember about the Medieval period.
12	Certainly, the opportunity of visiting an exhibition allows coming into contact with civilizations, history and events.
13	-
14	The development of the sites of Petra and Shawbak through time.
15	Nothing
16	I learnt more about Petra but the fact that I concentrated most on and was the most valuable was the presentation of the exhibits, exhibition set-up and the level of interactivity.

Three respondents described their learning experiences as the attainment of the third generic outcome, concerning attitudes and values; their ideas were changed in two main ways: realising the complexity of archaeology as a discipline and the importance of the history of southern Jordan. Three respondents referred to the fifth generic learning outcome (enjoyment, inspiration and creativity), underlining the inspiration that they

derived from the visit, and their appreciation for the way in which exhibits were presented and for the interactivity of the displays.

The overall picture of long term learning that emerges is rich and articulated. Visitors' learning consisted mainly of gaining knowledge and understanding, but also comprised enjoyment and inspiration and change in values and attitudes. As regards the latter component, it seems that the experience design project of the exhibition can be regarded as a model for increasing public awareness of the cotemporary relevance of archaeology.

Whether respondents were able to recollect the artefacts on display was also assessed and, if this were the case, whether they remembered any information about them and could explain why the objects were important within the historical narrative of the exhibition. The aim was that of exploring the way in which, in the long term, visitors had accommodated historical messages in relation with material culture.

The survey asked a series of three questions: 1) "Can you tell us what is the artefact that you remember more vividly among those that were exhibited at *From Petra to Shawbak*?"; 2) "Can you remember any information regarding the artefact you mentioned (e.g. dating, where it was found, material, function, who it was used by)?"; 3) "Do you remember why the artefact you mentioned was important within the historical narrative of the exhibition?".

Of the eight respondents who replied positively to the first question, only four actually referred to artefacts (respondents 1, 2, 3, 8), whereas the others mentioned photos, reconstructions of architectural structures and the replica of a Medieval game.

The four respondents who could single out artefacts also remembered some information about them and explained the historical reasons why they were included in the display, although in general terms. The role of the castle of Shawbak as the stronghold of a frontier region, crossed by different cultures was mentioned. It should be noted that the four relevant replies were given by visitors who were neither archaeologists nor professionals in a related field.

Finally, respondents were asked more directly whether they could remember the historical themes of the exhibition and 11 provided an answer (**Figure 7.39**). They said that *From Petra to Shawbak* presented the development of cultural interactions in southern Jordan, through time, and only in one case reference was not made to the

history of the region, but to the Medieval period per se and to Baldwin I particularly. Overall the question proved to be a useful indicator of the success of the exhibition with respect to the interpretation aims that had been set.

Figure 7.39. *From Petra to Shawbak. Archaeology of a Frontier*. An evaluation of learning experiences a year after the event: exhibition themes remembered by visitors.

Respondent	Do you remember what historical themes were presented by the exhibition?
1	The settlement of Shawbak by Christians and Muslims, which attests the instability of the borders between the two cultures; these filter into each other in various ways, in different periods. Moreover, it told about daily life in that period, through artefacts and reconstructions.
2	It was about the history of the site of the Shawbak castle, about its beginnings as a Roman colony, about the peoples who inhabited it and contributed to its construction, and about its important and strategic position.
3	The history and art of those areas.
4	A place being occupied and transformed by Romans, Christians and Muslims.
5	Excavations at Shawbak.
6	The time of king Baldwin.
7	-
8	The development, through time, of a site located on the border between different worlds, crossroad of commercial exchanges, cultures and military interests.
9	If I well remember, it was about the peoples who interacted in the territory of southern Jordan, with references to architecture as well as social, political and military organisation.
10	-
11	It was about knights and local civilisations through centuries.
12	Archaeological research and the history of the castle/city of Shawbak.
13	-
14	-
15	-
16	-

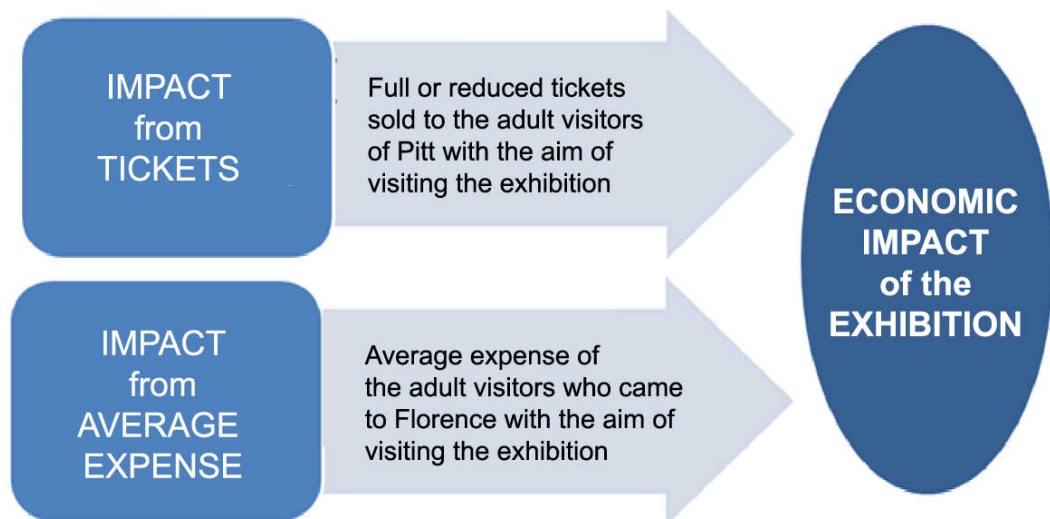
7-7. The socio-economic impact of museum experiences of archaeology

Up to this point, it has been demonstrated that the exhibition gave positive results as regards the provision of satisfying visitor experiences, the achievement of the interpretation aims and a contribution towards a greater public awareness of the relevance of archaeology to contemporary society. This section shows that the experience design project of the exhibition *From Petra to Shawbak* was successful not

only from a socio-cultural, but also from a socio-economic point of view; this encourages to apply the model again, in Italy, and to test it in other contexts.

The exhibition had a significant impact on the economics of Florence and of Palazzo Pitti. Such impact was calculated as the volume of expenses generated by the visitors who had travelled to Florence for the exhibition plus the difference between the revenue coming from the tickets (full prize and reduced) that were sold to visitors who had entered Palazzo Pitti to visit *From Petra to Shawbak* minus the cost of the exhibition (Figure 7.40).

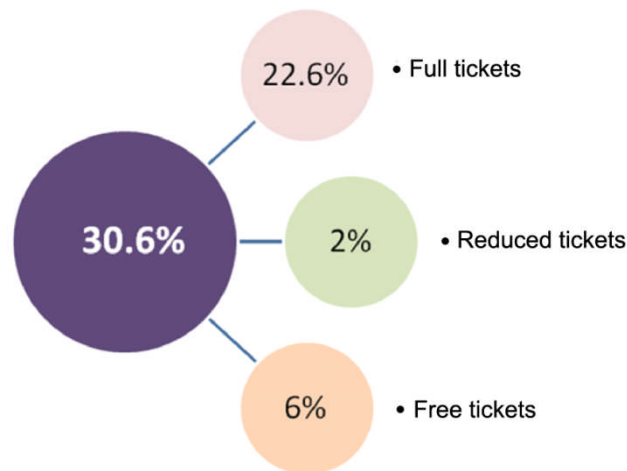
Figure 7.40. The economic impact of the exhibition *From Petra to Shawbak*. *Archaeology of a Frontier*.



31% of the total sample entered Palazzo Pitti in order to visit the exhibition, whereas the rest learnt about *From Petra to Shawbak* while visiting the palace. Of that 31%, 23% paid a full-prize ticket, 2% a reduced-prize ticket and 6% a free ticket (Figure 7.41).

The adult visitors who accessed the Boboli Garden (where the exhibition was installed) between July and September 2009 were 131,992 (Firenze Musei 2009). About 30,358 of them paid a full prize ticket, which costs 10 euros, 2,639 a reduced ticket (5 euros) and 7,919 a free one. The economic impact to the net of expenses related to the lighting, cleaning, management and security of the exhibition space was about 98,000 euros.

Figure 7.41. Tickets sold to visitors who entered Palazzo Pitti to visit the exhibition *From Petra to Shawbak. Archaeology of a Frontier*.



15% of the total sample (about 19,230 adult visitors) came to Florence with the aim of visiting *From Petra to Shawbak. Archaeology of a Frontier*. Research conducted by the Chamber of Commerce of Florence and by the Centre for Tourist Studies could estimate that, in 2008, the daily average expense of a tourist in the Province of Florence was of 129.7 euros (CMSBOOKING.com 2008). Based on this information the volume of expenses generated by the exhibition can be estimated to be around 2.5 million euros.

Since there was not a system for counting visitors to the Lemon Tree Garden, the space in the Boboli Garden where the exhibition was organized, the calculation has been based on the total number of paying adults who accessed the Boboli Garden. The number of visitors to *From Petra to Shawbak* is probably lower; however, this is balanced by the fact that the calculation of expenses has been limited to adults (minors were not included) and did not consider the part of expenses that those who had not come to Florence just for visiting *From Petra to Shawbak* did, nevertheless, incur to visit the exhibition, nor the fact that visitors may have stayed for more than one day.

The exhibition also contributed to reinforce the brand image of Palazzo Pitti as a museum institution; 38% of adult visitors, in fact, said that the visit was very satisfying to them and 55.3% found it fairly satisfying, although more interactivity and more multimedia would have increased the playfulness of experiences lived by visitors, raising the level of satisfaction. These findings were further triangulated by asking

respondents whether they would recommend the visit to a friend, and 87% of the total sample claimed that they would do so.

The most significant kind of impact deriving from the configuration of experiences of *From Petra to Shawbak*, however, is perhaps that of activating a process of holistic and sustainable socio-economic development of the Municipality of Shawbak (Jordan).

First of all, through the exit survey it was possible to measure the exhibition's potential for marketing Shawbak. 80% of respondents said that they did not know the site before visiting and had learnt about it thanks to the event; of the remaining 20%, only 2% had visited Shawbak, and 20% had been to Petra. Moreover, 68% of the total sample claimed that the exhibition had motivated them to visit the archaeological site of Shawbak; 6% were planning to do so in the coming year and 38.5% said that they might. Thus, the exhibition revealed a definite marketing potential, the actualization of which was then measured at the Shawbak castle, in two ways. First, a pilot visitor study was conducted in November 2009, with the aim to start an analysis of tourist flows reaching the site and to assess the immediate effects of the exhibition on tourism.

The survey lasted for three weeks and consisted of face-to-face interviews based on a questionnaire comprising both close and open questions. Results showed that seven out of 70 respondents had decided to visit Shawbak after visiting the exhibition. Unfortunately, in spite of the attempts that were made, the survey could not be continued after the end of the University of Florence field season. The data collected by the Department of Antiquities of Jordan, however, demonstrate that, from September 2009 to September 2010, there was an increase of about 22% in the overall number of international tourists visiting the castle of Shawbak.

The exhibition and its impact stimulated a reflection on the potential of archaeology as driver for development and led to write the concept of the project "Liaisons for Growth", which aims to foster the development of the Municipality of Shawbak, through the definition of a communication plan for the site and, in parallel, of a tourist master plan. The concept, designed by the writer, was integrated and expanded by the agency for local development FAR Maremma and approved by the European Commission, within the framework ENPI CIUDAD (Cooperation in Urban Development and Dialogue). "Liaisons for Growth" gave an opportunity for testing a framework of holistic socio-economic development, elaborated also in collaboration

with Paul Burtenshaw, who is working for the CBRL “Prehistoric Heritage Trail” project, in the Wadi Feinan area (Bonacchi and Burtenshaw 2011).

7-8. Conclusions

The analysis that has been discussed in this chapter allows drawing conclusions on three main aspects: 1) habits of engaging with archaeology, 2) models for the museum communication of archaeology, 3) effectiveness and limitations of the research methods that were used.

1) Habits of engaging with archaeology

The Italian public tends to engage with archaeology by accessing archaeological resources directly (sites and artefacts in museums) and using mass-mediated communication much less than the British. It should be noted that the population that has been investigated is that of visitors to an exhibition, and the number of people who actually access archaeology through museum displays and sites might be smaller if considering all the inhabitants of Italy. Nevertheless, comparing the case study of *From Petra to Shawbak* with that of the Medieval London Gallery allows the identification of trends that apply to the entire population of the two countries.

Museums and exhibitions play a more significant role as means of communication of archaeological research in the UK than in Italy. The same is true for TV, probably as a consequence of the greater offer of archaeological television in Britain, where a substantial amount of programmes has been broadcast by the main terrestrial channels from the 1990s and up to the first years of the 21st century (Kulik 2007). *Time Team* especially has radically changed the public’s awareness of archaeological methods, although it has not been as good at highlighting the reasons why the discipline is important, today. The contemporary relevance of archaeology is clearer to Italians, who seem to have less familiarity with the technical aspects of the archaeological process, but an interestingly stronger relationship with archaeological resources. This is suggested by the fact that they tend to visit sites very often when compared to the British, or other international respondents, and, when defining archaeology, they stress its role of providing deeper understandings of people’s origins and identity much more.

Italy is not a digital nation like Britain and the Web is a key tool for accessing archaeology for those who live in the UK, but not as much for Italian residents.

Both in Italy and in the UK, museum visiting is more common among people who have higher levels of education. Visitors in Italy, however, have a comparatively lower education, as those who have attained qualification up to A levels are more than in Britain.

Two trends identified in Chapter 5 could also be confirmed. 1) People with more qualifications are more likely to visit museums also outside their home countries. 2) The Italian and British population that access archaeology through museums and sites tend to be either very or fairly interested in the subject, although, in the UK, archaeological museum visitors are generally less interested.

Finally, television programmes, in Italy, are watched by a public that is very interested in archaeology, but (as in the UK) composed of people with different education backgrounds.

2) Models for the museum communication of archaeology

The indirect world communicated at *From Petra to Shawbak* succeeded in promoting an awareness of the contemporary relevance of archaeology much more than the one of the Medieval London Gallery. The cultural and political synthesis that was presented, as regards the Medieval roots of today's Mediterranean areas, fostered a more content-oriented and cognitive type of learning. These results, together with the significant socio-economic impact of the exhibition (both on the territory that hosted the event (Florence) and on the site and Municipality of Shawbak), encourage considering the use of the experience design project of *From Petra to Shawbak* as a model for future museum communications of archaeology. The model re-launches the necessity that museum curators collaborate closely and frequently with university research teams. Such work would also contribute to create the right conditions for strengthening the currently loose links between the academic and professional worlds.

3) Effectiveness and limitations of the research methods

From a methodological point of view the analysis proved to be successful and the aim of identifying shared and unique characters of the communication of archaeology in Britain and Italy could be achieved. As envisaged, the samples of visitors to the Medieval London Gallery and to the exhibition *From Petra to Shawbak* were

comparable, being composed of residents (Italian or British) and international tourists in very similar percentages. This allowed having four sub-samples of about 250 respondents each and increased the possibility of running statistical analyses, and cross-tabulations in particular.

The examination of experience types in association with experiences triggers was a valid way for investigating public engagement with archaeology through museums and is a method that can be used for other forms of communication as well. This also confirms the applicability and effectiveness of the theoretical framework for the study of archaeology communication on which this thesis is based.

The analysis of third-phase configurations of experiences has been limited by the low response rate. Nevertheless, a qualitative analysis of the data that could be collected did add depth and perspective to the large scale research on second-phase experiences. Again, the method chosen for examining the reconfiguration of communication experiences of archaeology in the long term may be used to conduct similar studies, in the future.

Finally, it seems that the position of the researcher, external or internal to the communication process that is studied, is an issue of vital importance; if researchers of archaeological communication are archaeologists and have taken part in archaeological interpretation and in the development of a public interpretation of scientific results, their control over audience research increases and the range of observations that can be made widens substantially.

Chapter 8.

Successful cases of public engagement with archaeology

8-1. Introduction

This chapter examines the televisual and museum engagement with archaeology perceived by an international public (and in particular within the UK and Italy) as being the most satisfying.

The analysis is based on the data collected from the surveys of *Time Team* viewers, of visitors to the Medieval Gallery of the Museum of London, and of those to the exhibition *From Petra to Shawbak*. In all three cases, respondents were asked about the television programme, and museum or exhibition that provided them with the experience of archaeology which they enjoyed the most among the ones had in the twelve months prior to being questioned; the reasons for respondents' answers were also investigated.

The drivers and levers of successful engagement with archaeology are then identified as they emerge from the way in which the public have reconfigured their experiences of communication over a period of time up to one year. Success is measured from the point of view of audiences and in the long term, with the subsequent possibility of evaluating the “stickiness” of televisual and museum brands, and, therefore, their strength.

This chapter complements the research that has been presented until now on two main grounds. Firstly, it helps locating the UK and Italian cases analysed in Chapter 5, 6, and 7 within the international scene more convincingly. Secondly, it allows further and focused comparisons between archaeological TV viewing and museum visiting.

8-2. Successful cases of televisual engagement in Britain

The range of archaeology-themed TV series and one-off programmes singled out by the public as being the most satisfying is not wide, especially if compared to the varied

landscape of ‘most satisfying’ museums and exhibitions (see this Chapter, section 8-4). To a certain extent, such a result was expected before conducting the survey, given that museums and exhibitions around the world are much more numerous; yet, data that have allowed focusing on the nature and scope of this difference are worth discussing in detail.

In the *Time Team* sample,²⁰¹ 21 different exhibitions and 75 museums were identified as successful providers of engagement; the TV programmes named²⁰² were, instead, 25. These were 20 in the Museum of London case study and only ten in the *From Petra to Shawbak* one. In the latter, a significantly smaller number of programmes was mentioned (at least half than in the other two) can be explained with the fact that the offer of archaeological TV available in Italy is substantially more limited than the British one. A further reason may well be that roughly 50% of the responses of the *From Petra to Shawbak* sample were collected through an exit survey based on self-filled in questionnaires. The response rate for open questions, the motivation of respondents, and, consequently, the quality of the answers provided are then generally lower.

Time Team is mentioned, across all samples, by a proportionately very large number of people and this is a strong indicator of its popularity and influential nature. In these terms, the series is by far the most successful among the several that have been available in Britain in the last couple of years. Moreover, as shown in **Figure 8.1**, *Time Team* clearly emerges as a unique phenomenon of TV communication of archaeology worldwide; not only is it appreciated in the United Kingdom, but in the United States, New Zealand and Australia as well.

²⁰¹ Only the *Time Team* case is here considered because visitors to the Museum of London and to *From Petra to Shawbak* were asked about the museum or exhibition which provided them with their most satisfying visit experience, in general. The scope of the enquiry was not narrowed down to archaeological museology, so that the necessary data could be acquired for understanding museum engagement with archaeology in the wider museum visiting context.

²⁰² It should be noted, however, that not all of them are strictly archaeological; for example, *Edwardian Farm* is closer to social history.

Figure 8.1. Most satisfying television programmes about archaeology. The programmes that are mentioned in all samples have been highlighted in blue, those that recur in the *Time Team* and Museum of London samples are highlighted in yellow, and the ones shared by the Museum of London and *From Petra to Shawbak* samples are highlighted in green.

SAMPLES					
Time team		Museum of London		From Petra to Shawbak	
Title	No. of mentions	Title	No. of mentions	Title	No. of mentions
A history of Ancient Britain	5	A History of Britain	2	Atlantide	20
A History of Celtic Britain	7	Bonekickers	1	Des racines et des ailes	2
Ancient Worlds	1	Explore	1	Horizon	1
Blitz Street	1	History Cold Case	3	Passaggio a Nord Ovest	9
Britain AD: King Arthur's Britain	1	La Storia Siamo Noi	1	Passepartout	2
Deep Wreck Mysteries	1	Saxon Gold: Finding the Hoard	1	Superquark	39
Digging for Britain	1	Seven Ages of Britain	1	Time Team	18
Edwardian Farm	1	Stonehenge Decoded	3	Timewatch	1
Explorer	1	Superquark	3	Ulisse	32
King Tut Unwrapped	1	The Port of Londinium. History of London	1	Voyager	13
Michael Wood's Story of England	2	The Rosetta Stone	1		
Nefertiti and the Lost Dynasty	2	The Tudors	1		
Pompeii: Life and Death in a Roman Town	1	The Untold Great Fire of London	1		
Return of the Bible Plagues	1	The Worst Jobs in History	1		
Rome Wasn't Built in a Day	7	Time Team	81		
Secrets of the Dead	1	Time Team Special	1		
Seven Ages of Britain	1	Timewatch	6		
Stonehenge Decoded	1	Ulisse	1		
Story of Ireland	2	Victorian Farm	1		
The Legacy of Lawrence of Arabia	1	Voyager	2		
The Lost Diggers of Fromelles	2	When Rome as Ruled: Doomsday Pompeii	1		
The Minoans	1				
Time Team	309				
Timewatch	2				
Tutankhamun: The Mystery Revealed	1				

Although most respondents expressed a preference for *Time Team*, viewing figures show that, in 2010, the series has performed less well than other archaeology-themed ones. While the audience of *Time Team* was between 1.7 and 1.9 million, on average (BARB 2010), that of *Digging for Britain*, presented by the forensic pathologist Alice Roberts (**Figure 8.2**), oscillated between 1.2 and 2.6 million (BARB 2010), and the viewership of *Pompeii* (featuring Mary Beard), on 14 December 2010, was of 3.1 million (Furneaux 2011). The apparent contrast can be explained with the fact that those TV series are more ephemeral phenomena, whereas *Time Team*'s longevity has made its brand robust and 'unbeatable', in the public opinion.

Figure 8.2. Dr Alice Roberts in *Digging for Britain*.²⁰³



The strength of the *Time Team* series is given by the key elements that are listed and discussed below. Such elements could be determined after analysing respondents' replies to the question "What made that viewing experience the most satisfying to you?" [referring to the experience of televisual archaeology which they enjoyed the most among the ones had in the previous twelve months].

²⁰³ Source: <http://www.bbc.co.uk/programmes/b00tj7rp> (accessed 14 December 2011).

A. Key elements pertaining to the indirect world and to the way in which viewers relate to it:

1) The composition of the cast

The cast consist of a presenter, of a team of archaeologists and of other experts, who are often helped, in their work, by members of the public and by local archaeological groups. The mix predisposes viewers to:

- ➔ develop empathy with the Team, via a process of identification with the presenter Tony Robinson, who embodies the interested and enthusiastic layman's point of view, but also with the members of the public and of local archaeological societies that, not infrequently, feature in the series episodes. The composition of the cast allows such a high level of participation in the indirect world, that viewers may have the impression of conducting archaeological investigations in first person;
- ➔ perceive the television series as authoritative and scientific, yet not patronising, and, therefore, both trustworthy and enjoyable.

2) The personalities of cast members, particularly those of Tony and Phil

Above all, respondents showed to appreciate the following:

- ➔ Tony's and Phil's enthusiasm and humour;
- ➔ the informality of the Team, which allows viewers to be at ease and differentiates the TV series from types of communication that, however unintentionally, appear to be based on the "deficit model" theorised by Merriman (2004b: 5). One respondent even mentioned that the "oddities" of *Time Team's* archaeologists need to be highly regarded as signs of self-confidence and self-acceptation. Sometimes, then, cast members are considered as exemplars, who embody desired qualities and positive (from viewers' subjective point of view) values, such as the search for self-realisation, through the pursuance of personal interests (archaeology).

3) The professional interplay among the members of the cast

- ➔ The presence of a wide arrow of experts on site, to integrate the Team's competence as appropriate, facilitates the provision of multiple perspectives based on different methodological approaches.

4) The social interplay among the members of the cast

In this regard, what is enjoyed the most of *Time Team* is:

- ➔ the Team's bantering with Tony Robinson;
- ➔ the fact that the archaeologists on the show appear to be enjoying their time together and the team work. Some fans of the programme specified that what they like above all is the Team's camaraderie.

5) The dynamics of social interplay between the viewers, in the direct world, and the cast, in the indirect world

- ➔ Viewers regard the members of the cast, and the Team particularly, as extended family (at the most), or as a group of friends (at the least). *Time Team* archaeologists are perceived as entertaining characters, with whom a substantial part of the audience would be happy to spend time in real life too.

6) The variety of locations, periods and related themes that are presented

7) The balance, in the choice of sites, between those of national significance and local ones

- ➔ Overall, episodes that deal with local sites are however preferred to those that present excavations of sites of national significance. This is because the former stir viewers' desire to "dig their own backyards" (as underlined by a respondent) and make them feel empowered in a very unique way.

8) The focus on archaeological work

The aspects of the archaeological work which have been mentioned by the public as being the most appealing to them are the following:

- ➔ the process of analysis, which makes the programme interesting even when nothing is found, in terms of shiny or spectacular artefacts (not differently from what occurs in, perhaps, the majority of archaeological excavations);
- ➔ the moment of the discovery, and the wonder before the results that are achieved, more than before the finds in themselves.

9) The pace of the programme

- ➔ The three-day long format enhances the ‘detective’ element and facilitates the creation of suspense, which, in turn, increases empathy with archaeologists’ work. In television as well as in cinema, suspense is, in fact, a narration mechanism used to foster empathy (Battocchio 2003: 75).

B. Key elements pertaining to the category of sensory materials:

10) Graphic reconstructions

- ➔ Graphic reconstructions have been highlighted as being important visual tools for gaining a better understanding of life in the past.

C. Key elements regarding the organization of sensory materials:

11) Accessibility and clarity

- ➔ Respondents have showed a great appreciation of *Time Team*’s accessibility and, particularly, of the “simple” language that is used in the series and of the clear explanations provided by Tony and the Team.

12) Educational value

13) Comprehensive presentation of the subject

14) Absence of sensationalism

15) Accuracy

An element which is unexpectedly missing from the list presented above is the aesthetic value of filming, which has not been identified by respondents as being a key trigger of successful engagement through *Time Team*. Even with reference to other one-off programmes or TV series (e.g. *A History of Britain*), the aesthetic appeal of footage has been mentioned only by a very small number of members of the public. It should be noted that a possible reason for this might be that such a kind of appeal is perceived as a ‘given’, which the public expects when watching television (further research is needed to clarify this point). In any case, graphic reconstructions remain a key feature to prove the importance of high-quality visual experiences.

In summary, three macro-categories of benefits generated by *Time Team* explain the series' success: the social, the cognitive, and the emotional. Such benefits are the result of second-phase configurations of *Time Team* experiences, and constitute the publicly perceived core values of the series.

The social component consists of viewers welcoming members of the cast as part of their family life or circle of friends, at least for the duration of the TV episode. Sometimes such welcoming also extends beyond the presence of *Time Team* on schedules and drives the audience to find catch-ups of the series online, or to download it illegally, and to write on *Time Team* Facebook pages and forums, for example.

The nature of the social experience which is sought by *Time Team* viewers partly reflects a significant change in the kinds of interpersonal relationships solicited by viewing, which has taken place after the penetration of digital technologies and multiple viewing platforms. Since the beginning of television and until the 1990s, in fact, the social context of TV viewing was prevalently the group and, usually, the family or part of it. This was also the case in 1994, when *Time Team* started to be aired, if, as it is, the programme was designed to appeal to a public of adults watching with their children (see Chapter 6, p. 155). The social experience promoted by television was predominantly that of subjects sitting on the sofa and watching telly together, and the one of next-day water-cooler talks. Whereas the water-cooler effect might have actually remained unchanged, the nature of first phase TV viewing experiences is now different. Although, of course, the practice of viewing with one's family has not disappeared, the advent of narrowcasting has meant that a wider range of programmes is currently available within the household and that, especially in the last years, the varied televisual offering can be accessed via several devices (TV sets, smartphones, laptops, desktops, tablets, etc.). Consequently, the habit of viewing alone or with just one more person has grown, and the phenomenon of the fragmentation of audiences has been experienced also at the micro-level of the household. In the lack, or in the presence of limited interaction with subjects in the direct world, social experiences between the viewer and subjects in the indirect world may have gained importance.

Furthermore, the widespread appeal of meeting *Time Team* archaeologists is consistent with a more general trend, according to which, in Britain, the possibility of having social experiences is one of the two strongest reasons for engaging with culture, across

the whole population; being with others is a key lever, together with children's education, whatever the ethnic background or status is (Heritage Lottery Fund 2010: 7). Social interactions with subjects in the indirect world have been defined by Xu and Yan (2011) as "parasocial interactions"; more specifically, and referring to Horton and Wohl's work (1956), such interactions are described as "imagined, unrealistic relationships with fictional or real television characters" (Xu and Yan 2011: 187); so, "viewers may feel that they are singly being addressed by a television character" and do not perceive themselves as being alone, even if they are not viewing with anyone else (Xu and Yan 2011: 192). Parasocial interaction compensates social interaction taking place in real life (Horton and Wohl 1956) and is generally experienced by those individuals who desire social interaction in the direct world, but have difficulties in maintaining social relationships (Cole and Leets 1999). Parasocial interaction is also usually experienced when television is viewed by the individual alone (Xu and Yan 2011: 192), and this is the case also for *Time Team* viewers (see Chapter 6, p. 155).

The cognitive component is also a very strong factor at the basis of *Time Team*'s success. Gaining information about the past is, in fact, what is appreciated the most, together with the possibility of living a unique social experience of the kind that has been specified. Sometimes *Time Team* is used as an educational resource by teachers, who bring to the classroom those episodes that are relevant to school curricula. Specialists, such as museum professionals, may also find useful data or hints in specific episodes, as underlined by one respondent.

Viewers, however, enjoy expanding their knowledge about various sites, in different periods of history, because *Time Team* does not give them the impression of being taught. The tone of the series is educational, but not didactic (see Chapter 3, p. 63, on didactic approaches to education). With the exception of *Time Team*, up to now, the formal education aura in the archaeology-themed or historical TV offer has been avoided mainly by importing formats from the entertainment genre, and trying to make them fit the cultural one. From time to time, the investigation aspect has been emphasized (e.g. *Wreck Detectives*), or the mysterious one (e.g. *Secrets of the Dead*). In other cases, elements from popular cinematographic products such as *Charlie's Angels* have been replicated in archaeological programming (e.g. *Extreme Archaeology*). The tricks, however, were perhaps too obvious to those segments of the audience who had a

sincere interest in archaeology, and not entertaining enough to draw in the uninterested or less committed public. When sensationalism is an important component of an archaeological TV format, the format is usually abandoned by viewers more quickly and therefore results as being less sustainable in the long run (see the case of the Italian series *Voyager*; this Chapter, pp. 236-239).

It seems, then, that strategies for attracting viewers to archaeological TV must be subtler, like in the *Time Team* case, and reflecting on new modalities of providing social experiences via television may be the solution for renovating the offer of archaeology-themed series. A way forward could be that of increasingly transforming the engagement of viewers with the cast into a social experience of exchange between subjects that are all located in the direct world, but not necessarily physically in the same space. This can be supported by an online provision of television, strongly integrated with sharing on networking portals, blogging and the possibility of other kinds of uploading, discussion and public intervention upon user-generated content.

The third important aspect is the emotional one, not as the reaction to sensational discoveries or to dramatic stories taking place in the past, but as the wonder before the results achieved through analytical processes and as the curiosity towards sites that are closely related to viewers. Wonder and curiosity, together with empathy, are the emotional states on which spectators' involvement can be based (Battocchio 2003: 68); they are the emotions which drive audience participation and attention (Battocchio 2003: 68).

The identification and discussion of the ingredients that have determined *Time Team*'s popularity is critical as it provides with the necessary data for drafting recommendations for the development of future archaeological programming, in Britain. A legitimate question might well be that of wondering why a new format should be sought when *Time Team* has been working so well for such a long period of time, producing the results that this thesis could measure (see Chapter 6). Why look for alternatives when a successful product already exists? The series producer of *Time Team* asked this question of the author, at the very beginning of her doctoral investigation. The answer was not lucid at that point and concerned only the way in which archaeology is portrayed by the series; today, this reason seems marginal and can be substituted with an argument which would certainly sound more convincing to TV professionals: *Time Team* is a dying

programme. The audience for which it was originally designed (families) has partially abandoned it, since the majority of the series' current viewership watch alone and is composed of middle-aged men; younger people are not attracted by *Time Team* as much (see Chapter 6, p. 155).

To sketch post-*Time Team* scenarios of archaeological television, further audience research is needed on the segment of the public aged 16 to 25, who are "digital natives" (see, for example, Palfrey and Gasser 2008: 1, for a definition). This could be done by testing the elements that have made the success of *Time Team* on younger audiences, to see how they respond. What type of social experience would younger audiences enjoy? What personalities would they like to see on screen? Do they too have a strong relationship with their own local heritage? Will they prefer the examination of archaeological heritage with local, or with national significance?

In drafting recommendations or making predictions, literature regarding the mechanisms that drive the choice of TV programmes in general should also be considered. A review of the latter is proposed by Wonneberger *et al.* (2009), in their attempt to outline a process model describing viewing sessions. Particularly, the authors (2009: 245-246) remind that viewers choose programmes based on their cognitive or affective involvement, or on genre preferences, and that genre preferences are dependent on interests and personality traits and on viewers' demographic traits as well.

One final consideration is about the remarkable extent to which *Time Team* has been mentioned by UK, US, Australian and New Zealand respondents. Such extent allows a better focusing of the pervasive nature of television, of the geographical breadth that it can cover (also thanks to catch-up, YouTube, and illegal downloading), and of the number of people that it can reach. This underlines the power, in terms of cultural agenda setting (on agenda setting, see Chapter 2, p. 54), that lies in the hands of broadcasters. Paradoxically, however, whereas specific policy and standards are fixed for national museums, libraries and archives, these are not established as sharply for factual, archaeology-themed programming on Public Service Broadcasting (see, for example, Chapter 6, p. 143, for Channel 4's Public Service remit), even though the latter too is publicly funded, either in full or in part.

8-3. Successful cases of televisual engagement in Italy

The Italian case is quite different from the UK one, as regards the forms of televisual engagement with archaeology that the public perceive as being the most satisfying.

The overall number of preferred archaeology-themed TV series mentioned by Italians is, in fact, smaller. More series, however, have encountered similar levels of public consensus, whereas, among British respondents, *Time Team* has an incontestable primacy. Particularly, the most appreciated series by Italian residents were *Superquark* and *Ulisse*, which were mentioned, respectively, by 39 and 32 respondents and can be regarded as parallels of *Time Team*. This is especially the case if considering that *Superquark* and *Ulisse* are intimately linked for two reasons. The first is the family connection existing between the presenters who host them, who are father and son (Piero and Alberto Angela). The second reason is that the two series are part of the *Quark* franchise, which started in 1981 (Wikipedia 2011). For both these motivations, it seems justifiable to combine the number of people showing an appreciation for *Superquark* and for *Ulisse*. The total number obtained in this way is 71, a figure not distant from 81, the visitors to the Medieval Gallery of the Museum of London who indicated *Time Team* as their preferred archaeology-themed TV series.

Just as their UK parallel, *Superquark* and *Ulisse* are long-lived screen phenomena. Besides this common trait, however, they are very different from *Time Team*, both in terms of format and of the characteristics which make them popular.

Superquark

Indirect world

This series is not specifically about archaeology. It is concerned, instead, with culture more generally, and tackles a wide range of topics that span from biology, medicine, and technology, to current affairs, history and archaeology. The slant is prevalently scientific. In 2010, for example, contents included the Italian School of Restoration, the Circus Maximus, telemedicine, virtual autopsy techniques, the black box, and online advertising. The indirect world varies within each episode of the series as well.

Part of the indirect world is also the leading presenter, Piero Angela (**Figure 8.3**), helped by other journalists, who act as correspondents and seek answers to the questions posed by Angela. To do so, they interview experts in relevant fields.

Piero Angela's figure is worth elucidating, for a better understanding of the way in which the series of the *Quark* franchise are structured. Angela started to work for Radiotelevisione Italiana (RAI; the counterpart of the BBC), as a journalist, in 1952 (Wikipedia 2011), when television was a state monopoly, in Italy, just as in the United Kingdom (see, for example, Stokes and Reading 1999: 130). It is perhaps from this experience that he derived the style that he would subsequently use for his science and culture TV series. Piero Angela's approach towards televisual communication still appears to be very close to the Reithian principles that ruled the BBC of the origins. The prestigious role of communicator that the presenter has consistently constructed throughout the years has not been expressed only via TV, but also by means of a rather intense activity as a writer of popular books about science (Wikipedia 2011).

Figure 8.3. Piero Angela presenting an episode of *Superquark*.²⁰⁴



Sensory materials

The sensory materials of which the series episodes are composed consist, first of all, of footage. Some of this is recycled from historical films, or other documentaries (e.g. those distributed by the BBC), other filming, instead, has been shot *ad hoc* for the episodes. The quality of photography is high and footage is integrated with computer

²⁰⁴ Source: <http://www.blogtivvu.com/category/documentari/superquark/> (accessed 12 December 2011).

generated reconstructions. Images are matched with sound, usually consisting of a mix of the voices of presenters and interviewees, of voiceover, and music. The latter may be of different genre according to the episode, and varies from classic to electronic pieces. The language that is used by Piero Angela is accessible, but rich and formal. Formal is also the way in which the presenter is dressed, with elegant suit and tie, not dissimilar to news anchormen, or, to remain within the factual genre, from how, for instance, in 1972, Magnus Magnusson presented the BBC programme on *Tutankhamun*, the first blockbuster exhibition in the United Kingdom, which attracted some 1.7 million visitors to the British Museum (Fildes 2007; Taverner 2008). Angela and the *Quark* brand can be paralleled in terms of TV longevity, formality, authority and language, to David Attenborough and his *Life* series (BBC1 2011).

Organisation of sensory materials

The format is that of a TV cultural magazine. The opening sequence is shot in-studio and shows Piero Angela sitting at his desk, or standing, and introducing the topics that will be addressed, by posing a series of questions. To seek answers to each of them, he invites the public to view a mini-documentary, which either has voiceover, or features other journalists-presenters. The scheme that is followed is similar to the one used in the news format, with an anchorman who introduces correspondents' services. The dynamics of the series is such that there is a constant movement in and out of the studio, with Angela guiding viewers through the programme. The pace is moderately rapid, and music helps to build it, without, however, indulging in sensationalism. The length of each episode is of about 120 minutes.

Why people find it a satisfying way of engaging with archaeology via TV

The reasons why the public show an appreciation for the series are for the most part related to the presenter. Particularly, what is perceived as critical is Angela's expertise, authority, and capability of communicating ("explaining") clearly. The variety of topics that are addressed is also enjoyed and so is the fact that they are presented in a "serious" and "scientific" manner.

Ulisse

Indirect world:

Each episode of *Ulisse* (2011), which also belongs to the *Quark* franchise, is entirely dedicated to deepen one topic, usually concerning archaeology, history, or art history.

In 2011, for example, the series episodes were:

- “Antony and Cleopatra: the end of a love, the rise of an empire”;
- “India of wonders”;
- “The different ages of sex”;
- “America, history of a continent”;
- “Journey around the world”;
- “The splendours of ancient Greece”;
- “History in the plate”;
- “The treasures for the Vatican (repeat)”;
- “Discovering the mind”;
- “Conquering the sky”;
- “The rise of a civilization”;
- “11 September: 102 minutes in the Towers”;
- “Venice: journey among the treasures of the Canal Grande”.

The presenter who hosts *Ulisse* is Piero Angela’s son, Alberto (**Figure 8.4**), who appears in each episode, together with experts (academics, museum curators, etc.); the latter varying depending on the subject under discussion.

Sensory materials

The type of sensory material that is used is very similar to that of *Superquark*, with *ad hoc* filming, as well as historic footage (mainly extracts from films), Computer Generated Images (CGI), voiceover, and music.

Figure 8.4. Alberto Angela presenting “The Treasures of the Egyptian Museum of Turin”, an episode of the TV series *Ulisse*.²⁰⁵



Organisation of sensory materials

Episodes start with the presenter already on-site, and it is Angela who keeps the *fil rouge* of the narration. He asks questions, explains the images that are showed to viewers, and interviews specialists, who, however, sometimes are also left speaking to the audience without his intervention. In episodes about archaeological themes, archaeologists at work never appear, if not as silent presences in the background. Each show lasts for roughly 100 minutes.

Why people find it a satisfying way of engaging with archaeology via TV

The first reason why people enjoy watching *Ulisse* is, as in the case of *Superquark*, the presenter, who is seen as involving and reliable. In terms of the indirect world that is presented, the fact that a wide range of time periods is dealt with is also very much appreciated. As regards the presentation of sensory materials and the format as a whole, Italian respondents have pointed out as a positive feature that the series does not sensationalise the past and that, overall, it is accessible, detailed, and entertaining while maintaining a high cultural value.

²⁰⁵ Source: <http://www.rai.tv/dl/RaiTV/programmi/media/ContentItem-c6390091-bc4e-4710-9d19-507bfb3407a.html> (accessed 12 December 2011).

Based on the audience research that has been conducted, other successful programmes about archaeology, in Italy, are *Atlantide* (mentioned by 20 people), *Voyager* and *Passaggio a Nord-Ovest* (respectively, 13 and 9 people expressed a preference for the last two).

Atlantide. Histories of men and Worlds

Indirect world

The series (*Atlantide* 2011; **Figure 8.5**) is hosted by the journalist Greta Mauro and deals with several different topics, among which archaeology (e.g. Pompeii and Herculaneum, or Petra), history and heritage (e.g. Hitler, the Crusades, Lawrence of Arabia, or the Taj Mahal), and, although more rarely, technology (the Red Baron) and current affairs (the Royal Wedding). Experts also feature in the series together with the presenter.

Sensory materials and organisation of sensory materials

Both the sensory materials and the way in which they are organised are similar to those of the TV series *Ulisse*, with historic filming as well as contemporary footage characterised by beautiful photography, CGI, voiceover and music. The presenter leads the programme on-location, without any in-studio sequences. The pace is moderately rapid, although not to the extent of soliciting high levels of suspense or of suggesting sensational revelations. The length of each show is of about 120 minutes.

Overall, just as *Ulisse* and *Superquark*, it is a very traditional and long factual TV format, if compared to British ones (*Time Team*, for example, lasts only 60 minutes).

Why people find it a satisfying way of engaging with archaeology via TV

The reasons given by respondents are nearly the same as those provided for the shows of the *Quark* franchise: clarity, accessibility, and detailed and comprehensive discussion of the topics addressed.

Figure 8.5. An episode of the TV series *Atlantide*: “The mystery of the screaming mummy”.²⁰⁶



Voyager

Voyager (2011a) has been produced and broadcasted on RAI 2 since 2003 and, since 2009, the series has been granted patronage by the Italian Ministry for Cultural Heritage and Activities (as it can be read in the closing sequence of the programme). Given *Voyager*'s sensationalism, the improbable themes that it addresses, and its pseudoscientific direction, finding a logical explanation for the patronage is, however, a difficult task.

Indirect world

As anticipated, the series mainly discusses mysteries and sensational revelations on topics that are said to have been dismissed by “official science”, as academia is referred to in the programme. Among such topics are myths, paranormal phenomena,

²⁰⁶ Source: <http://www.la7.it/atlantide/pvideo-stream?id=i480034> (accessed 12 December 2011).

civilisations which have disappeared for unascertained reasons, and, of course, Templars.

Voyager is hosted by Roberto Giacobbo (**Figure 8.6-7**), an Economics graduate who started work as a journalist in 1984 and now lectures in “Theory and Techniques of New Media” at the University of Ferrara (Voyager 2011b). Experts are interviewed by the presenter, but the way in which parts of their interviews are assembled together is different from the one that characterises the TV series which have been considered before.

Sensory materials

Sensory materials cannot be compared either to those of *Atlantide*, *Superquark*, or *Ulisse*. Voiceover, CGI, and extracts from historic films have a similar style, but the music is much more dramatic, and used to back sensational truths, which are presented as being rediscovered just for viewers’ interest.

Figure 8.6. Roberto Giacobbo presenting an episode of *Voyager*.²⁰⁷



²⁰⁷ Source: <http://www.voyager.rai.it/category/0,,239-1070739,00.html> (accessed 12 December 2011).

Figure 8.7. Roberto Giacobbo in Egypt, for an episode of *Voyager*.²⁰⁸



Organisation of sensory materials

The first sequence of each episode has the same structure as that of *Superquark*, with the presenter naming and briefly introducing the topics that will be addressed. The language that is used, however, is very different, and these are, for example, the words chosen by Giacobbo to announce that he will be speaking of Petra: “We are about to enter a lost city, we are about to tell you of a disappeared reign, of a secret tunnel, of a treasure that has never been found”. Here, the vocabulary works towards the creation of a mystery, and the insisted repetitions speed up the rhythm and generate suspense. Consistently with the overall tone, camera movements are fast and the interviews of authoritative scholars are interwoven to suggest meanings that are distant from those intended by the specialists.

Finally, *Voyager* is even longer than the TV series that have been examined up to this point (140 minutes duration).

Why people find it a satisfying way of engaging with archaeology via TV

Respondents declared to enjoy the series for two reasons that have also been indicated in relation to *Superquark*: the fact that it is easily understandable and involving, and that

²⁰⁸ Source: <http://www.voyager.rai.it/category/0,,239-1070739,00.html> (accessed 12 December 2011).

it addresses a variety of themes. The footage is also mentioned here, for the first time, probably because, in order to support the mystery, the photography needs to be especially artistic and dramatic.

Passaggio a Nord Ovest

Indirect world, sensory materials, and organisation of sensory materials

The series (*Passaggio a Nord Ovest* 2011; **Figure 8.8**) has been broadcast since 1997 and has the same format of *Superquark*, but deals mainly with archaeological and anthropological themes. In terms of the topics addressed, it is then more similar to *Ulisse*, although with a greater anthropological slant; the *leitmotif* is travelling to discover peoples and places around the world. The indirect world is that of *Ulisse* also as regards the presenter who hosts the series, Alberto Angela (**Figure 8.9**). The sensory materials used and the way in which they are organised, instead, makes the series comparable with *Superquark* (see earlier in this section).

Why people find it a satisfying way of engaging with archaeology via TV

The reasons why respondents showed an appreciation for *Passaggio a Nord Ovest* are its accessibility and accuracy, the detailed, passionate and innovative presentation, and the presenter's ironic manner of speaking.

Figure 8.8. An episode of *Passaggio a Nord Ovest* about underground Rome.²⁰⁹



²⁰⁹ Source: <http://www.rai.tv/dl/RaiTV/programmi/media/ContentItem-0ecea6ab-1270-458c-adc9-1d9381ca9fc0.html> (accessed 13 December 2011).

Figure 8.9. Alberto Angela presenting an episode of *Passaggio a Nord Ovest*.²¹⁰



From the analysis that has been conducted, it can be inferred that the Italian offer of archaeological TV is rather limited at present. It is characterised by series having either a cultural magazine format that deals with several, different kinds of topics in each episode, or a documentary format. Furthermore, it is a traditional and repetitive offering as regards the sensory materials that are used, their organisation, and the indirect world presented. Even the presenters are often the same (e.g. Piero and Alberto Angela featuring in all the series of the *Quark* franchise).

On a different level (scientific accuracy), methodologically-orthodox series are preferred to the sensationalism of *Voyager*. Nevertheless, the latter does appear in the list of the favourite types of TV engagement with archaeology indicated by a segment of the Italian population who actively engage with culture (being respondents of the *From Petra to Shawbak* case study). One of the reasons for this may well be that the pseudoscientific nature of *Voyager* is not easily detectable, especially because the series features university professors, superintendents, museum directors, etc. The public tend to perceive these personalities as authoritative, often without realising that their speeches are cut and selected parts of them are sewed back together in rather ‘creative’ ways. When compared with Britain, Italy seems to stand at a pre-*Time Team* stage,

²¹⁰ Source: <http://www.rai.tv/dl/RaiTV/programmi/media/ContentItem-0ecea6ab-1270-458c-adc9-1d9381ca9fc0.html> (accessed 13 December 2011).

where the alternative to more traditional archaeological TV programmes is drama and mystery.

Whether a format like *Time Team* could work in Italy is a different matter, as it appears unlikely (in the author's opinion) that Italian Superintendences could give their consent to excavate a site in three days. The frequent, implicit partition of the territory of each region among competent universities would probably not help either. At the same time, without the pace resulting from the three-day format and the presence of a team with regular contributors to whom the public may have the time to become affectionate, *Time Team* cannot exist.

Under the current economic crisis, however, archaeology departments and Superintendences are in need of funding and consensus, and, on this ground, they may be persuaded to try the *Time Team* experiment. Superintendences, for example, could grant permission to conduct emergency excavations and academics could feature as occasional members of the TV team of archaeologists.

A final observation concerns Italians' appreciation of television programmes that conceive science and culture communication in a very formal manner.

As an example, on 28 July 2011, *Superquark* had about 4.1 million viewers (Malaparte 2011), whereas, on 30 May 201, *Voyager* had about half that audience (Biondi 2011).²¹¹

The preference may be explained with the generally more didactic way of understanding both public engagement and higher education, in Italy. Whereas the British (and more generally Anglo-Saxon) university system is based on both formal lectures and seminars, where the content of lectures is discussed with students, the Italian system only has the former. In Italian universities, teaching is certainly conceived in a less Socratic way, with generally very limited time left for questions.

A further reason might be that the alternative to the traditional offer is a pseudoscientific programme. According to a blog posted by VoyagerAdministrator (2010), in fact, right at the middle of the 2010 season, *Voyager*'s audience figures started to diminish, if compared to those of the first half of the year. Further to a request of the administrator to suggest possible causes for such decrease, fans replied that the episodes of the second semester of 2010 were repetitive and that the themes that were chosen did not "impress" enough. Another element of dissatisfaction was the lack of in-studio debate. Even more

²¹¹ Data regarding average viewing were unfortunately unavailable.

importantly, some bloggers pointed out that the lower number of viewers could be related with the fact that TV trends lapse rather quickly and, if mysteries are the topic of a season, they may not be the one of the next season. As time passes, viewers stop being passionate and those who watched more casually move to other types of programmes. This provides further backing to the hypothesis that the choice of centring factual TV on a theme like ‘mysteries’ reveals unsuccessful in the long-term. More solid subjects and directions should be sought, which do not err through short-termism.

8-4. Successful cases of museum engagement: a comparative analysis of the UK and Italian public

Sites

Although respondents were questioned regarding the museums and exhibitions which provided them with the most enjoyable experience of engagement with archaeology, some replied giving the name of an archaeological site, or historic monument. They did so either with the intention to refer to the displays hosted in visitor centres and on-site museums, or because they misunderstood the question.

When data was collected through face-to-face interviews, visitors were reminded about the answer that the interviewer was seeking, but guidance could not be given when respondents were asked to fill in questionnaires themselves, as in the case of the *Time Team* sample and in that of the exhibition *From Petra to Shawbak* (as regards non-Italian visitors). Consequently, it is not surprising that sites or monuments were mentioned as the providers of most satisfactory experiences of archaeology by *Time Team* viewers and by the visitors to *From Petra to Shawbak* more than by visitors to the Medieval Gallery of the Museum of London.

If limiting considerations to the last sample,²¹² it is possible to notice that the number of respondents who indicated on-site museums is by no means high.

Two main reasons for this can be hypothesised, the first pertaining to access and motivation, the second to interpretation. As regards access, archaeological site

²¹² This survey was entirely conducted through face-to-face interviews, with significantly higher control over respondents’ understanding of each question.

visiting tends to require the overcoming of more structural barriers than museum visiting, and a more focused range of motivations. As it has emerged from the analysis presented in previous chapters, a higher degree of interest in archaeology is usually an important pre-condition leading the public to on-site encounters with archaeological resources (see Chapter 5, pp. 110-111, Chapter 6, p. 153, and Chapter 7, p. 194).

As for interpretation, on-site displays usually support a more direct communication focusing on the presentation of specific information related to the history of the nearby archaeological heritage, without considerable efforts in linking it to wider historical themes. It is also, usually, a less-mediated kind of public interpretation which may be preferred by those who already possess some relevant knowledge, and are able to place facts and phenomena in a wider spatial and temporal context, but less so by the layer public. Furthermore, it is frequently a less mediated communication also in terms of the sensory materials that are used and the museological and museographic ways in which they are organised. The United Kingdom is, instead, a ‘mediated’ nation – here museums and television programmes are the means through which archaeology is accessed by the majority of people (see Chapter 5, p. 109, and Chapter 6, p. 152).

So, strongly mediated on-site displays and investments in technology-aided interpretation might play a key role in the promotion of sites. This is counter-intuitive in a context where the “flow of content across multiple ... platforms” (Jenkins 2006:2; see Chapter 1, p. 29) might have suggested, instead, an empowerment of users, from the point of view of information and knowledge (for example thanks to hand-held devices), ultimately resulting in the bypassing of museums and in the preference for a more direct contact with archaeological heritage.

Figure 8.10. Location of the sites mentioned by respondents of the *Time Team* sample as providing most satisfying museum experiences of archaeology.

TIME TEAM SAMPLE	
Location of sites	Frequency
Australia	2
Canada	1
Cyprus	2
Denmark	3
France	1
Germany	2
Italy	9
New Zealand	1
Spain	1
Thailand	1
Turkey	1
UK	51

Figure 8.11. Location of the sites mentioned by respondents of the *From Petra to Shawbak* sample as providing most satisfying museum experiences of archaeology.

FROM PETRA TO SHAWBAK SAMPLE	
Location of sites	Frequency
Austria	1
Croatia	1
Germany	1
Italy	17
Portugal	1
Spain	2
UK	2
USA	1

After a quick analysis of visitors’ replies regarding the reasons for mentioning a particular site as the provider of most satisfying experiences of engagement with archaeology, it emerged that the key drivers were that of being able to ‘live’ history and to enjoy the “sense of place” conveyed by archaeological sites and historic monuments.

In the majority of cases, respondents mentioned sites located in their country of residence. In the *Time Team* sample, 51 respondents indicated sites situated in Britain, nine in Italy, three in Denmark, two in Australia, in Cyprus and in Germany, among others (**Figure 8.10**).

In the Museum of London sample, 14 respondents mentioned a UK site, one indicated a French site and one an Italian site. Similarly, 17 visitors to *From Petra to Shawbak* named Italian sites, two UK and Spanish sites, etc. (**Figure 8.11**).

Exhibitions and museums

Exhibitions were mentioned the most by respondents of the *From Petra to Shawbak* case study and in almost equal percentages by those of the Medieval Gallery of the Museum of London and of the television programme *Time Team* (12% and 13%, respectively; **Figure 8.12**). They may have been mentioned more by visitors to the Florence event due to their generally higher quality, in Italy, compared with museum galleries, which, very often, cannot be renovated due to the lack of sufficient funding. Across all samples, however, temporary displays were indicated less than permanent ones. In Britain, this might be because, while the entrance to national museums is free of charge, the one to temporary exhibitions usually has a cost.

Figure 8.12. Percentage of museums and exhibitions mentioned as providing most satisfying museum experiences of archaeology, across the three samples.

Samples	N	% Museums	% Exhibitions	% Sites
Time Team	332	58	13	29
From Petra to Shawbak	229	61	27	12
Museum of London	272	82	12	6

The datum, however, may also indicate that, although the process of gaining information and satisfying specific personal interests is, of course, a key lever of cultural engagement, such lever is meaningful in a wider heritage context to which people feel a strong connection. Museums are important institutions first and foremost due to the sense of place and the national, regional, or local identity that they convey.

As regards the triggers of satisfying experiences of museum engagement with archaeology, across all three samples, the most recurrent ones were artefacts and collections, particularly their range and variety, but sometimes their aesthetic value was also mentioned. Similarly important, to respondents, was the indirect world portrayed, whereas the way in which sensory material was organised tended to fade away in their memories. Moreover, respondents indicated social experiences, the pleasure of being with others while visiting, or simply seeing their children learning, as an important element of their satisfaction. This trigger, however, remains secondary if compared to the possibility of seeing objects and of gaining information about the themes presented.

The archaeological museum brands that result to be the strongest, across all samples, are the Louvre and The British Museum, mentioned prevalently for their very wide and important collections (**Figure 8.13**). Among the most popular exhibitions in the UK, the one on the Staffordshire Hoard certainly stands out. The reasons why it has been so appreciated by the public are its local as well as national relevance, and the unique, rare and aesthetically impressive nature of the artefacts on display.

Figure 8.13. The strongest archaeological museum brands across all samples.

MOST SUCCESSFUL CASES OF MUSEUM ENGAGEMENT WITH ARCHAEOLOGY		
Samples	Archaeological Exhibitions* (no. of mentions)	Archaeological Museums* (no. of mentions)
Time Team	Staffordshire Hoard (7)	The British Museum (20) Louvre (2) Victoria and Albert museum (7)
From Petra to Shawbak	-	The British Museum (9) Louvre (9) Pitti Palace (5)
Museum of London	-	The British Museum (41) Louvre (7) Museum of London Docklands (5)

*With five mentions or more.

8-5. Conclusions

This chapter has allowed the identification of what the UK and Italian publics perceive as being the values of a successful engagement with archaeology via museums, exhibitions, and television programmes.

It has shown that there are three types of benefits that British audiences seek from archaeology-themed TV: cognitive, social, and emotional. All of them are generated by *Time Team*, the strongest brand of archaeological television, in the United Kingdom.

Cognitive benefits consist of gaining information about the history of specific sites, often in relation with the history of Britain as a whole, but also about the archaeological process of analysis. Such benefits are triggered by the presentation of a variety of multi-phases sites, with a preference for local ones. Further levers are the expertise of the presenter and of archaeologists featuring in the TV series, the accuracy of the presentation, but also the informal, ironic and non-patronising way of communicating with the audience. Cognitive benefits are intimately linked with social ones. These latter ones do not generally and prevalently derive from the act of viewing with others, in the direct world, but from the establishment of “relationships” with members of the cast, situated in the indirect world. Finally, emotional benefits come from empathy and wonder. The latter is evoked by the discovery of results through the application of archaeological methods, more than by finds. Viewers feel empathic with the archaeologists that are part of *Time Team* and with Tony Robinson especially. Through the presenter’s eyes, the audience can, in fact, live archaeological experiences as they were actually physically present.

In Italy this type of engagement has not been experimented with yet and the televisual communication of archaeology is still left to either very traditional cultural magazine formats (e.g. *Superquark* and *Ulisse*), or to a mystery-rich and pseudoscientific TV offering (*Voyager*). This may be because, within the Italian culture and education, didacticism is stronger, or because of the fear that permission for excavating in short amounts of time would not be granted easily. A further reason might be that, more simply, up to present, nobody has thought of proposing a *Time Team* type of series, in that country. As already suggested, it would now be time to try to walk this path, given the ongoing recession, on the one hand, and, on the other, the considerable impact that *Time Team* has had in the UK as well as in other Anglo-Saxon countries, such as

Australia or New Zealand. Merely importing the format, however, would not be enough and adaptations would certainly be needed, to adequately suit the Italian public.

The study of public perceptions of archaeological TV communication could also prove that formats that are centred on pseudoscience are likely to lose viewers' consensus and interest more easily and rapidly. This has occurred to *Voyager*, for example, which has recently experienced a decrease in audience figures and share.

Both in Britain and Italy, museums and exhibitions seem, instead, to provide mainly emotional benefits, together with cognitive ones, whereas social benefits remain in the background and are stronger in long-term reconfiguration of experiences than in first-phase ones. Emotional benefits consist prevalently of wonder before artefacts and collections, the variety and breadth of which are usually the preferred features (consistently, the strongest archaeological museum brands are The British Museum and the Louvre). Objects are the type of sensory material that has been mentioned more often by respondents as the trigger of successful engagement.

This chapter could recognize and discuss the values of off-line forms of televisual and museum engagement with archaeology, in Britain and Italy, from the perspective of audiences. Chapter 9 will elucidate how a TV and museum communication of archaeology via Internet-supported applications could enhance or complement those values.

Chapter 9.

Digital futures of museum and TV engagement

9-1. Introduction

Up to this point, the analysis has mainly focused on methods of offline museum and television engagement and on how they allow Italian, British and international audiences to experience archaeology. Digital technologies were examined in two ways. Firstly, their potential of enhancing visitor experiences within the gallery space was assessed (Chapter 5 and 7). Secondly, it was evaluated the importance of the Web and of online TV as sources of information habitually used by respondents to access archaeological content (Chapters 5-7).

Building on the findings of Chapters 5, 6 and 7, this chapter discusses the contribution of digital technologies to the development of an offer that is available only online, and examines the ways in which Internet-supported applications of museum and TV archaeology can integrate offline engagement and help overcome some of its shortcomings.

9-2. The potential of online platforms for engaging with archaeology

The Internet provides new opportunities for bridging three critical limitations that currently characterise offline communication. It contributes to 1) attracting underrepresented audiences; 2) providing guidance, while promoting creativity and more active user participation; 3) increasing the possibilities for networking and collaboration within the cultural sector, and, therefore, the economic sustainability of archaeological institutions of various types and scales.

1) Attraction of underrepresented audiences

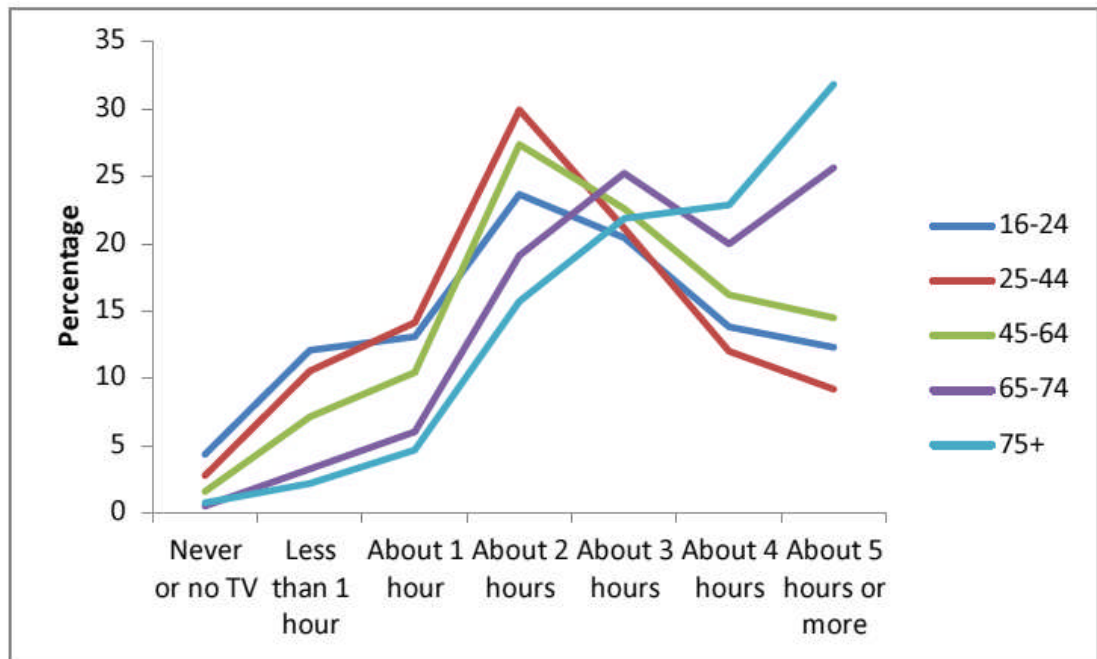
After a review of literature and audience research studies on public participation in arts, culture and the media, in Italy, Britain, and the European Union, it can be concluded that there are two ‘heavy’ determinants of underrepresentation among the audience of offline TV and museum archaeology: a) socio-demographics (age, level of education attained, occupation and income, and ethnic background), and b) geographical location. As regards demographics, the age factor has a strong influence on museum engagement with archaeology in Italy and Britain, and on TV engagement, in Britain.

The study conducted by Piccini (2007) on heritage viewers²¹³ during the year 2005/2006 shows that “heritage programmes have a strong bias away from young viewers”, since only 4% of the audience of heritage TV is between 16 and 24 years old, whereas this age group makes 9% of the total TV audience (Piccini 2007). This trend has been confirmed by the analysis conducted four years later for this doctorate, both on the engagement habits of visitors to the Medieval Gallery of the Museum of London, and on the age distribution of viewers of *Time Team*. Although *Time Team* is only one among a range of archaeology-themed TV series and one-off programmes broadcast in Britain at the moment, it is the most popular and long-lived one (see Chapter 8, p. 220). Therefore, its audience’s composition is particularly meaningful. The trends that have been mentioned must also be located within the wider UK TV consumption context, where the total number of hours watched per day, per person, is increasing, but only among older viewers, whereas it is decreasing among younger ones (DCMS 2011a: 13; **Figure 9.1**).

No data is currently available for analysis, instead, about the audience of archaeological TV in Italy, besides those provided in Chapter 7, which, however, show no statistically significant differences between viewers and non-viewers, in terms of age.

²¹³ For a definition of heritage television, see Chapter 1, footnote no. 6, p. 25.

Figure 9.1. Hours of TV watched by age in 2010/11 (DCMS 2011a: 13).



Notes

- (1) Confidence intervals range between +/-0.04 and +/-3.2
- (2) Values may not round to 100 per cent due to rounding

Age also influences archaeological museum visiting. In the calendar year 2009, an extensive programme of quantitative audience research was conducted on the visitors of seven national archaeological sites and museums²¹⁴ within Italy (Misiti and Basili 2009: 3-30). The results, based on a total of 1,500 responses, show that most visitors were between 25 and 44 years old and visitors below 25 were very few (15% of the total sample) (Misiti and Basili 2009: 5). The survey of visitors to *From Petra to Shawbak* is in line with these findings, with only 10% of Italian visitors below 25 years old and 60% aged 46 or above.

Visitors to the Medieval Gallery of the Museum of London living in the UK are instead split in half, with 50% aged 46 or more and 50% below 46 years old. However, also in this case, the 18 to 25 years old age group is one of the less numerous (13% of the subsample) (see Chapter 5, p. 102). This evidence is consistent with the most recent trends of museum visiting (in general) revealed by *The Taking Part* survey (DCMS

²¹⁴ Research was conducted on the audiences of 1) the archaeological site of Paestum, 2) the National Archaeological Museums of Naples and Florence, 3) Musei Capitolini, 4) Museo dei Fori Romani, 5) Mercati di Traiano, 6) Museo Etrusco di Villa Giulia, 7) Museo Etrusco di Cerveteri (Misiti and Basili 2009:3-4).

2011a). According to the latter, the part of the population between 16 and 24 years old, together with the one above 74, is the least likely to have visited a museum, gallery or archive in the previous twelve months (DCMS 2011a: 68).

Further determinants of museum engagement with archaeology are education and (especially in the UK) occupation. 41% of visitors to *From Petra to Shawbak* living in Italy had completed education up to A-levels, and 47% had at least a university degree. They were for the most part retired people, office workers or students (see Chapter 7, p. 188). Again, these data match those of Misiti and Basili's study (2009: 5), as regards visitors' education, and partly also as far as occupation is concerned (for the prevalence of office workers, but at *From Petra to Shawbak* inactive visitors were more numerous). The analysis of the socio-demographic profile of visitors to the Medieval Gallery of the Museum of London (see Chapter 5, section 5-3.1) suggests that, in the UK, the trend according to which upper socio-economic groups are more likely to visit archaeological museums is stronger than in Italy. However, it is also probably weaker than in the past. Statistics provided by *The Taking Part* survey on engagement with museums, libraries and archives, in fact, indicate that while "people in the upper socio-economic groups (57.5%) were considerably more likely than those in the lower socio-economic groups (33.7%) to have visited a museum, gallery or archive in the last year, both groups are now more likely to have visited than in 2005/06" (DCMS 2011a: 68).

Instead, both in Italy and Britain, the televisual engagement with archaeology is not influenced by education (see Chapter 5, pp. 111-112, and Chapter 7, p. 195).

Under-representation is also tied to geographic location in the sense that, as explained in Chapter 1 (see p. 32), offline forms of engagement cater for local audiences. There are museums that attract visitors from all over the world, like The British Museum, or the Louvre, which, in the case studies that have been examined, have been mentioned by very high numbers of respondents internationally as providing the highest quality experiences of archaeology (see Chapter 8, p. 246). However, museums of this kind are very few and can be visited only by the segments of the global population who have the economic means to travel (or reside in the vicinity). Besides the availability of financial resources, other classic structural barriers to access may be time or health. As a result, the majority of the population worldwide tend to visit the cultural resources and

museums that are in their physical proximity, as it clearly stems from the analysis presented in Chapter 8.

Very similar to this phenomenon is the case of television series and programmes, which can be co-produced and distributed internationally, but always for geographically well defined targets. This is why TV products usually undergo adaptation prior to being broadcast in a country other than the one for which they were originally designed. In spite of these adjustments, exported series do not always succeed as much as in their countries of origin and a series which has gathered a high consensus and viewership in Britain, like *Time Team*, might not be appreciated to the same extent in the United States (see Chapter 6, p. 162).

The issue of the local is also linked with that of audiences' tastes, interests and culture and with the one of ethnic minorities. As underlined by Eugeni (see Chapter 3, p. 77), from his media-semiologic perspective, viewing a television programme is an artificial experience, because the programme is the result of an experience design project that aims to communicate specific messages to viewers sharing common culture and tastes. The question is, however, how will the concept of common culture change as a consequence of the continuous remixing of ethnicities that characterises several geopolitical contexts of (at least) the Western World (for a discussion of this issue, applied to museum communication, see, for example, Centre for the Future of Museums 2008: 6-7) (**Figure 9.2**)²¹⁵?

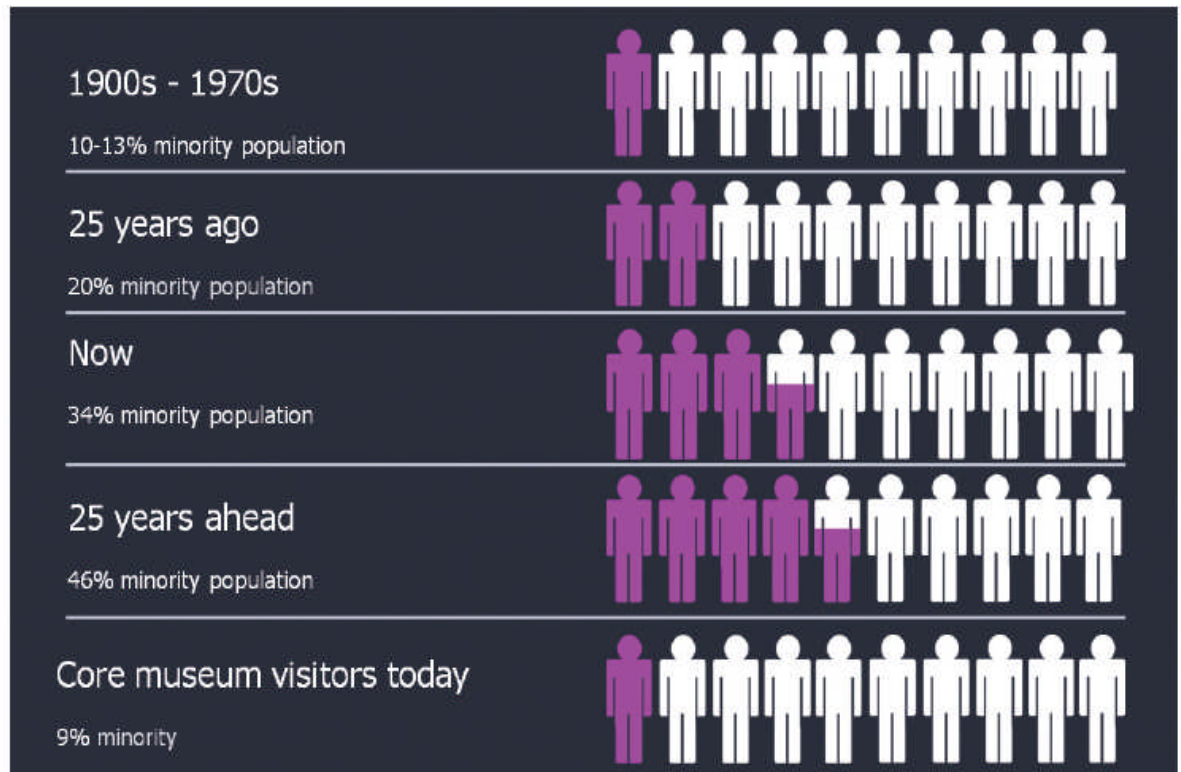
Literature and primary research on e-learning, museum communication and ICTs conducted at national (Italy and UK) and international level (Europe) help clarifying the potential contribution of online platforms for reducing the influence of the barriers to access that have been discussed up to now. Can the digital arena play a significant role in fostering the engagement of younger, socio-economically disadvantaged and global audiences? It is essential to answer this question starting from an attentive analysis of the digital divide.

Originally, the expression 'digital divide' referred to the possibility of accessing a computer and, subsequently, the Internet (Van Deursen and Van Dijk 2010: 893). Today, this type of divide is known as 'first-phase', and a 'second-phase' divide has

²¹⁵ The study refers to the US, but has significance for Europe as well.

been theorised, which refers to the possession of the skills needed to use the Internet (Hargittai 2002).

Figure 9.2. The changing composition of the American population. The table shows a progressive increase of ethnic minorities (Centre for the Future of Museums 2008: 6).



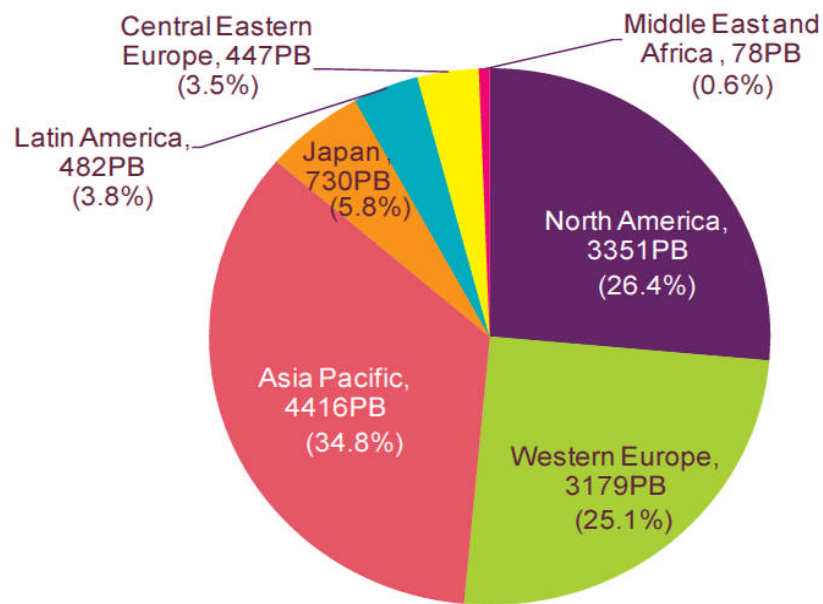
Digital competence was identified in 2006, by the European Parliament and the European Council, as one of the key competences for lifelong learning (The European Parliament and the Council of the European Union 2006).²¹⁶ It was described as the result of environmental factors (access to ICT) and individual competence (basic use/operational skills; active applications to aspects of life and personal attitudes), and defined as follows:

"Digital competence involves the confident and critical use of information Society technology (IST) for work, leisure, learning and communication. It is underpinned by basic skills in ICT: the use of computers to retrieve, access, store, produce, present and exchange information, and to communicate and participate in collaborative networks via the Internet" (European Commission 2011a).

²¹⁶ A competence, in general, was instead defined as a combination of knowledge, skills and attitudes appropriate to the context.

The first factor that influences first-phase divide, both within Europe and between different regions of the world, is geographic location. PC adoption is 20% higher in Western Europe than in Eastern Europe (Enterprise LSE 2010: 7) and in Northern European countries than in new Member States (Eurostat, European Commission 2011: 163). As shown by the pie chart below (**Figure 9.3**), which refers to the year 2010, the consumption of broadband is even more diverse worldwide (Ofcom 2010: 227).

Figure 9.3. Global consumer broadband consumption by region, in 2010.



First-phase divide is also dependent on socio-demographics. In Europe there are 250 million people who use the Internet (European Commission 2010: 4), but also some 150 million who have never done so (about 30% of all Europeans; **Figure 9.4**) and who are, for the most part, between 65 and 74 years old, with low incomes and education (European Commission 2010: 25). This type of divide, then, does not affect the participation of younger audiences, but does affect that of disadvantaged adults.

Research has demonstrated that, also for the second-phase digital divide, digital and social exclusion go hand in hand, and that education, socio-economic status, and age play a role in determining people's Internet skills, in various ways.

Van Deursen and Van Dijk (2010) classify Internet skills into four categories: operational, formal, information, and strategic. The first two categories are described as being medium-related, whereas the third and the fourth are content-related (**Figure**

9.5).²¹⁷ The authors (Van Deursen and Van Dijk 2010) find that education is a factor that influences all types of Internet skills, whereas age is a determinant of operational and formal skills only.

Research specifically conducted on 980 students aged 16 years old, in Italy (Gui and Argentin 2011), using the framework developed by Van Deursen and Van Dijk (2010), also discovered that, within the population considered, gender influences theoretical knowledge (greater in males than in females), and cultural background and parental education impact operational skills and, to a less degree, evaluation ones as well (Gui and Argentin 2011). This means that the educational barrier has ‘migrated’ from the previous generation to the next and continues to cause online disengagement among the socio-culturally disadvantaged sectors of the population, even if younger. The solution suggested by Gui and Argentin (2011) is to introduce or strengthen formal education in digital skills.

These observations, however, apply to the use of the Internet in general, and it is important to ascertain whether the factors that have been mentioned become less important with regard to online engagement with culture and archaeology, particularly.

As theorised by Willman-Iivarinen (2009; see the discussion in Chapter 1, p. 32), in fact, people today tend to choose the groups to which they wish to belong more than in the past and more regardless of their socio-demographics. As a consequence, they are led to acquire the knowledge they need in order to be part of those groups and cultivate related (possibly niche) interests. It is, then, a matter of verifying whether this is the case also online and for culture and archaeology specifically.

²¹⁷ For further discussion on the first and second-phase digital divide, of e-literacy and e-competence, see also Brandtweiner *et al.* 2010.

Figure 9.4. Percentage of the European population who have never used the Internet as of 2010 (European Commission 2011b).

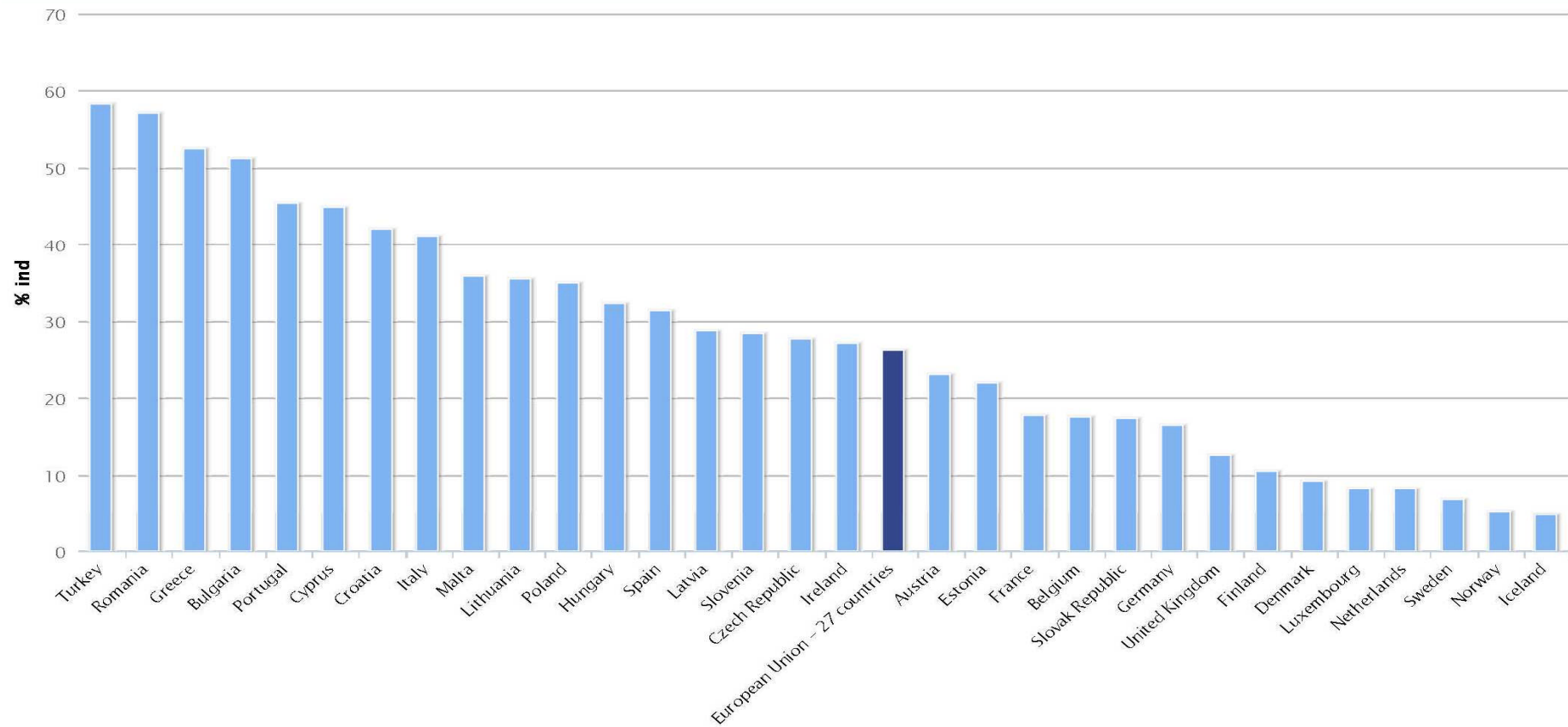


Figure 9.5. Medium- and content-related Internet skills (Van Deursen and Van Dijk 2010).

MEDIUM-RELATED INTERNET SKILLS	
Operational internet skills	<p><i>Operating an internet browser:</i> Opening websites by entering the URL in the browser's location bar; Navigating forward and backward between pages using the browser buttons; Saving files on the hard disk; Opening various common file format (e.g. PDF's); Bookmarking websites.</p> <p><i>Operating internet-based search engines:</i> Entering keywords in the proper field; Executing the search operation; Opening search results in the search result lists;</p> <p><i>Operating internet-based forms:</i> Using the different types of fields and buttons; Submitting a form.</p>
Formal internet skills	<p><i>Navigating on the internet, by:</i> Using hyperlinks embedded in different formats such as texts, images, or menus.</p> <p><i>Maintaining a sense of location while navigating on the internet, meaning:</i> Not becoming disoriented when navigating within a website; Not becoming disoriented when navigating between websites; Not becoming disoriented when opening and browsing through search results.</p>
CONTENT-RELATED INTERNET SKILLS	
Information internet skills	<p><i>Locating required information by:</i> Choosing a website or a search system to seek information; Defining search options or queries; Selecting information (on websites or in search results); Evaluating information sources:</p>
Strategic internet skills	<p><i>Taking advantage of the internet by:</i> Developing an orientation toward a particular goal; Taking the right action to reach this goal; Making the right decision to reach this goal; Gaining the benefits resulting from this goal.</p>

Research conducted by the Department for Culture Media and Sport, within *The Taking Part* framework, found that, in the UK, both actual and digital participation in museums or galleries have increased in the biennium 2010/2011 if compared to 2008/2009, and the percentage of British people who engage online as well as offline is slightly higher than that of those who engage offline only (49.9% in the first case, and 47.4% in the second) (DCMS 2011a) (**Figure 9.6**). The same trend applies to heritage site visiting, with 70.7% of the population attending only offline and 71.2% both offline and online, whereas smaller than for museums and galleries is the percentage of people who engage only online (0.5%) (DCMS 2011a) (**Figure 9.6**).

More generally, the same survey found that 35.3% of the UK population had digitally participated in culture in the previous year, with an increase of more than ten points on 2008/2009, when a percentage of 25.1% was registered (DCMS 2011a: 41).

Figure 9.6. Actual versus digital participation in culture (DCMS 2011a).

	2008/09			2010/11		
	%	Range (+/-)	Respondents	% (2)	Range (+/-)	Respondents
Museums or galleries						
Actual participation	43.9	1.2	10,752	47.4	1.0	14,102
Actual or digital participation	45.9	1.2	10,752	49.9	1.0	14,102
Digital participation only	2.0	0.3	10,752	2.5	0.3	14,102
Heritage sites						
Actual participation	68.5	0.9	14,452	70.7	0.9	14,102
Actual or digital participation	69.1	0.9	14,452	71.2	0.9	14,102
Digital participation only	0.6	0.2	14,452	0.5	0.1	14,102

Notes

- (1) Excludes visits to websites for information on opening hours or to buy tickets.
- (2) Figures in bold indicate a significant change from 2008/09.

The age distribution of respondents shows that the digital divide, in the UK, as far as online engagement with culture is concerned, starts acting heavily on the population aged 65+ (**Figure 9.7**) and the findings presented in Chapter 7 (p. 194) confirm the trend for the engagement with archaeology as well. The most engaged group is the one between 25 and 44 years old, closely followed by the 16 to 24 years old one and by the 45 to 64 age group. The age distribution, for online engagement, is then much more even than for offline engagement, with the only exception of the older (65+) target. This proves that the Internet certainly has the potential of attracting younger audiences to archaeology, although mostly within the upper socio-economic sectors of the population. *The Taking Part* survey, in fact, found that digital engagement in culture was more frequent among higher ACORN²¹⁸ groups, as showed by the following participation rates (DCMS 2011a):

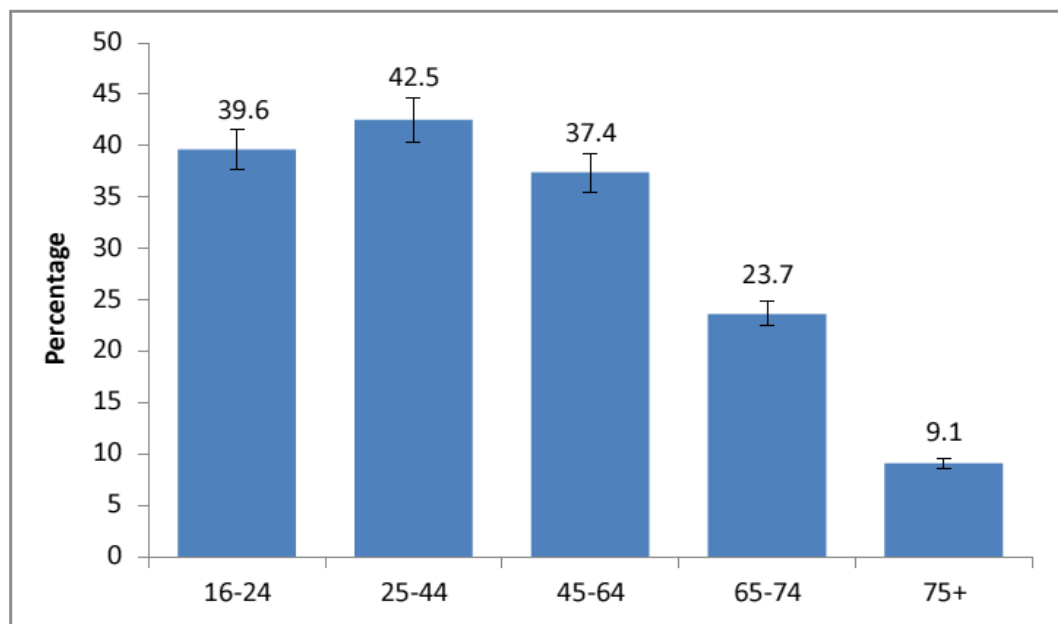
- Wealthy Achievers (41.5%);
- Urban Prosperity (47.2%);
- Hard-Pressed (24.0%).

2) Guidance, enhanced creativity and active participation

Reception studies and the cultural approach to communication have radically transformed the way of conceiving audiences, from passive receivers of content to active constructors of meaning. Museums which have embraced an interpretation strategy consistent with constructivism have conducted qualitative and quantitative audience research to grasp visitors' attitudes, interests and understandings. In this way, the public's active role as interpreters was acknowledged, and communication could be improved and made more suited to the audience. However, museum communication remains, by and large, a one-way process in the offline world (this also explains why Merriman speaks of museums as being "mass media of the long term"; Merriman 2004a: 85). Visitors have the possibility to engage in actual 'conversations' only via the provision of feedback, when (rarely) they are granted the possibility to talk with museum curators, or are assisted by members of staff during special events and activities.

²¹⁸ ACORN is a "geodemographic segmentation of the UK's population which segments small neighbourhoods, postcodes, or consumer households into 5 categories, 17 groups and 56 types" (CACI 2011).

Figure 9.7. Percentage of adults who have digitally participated in culture, in 2010/11, by age (DCMS 2011a: 41).



Notes

(1) Confidence intervals range between +/-1.4 and +/-3.6.

Similarly, the debate on whether TV viewers are passive or active when watching television has been a lively one, but a compromise has eventually been reached in television studies and a degree of both activity and passivity are usually acknowledged now (Wonneberger *et al.* 2009: 236). However, television professionals are concerned mainly with understanding processes of audience attraction and retention, and are less interested in the dynamics of meaning construction by TV audiences. TV communication is also even more unidirectional than museum communication, and it is not a coincidence that transmission models of communication (see Chapter 2, pp. 51-52) have been developed in relation with broadcasting. Viewers' opportunities to actively contribute to the TV communication process are nearly non-existent and only consist of their consumption choices (what to watch, and for how long).

The Internet, however, has the potential to introduce collaborative and participatory elements in traditionally unidirectional types of communication as the ones that have been discussed. The means is primarily that of social media, a range of "Web-based platforms, applications and technologies that enable people to socially interact with one another online" (Webopedia 2011a). Social media allow uploading, sharing, discussion

and re-elaboration of user-generated content, which can integrate institutional content and provide opportunities for learning previously unavailable in informal environments (Russo *et al.* 2009). If used with a thought-through strategy, social media can enhance audience participation to a significant degree, which is summarised effectively by the last three points (4-6, below) mentioned by Stogner (2009) in his list of the ways in which technology is changing museums:

- 1) “I want to be entertained”, the desire for an “immersive, experiential, interactive, dynamic story-driven” museum;
- 2) “I want it now”, which means “instant access; on-demand information; streamed-media”;
- 3) “I want it everywhere”, referring to the fact that the offer of most US museums goes well beyond the museum walls, thanks to online platforms;
- 4) “I want it my way”, due to the rising importance of personalisation, customisation and individualisation;
- 5) “I want to share with others”, through participatory activities and programmes, “social tagging, crowd-sourcing, digital campfire”;
- 6) “I want to create something”, because digital technologies have a particular power of encouraging creativity, especially of younger people.

Social media are allowing users to share content that they have created, thus personalising the offer. But what parts of the public engage with culture and may engage with archaeology online via sharing and creating?

In 2011, the online engagement with arts and culture, in Britain, was evaluated through quantitative research based on a sample of 2,000 respondents (Arts and Business 2011). The research usefully identified three main audience segments. The first is composed of older users who engage in terms of accessing (discovering and filtering) and learning (knowledge and skills); the second segment (the “core audience”) not only access and learn, but also experience and *share* online; the third (“leading edge audience” – 11% of the total online audience) enjoy *creating* as well as accessing, learning, experiencing and *sharing* (Arts and Business 2011).

Data regarding Europe as a whole also underline that, however limited to 22% of Internet users, at present, the creative use of the Internet related to user-generated content has doubled in the past two years (European Commission 2011a) (**Figure 9.8**).

Moreover, the creative use rate rises to 47% if considering Europeans aged between 16 and 24 years old, whereas it falls to 10% for the age group 55-64 and to 5% for the 65 to 74 one. It is indeed a type of engagement practiced by younger and more educated people far more (European Commission 2011a).

The potential of social media is such that one could wonder (and some scholars have done so; see, for example, Proctor 2010) whether they could allow a radical subversion of the authoritative role of cultural institutions such as museums. In her research, however, Cameron (2007) finds that, although museums have the means of promoting even very extreme forms of democracy, facilitated by online platforms and social media, the majority of visitors do not seek this type of offer and expects museums to remain authoritative sources of information. In order to maintain their reliability, museum and TV communication must then provide guidance and structure, while allowing users to discuss and contribute with contents of their own. The results of the study conducted by Arts and Business (2011) on online audiences of arts and culture support this statement. Researchers discovered that “47% of online audiences professed an interest for archived content” (Arts and Business 2011), meaning that their interest in institutionally provided content is very high. Even more significantly, 85% of those surveyed declared to use Google for cultural listings and to acquire information, but also made clear that they are frustrated about the inexistence of “better trusted and curated sources of listings” (Arts and Business 2011), which, indeed, museums and TV channels could provide.

Hence a recommendation for the development of forms of online engagement with archaeology is that the reliability and authority of museums, television and other (previously) mass media are preserved and expressed by guiding users through the jungle of cultural offerings available in the World Wide Web.

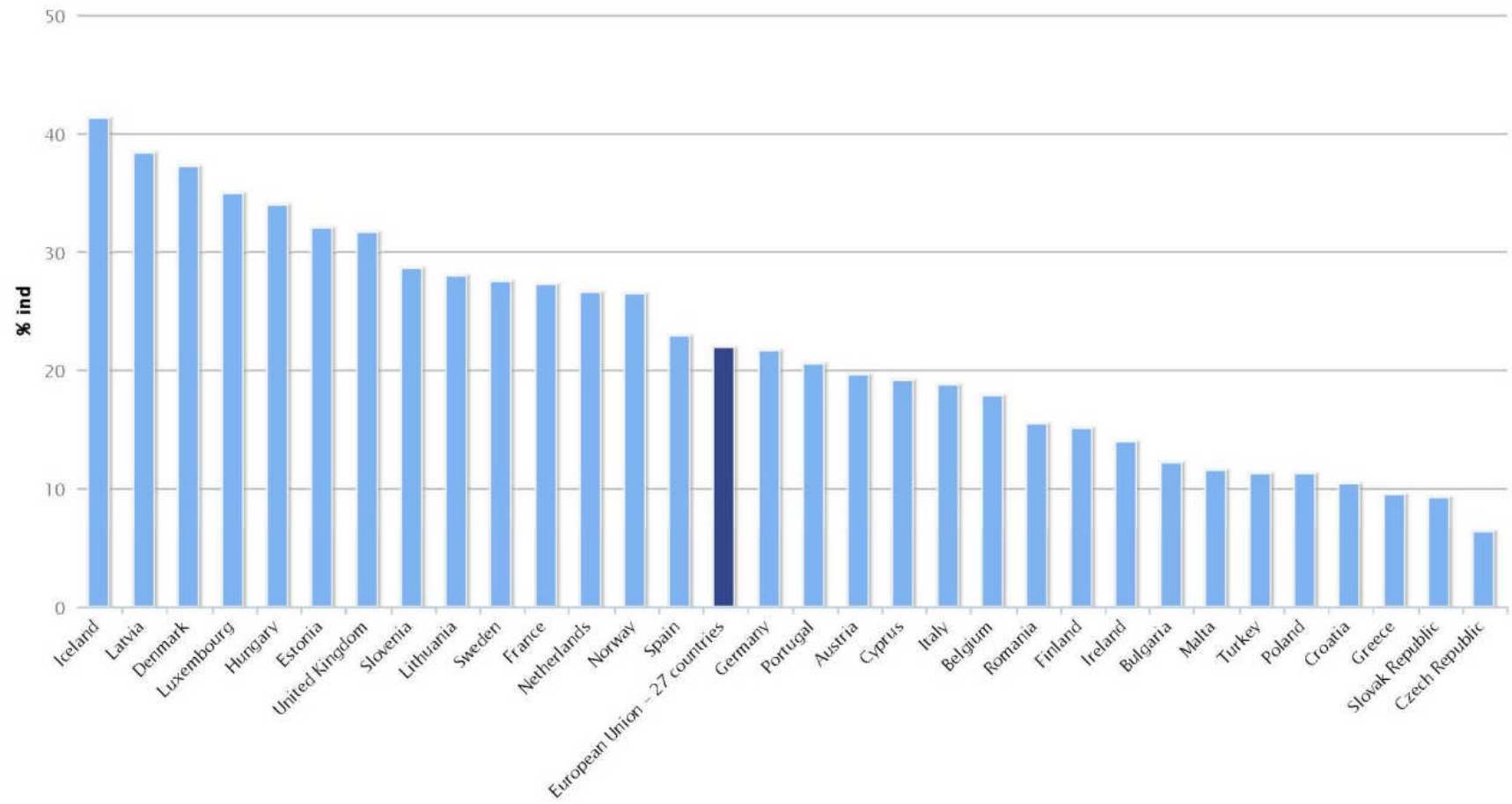
3) Increased opportunities of networking and collaboration

In 2007, the European Commission communicated the *European agenda for culture in a globalising world*. One of the three priorities of the *European Agenda* was that of “stimulating creativity within the framework of the Lisbon Strategy for growth and jobs” (European Commission 2007). To achieve such goal, the following objectives were established:

- “strengthening the organisational capacities of the cultural sector, *by focusing on entrepreneurship* and the training of the cultural sector in managerial competences (innovative sources of financing, European dimension of commercial activities, etc.);
- *developing effective partnerships between the cultural sector and other sectors (ICTs, research, tourism, social partners, etc.) to reinforce the impact of investments in culture*” (European Commission 2007).

The importance of strategic alliances and of the digital, for cultural institutions, is stressed again by the European Commission in 2010, when, as a response to the crisis that had been weakening Europe at least since 2008, and in a context of ageing population and global competition, the *Europe 2020 Strategy* was launched (European Commission 2010: 3). One of the *Strategy*’s seven pillars is the *Digital Agenda*, which identifies and describes the necessary actions for developing the potential of Information and Communication Technologies (ICT), so that they may play a significant role in leading Europe towards a long-term “smart, sustainable and inclusive growth” (European Commission 2010: 3). In the document, however, the importance of applying digital technologies to the cultural sector is underlined more in relation with the social rather than economic benefits that such application may generate. A quite narrow view is taken, which focuses mainly on the importance of digitising cultural heritage for a global accessibility (European Commission 2010: 3). On the contrary, it seems that, in the virtuous cycle of the digital economy (**Figure 9.9**), culture, and archaeology particularly, can play a much more significant and active role, becoming the subject around which networks and “borderless services” are created (European Commission 2010: 4).

Figure 9.8. Percentage of the population uploading self-created content to be shared on the Web, in 2010 (European Commission 2011b).

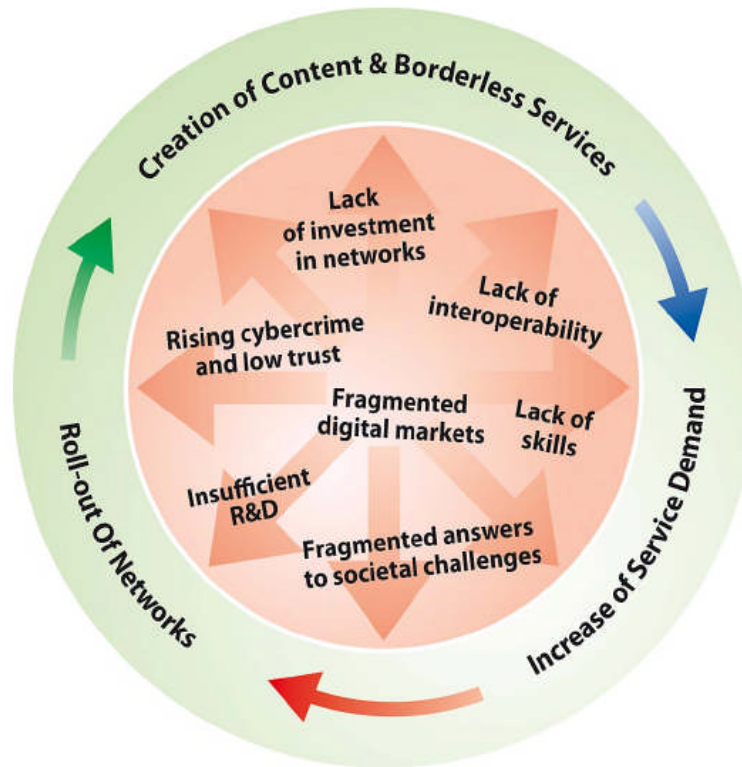


In 2009, in the UK, the government approved *Digital Britain*, a policy document identifying the knowledge and digital economy as one of the solutions to the stormy financial climate (DCMS and BERR 2009). Although based on previous consultations, the report was completed under the “severe global downturn in media and communication industries” (DCMS and BERR 2009: 4). The document stresses the importance of bringing together “content-creators, rights-holders, aggregators, distributors and consumers to create workable and effective online download markets of scale” (DCMS and BERR 2009: 110). The report throws a challenge to cultural institutions to develop attractive digital content.

Based on the policy background posed by *Digital Britain*, the networking and collaborative model of production and distribution of creativity via digital initiatives is also highlighted in the strategic framework for the Arts *Achieving Arts for Everyone*, where the Arts Council England (2010) lists a series of actions aimed at guaranteeing the sustainable growth of the arts. Among them are “encouraging networking, collaboration and partnerships”, and particularly “partnerships between arts organisations, the wider public sector and the commercial sector” (Arts Council England 2010: 33).

Finally, among the structural reform priorities listed in the DCMS *Business Plan 2011-2015*, there is that of facilitating “sustainable growth in the tourism, media, leisure, creative, communications and cultural industries” (DCMS 2011b: 2). One of the actions planned to achieve the aim is that of promoting digital content industries, also through the establishment of the Creative Industries Council (DCMS 2011b: 12). It is with reference to this new Council that the UK Prime Minister delivered a speech in which the importance of the creative industries for economic growth was highlighted (Cameron 2010). According to the most recent statistics (published in 2010), creative industries have contributed 5.6% of UK’s Gross Value Added in 2008, with software and electronic publishing making the biggest contribution (DCMS 2010).

Figure 9.9. Virtuous cycle of the digital economy (European Commission 2010: 4).



As noted by Stanziola (2011: 113), in spite of the policy of the last fifty years, aimed at fostering the diversification of funding in the British cultural sector, the latter still seems to rely on public funding (Stanziola 2011: 113). Especially after the economic downturn, it is instead essential that the cultural sector starts embracing the new business and organisational models enabled by digital technologies, and Web 2.0²¹⁹ in particular, and that it allies with creative industries. Cultural institutions must use their assets creatively in order to generate revenue and contribute to their own financial sustainability. Being financially sustainable means being capable of “effective risk management that allows for the continuation of the organisation’s planned spending and to ensure that likely external and internal shocks do not lead to disruptive service cuts” (Dollery *et al.* 2007; quoted in Stanziola 2011: 115).

Original ideas for digital, creative and cultural initiatives are more likely to be proposed by larger institutions. It has been demonstrated (Camarero *et al.* 2011) that these have greater innovation capacity than smaller ones, and greater innovation capacity positively

²¹⁹ Web 2.0 is defined by Webopedia (2011b) as a “term given to describe a second generation of the World Wide Web that is focused on the ability for people to collaborate and share information online”.

influences performance, as it will be further demonstrated in the next section. Smaller institutions may join in projects started by larger institutions, or follow the former's example, on a more local scale.

9-3. Internet applications of museum and TV archaeology

Cases of applications that facilitate public engagement with archaeology online are now examined, with the aim of elaborating on the theoretical considerations proposed in the previous section. The first sub-section discusses cases of online archaeology-themed TV channels untied from offline scheduling and set up as long-term Web-presences. The second sub-section deals, instead, with two short-term Web-based initiatives of online museum engagement with archaeology. Strengths and weaknesses of the applications are analysed and recommendations are suggested for widening and bettering the current offer.²²⁰

1) Archeologia Viva TV and The Archaeology Channel

The thematic Web channel Archeologia Viva TV²²¹ (2011; **Figure 9.10**) is a successful case of online archaeological narrowcasting; the design, audience profile and use, and the economic model of the channel are here analysed and compared to those of its American parallel, The Archaeology Channel²²² (2011a). By doing so, it is possible to provide specific strategies for an effective communication of archaeology via online television. It should be noted that the discussion is based on on-site metrics made available by the managers of the two channels. In the case of AV TV, data was derived from the "visitor reporting tool" Google Analytics (Clifton 2010: 8). Unfortunately, only certain information could be viewed and direct access to metrics, which would have allowed a more detailed and segmented analysis, was not possible.

²²⁰ Unfortunately, very few information on the public's use of the applications discussed in this sub-section was available.

²²¹ Also AV TV from now on.

²²² Also TAC, from now on.

Figure 9.10. The on-air section of Archeologia Viva TV.



Archeologia Viva TV (2009) was the first thematic Web channel on archaeology to be produced in Italy. Established in 2009, it was the result of a twenty year long collaboration between the International Festival of Archaeological Cinema of Rovereto, the first festival of such kind to be organized in Europe, and Archeologia Viva, the most popular specialized magazine about archaeology, in Italy, with its 40,000 copies printed per month, all of which are distributed (Pruneti 2011). The mission of the channel is that of promoting public engagement, intended as the facilitation of direct “encounters” between archaeologists and an interested audience (Archeologia Viva TV 2009).

The structure of the channel is essentially very simple and user-friendly. It is composed of two main sections: ‘on air’ and ‘on demand’. The former has a news format, with short videos streaming according to a schedule that is updated on a bi-weekly timetable, whereas the ‘on demand’ section is an archive with three different types of videos: news, documentaries and ‘conversations’ (interviews of specialists).

At the time of writing (2011), there are about 177 videos of varying length available on the channel. News videos are generally between either 7-8, or 15 minutes in length, while most documentaries are around 30 minutes long and ‘conversations’ are generally even longer (40 to 60 minutes, or more).

Content has a very broad spectrum and includes archaeological research carried out by Italian teams, both in Italy and abroad, on the most diverse themes and periods, but always maintaining either a journalistic or a narrative-documentary slant and a tight relationship with the events organised by the magazine *Archeologia Viva* and the Film Festival of Rovereto.

The volume of the audience of AV TV is not as big as that of The Archaeology Channel, for example, but this is both because AV TV is in Italian and because it has just started. Unique visitors have been increasing between January 2010 and January 2011 (+ 36%), and have doubled those of *Sperimentarea.tv* (2011), the generalist Web TV that is edited and managed by the Museum of Rovereto (23,469 against 14,472). This might well be read as a further sign of the importance of allying with a strong media brand like the magazine *Archeologia Viva*.

The audience of AV TV is a motivated one. Between January 2010 and January 2011, those who casually ended up on the website, or came and soon left disliking it have been few. This is proved by the small number of single-page visits, which is expressed by a very low bounce rate of just 0.5%, a very good figure, if we think that, in general, it is really hard to get a bounce rate under 20% (Kaushik 2007). The bounce rate²²³ is a valuable metric because “it indicates the immediate reaction of a visitor” (Tonkin *et al.* 2010: 270). Having the opportunity, it would be fruitful to conduct an online survey to ascertain the specific drivers of visitors’ motivation.

It is a loyal audience as well, as showed by the fact that most users (43% of them) arrive to the Web TV directly, by typing the URL into their browser, while only 29% come from referring sites and 28% from search engines (typing “*Archeologia Viva TV*”, instead of just “*Archeologia Viva*”, or even less specific key words). As observed by Piero Pruneti, director of *Archeologia Viva*, viewers initially learn about the Web TV reading the magazine *Archeologia Viva*, then they become loyal to the Web TV, and this loyalty helps reinforcing the one towards the magazine.

Finally, in spite of the language, the geographic distribution of the audience has been rather wide in the past year. Most visits have been from Italy (55,397), but along the Tail (with reference to Chris Anderson’s Long Tail model – 2004, 2006) there have

²²³ Google Analytics calculates bounce rate as follows: “percentage bounce rate for a page = number of single page visits to that page with zero actions / number of times that page was an entry page” (Clifton 2010: 330).

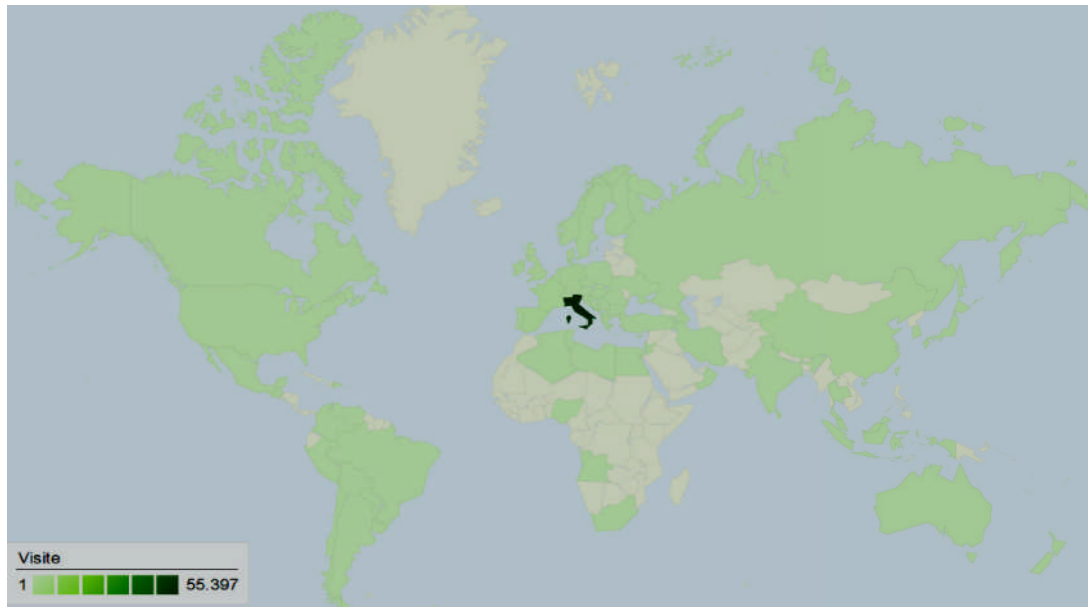
been 82 more countries, prevalently western European, Northern American and Asian (**Figure 9.11**). Visitors stay on the site for about eight minutes, on average, and view a little over two pages per visit, suggesting that they find the content they are looking for, view and leave. The most viewed pages are the one showing the most recent videos in the archive (38,026 page views) and the homepage with ‘on air’ archaeological news (25,617 page views), demonstrating the appeal of the news format and the effectiveness of short, streaming videos, which do not require users to select what they want to watch every time. It is the advantage of having information reaching the audience, as opposed to the audience having to go to the information continuously.

Although the Web TV achieves its mission of public engagement, with a growing, motivated audience, it seems not to be making the best of the potential of online platforms. The channel provides a typically mass mediated communication “from one to many” (Menduni 2006: 11; McQuail 2005: 4; see Chapter 1, p. 36, for further discussion), without offering the audience much space for contributing via social media, if not by sharing on major networking portals (Facebook, Twitter and Myspace). A great advantage of Internet television is that of allowing interaction also through user-generated content, which has transformed narrowcasting into “individual casting” (Noam 2008: 8), and which should be integrated in the format of online thematic channels. In such way, a community who discuss the subject may form, and data on users’ preferences and interests can be gathered and analysed for bettering the overall offer.

The channel works based on the media expertise of the partners, their scientific networks and the brands they hold, which grant visibility and authority to contents. The magazine Archeologia Viva provides a strong brand name and the necessary funding for covering expenses (paying the company that has developed the structure of the Web TV, for example; Pruneti 2011). Editorial expertise is provided by the staff of the film festival, which collects videos and decide what to show (Di Blasi 2011). Videos reach editors ‘naturally’, as a result of the activities that are organized by the Film Festival and the magazine Archeologia Viva (Di Blasi 2011). This is the case for documentaries, most of which are produced by archaeological research teams and sent to the editorial board to participate in the Film Festival. ‘Conversations’ are filmed, for the most part, at

events held in occasion of the Film Festival, where archaeologists and historians are invited and interviewed in the presence of an audience.

Figure 9.11. The origin of the audience of Archeologia Viva TV between January 2010 and January 2011.



The profile and preferences of AV TV's users are similar to those of TAC in several ways. Just as AV TV, TAC had a slow beginning. It was established in 2000 but really blossomed only three years later, and in 2008 it realised eight million page views. In spite of technical problems that have caused the website not to work properly on certain days and have affected Web traffic, between March 2010 and April 2011, the channel could still count 896,563 page views, 322,222 visits and 261,462 unique visitors.

Moreover, visitors to TAC too are very motivated, as suggested by the low bounce rate (it has oscillated between 5% and 10% in the past twelve months), by the fact that most visitors access the Web TV directly and by other survey data, published on TAC's website (The Archaeology Channel 2011b). According to the latter, 66 out of 99 respondents have at least a university degree, 22 are working archaeologists and/or teachers and professors, 26 are students and 47 are archaeology enthusiasts. The survey also tells us that, differently from what might have been expected, age does not constitute a barrier to access, since the age distribution is quite broad, with a mode of 46 to 55 (The Archaeology Channel 2011b). This datum is very important, especially if compared with what has been argued in the previous section, and can be interpreted in

two ways. First, it can be a demonstration of the fact that the more niche the subject is the more socio-demographic variables become less important as determinants of online engagement. Second, it may suggest that the divide is also influenced by the type of technologies and devices that are used.

Users come from nearly every country on the planet, with a bias towards North America and Western Europe, but with increasing numbers from China, the Middle East, and the developing world. Finally, the last important similarity with AV TV is the primacy of archaeological news in terms of popularity: the Audio News is currently TAC's most popular programme (Pettigrew 2011).

The business models on which AV TV and TAC are based differ substantially. AV TV lives of the resources and activities of the Film Festival and AV magazine. TAC, instead, is sustained through underwriting, which is a scheme according to which companies provide funding in exchange for a mention on the site itself (The Archaeology Channel 2011b). Private persons may also contribute, by becoming members (The Archaeology Channel 2011c). The Archaeology Channel is, in fact, a visitor-supported, non-profit public service and membership provides its primary source of revenue to cover expenses (costs of webcasting, website development, new programming, special projects, etc.; The Archaeology Channel 2011c). Both AV TV and TAC, however, do not rely on public funding and are recognisable as distinct brands of archaeological television.

In conclusion, for the online offering to become visible, it is essential that strong archaeological and media brands create a distinct product which is in turn branded as online archaeological television. After all, research carried out on the population of Belgium, the Netherlands and the UK has proved that television is the source of information which is considered to be the most reliable in those countries, after the Internet (InSites Consulting 2009).²²⁴

²²⁴ “This research data is the result of market research conducted by InSites Consulting in September 2008. In addition to other brands and communication topics, sources and use of Word or Mouth were also mapped. In all, 900 consumers and 250 marketers took part in this online survey in Belgium, the Netherlands and the UK. The figures are representative for the Internet population of every country in terms of sex and age (InSites Consulting 2009)”. The Internet was mentioned by 50% of respondents, television by 23% and newspapers by 13%.

Online archaeological TV could be structured as having an ‘on air’ section, with shorter news videos up to four or five minutes long, which ‘automatically’ provide information that users may easily access through their smart phones, for example. An ‘on-demand’ section could also be present, with a wide range of longer documentaries and interviews to choose from. Moreover, archaeological TV should not be rigidly institutional, like the Web channel Archeologia Viva TV, but allow interaction (content-sharing and discussion). “People have most trust in each other”; they trust their friends, acquaintances and colleagues more than the media, according to the research that was mentioned before (InSites Consulting 2009). So, sharing is not only important for providing a social experience and for facilitating interpretation and creativity, but, certainly, also for reasons related to the marketing of the application itself.

Given the rising success of “semi-closed platforms that use the Internet for transport, but not the browser for display” (Anderson and Wolff 2010), part of the offer of Web-based archaeological channels could be made available also in the form of non-Web applications to be purchased from the iTunes store. These have become very popular with the take-up of iOS technology²²⁵ and are increasingly preferred to search engines, because they are more structured and “fit better” into people’s lives (Anderson and Wolff 2010).

2) *A History of the World and The Streetmuseum*

The *Streetmuseum* is a smartphone application commissioned by the Museum of London in order to market the new Galleries of Modern London that opened in 2010.

The application was developed by the company “Brothers and Sisters”, who accepted work with the Marketing Department of the Museum of London, charging a much lower price than normal, based on the assumed likelihood that the application would be requested by other museums as well, in the future (Jeater with Lee in press). Vicky Lee, Marketing Manager for the Museum of London, also specified that one of the reasons why the financial model was sustainable is that the images that were used belonged to the museum’s collections and they were therefore readily available free of charge. The museum could have charged for the application, thus turning it into a source of funding,

²²⁵ iOS (Internet over Satellite) technology “allows a user to access the Internet via a satellite that orbits the earth” (Webopedia 2011c).

but it was decided not to do so, in order to maximise the viral element of the campaign (Mike 2010). The choice, however, was also based on the fact that, in this specific case, introducing a fee would have automatically raised issues with licensing agreements on some of the images (Mike 2010).

As explained by Lee, the application “takes the simplicity of the ‘Looking Into the Past’ Flickr group and combines it with geo tagging and Google Maps to guide users around London, through their iPhones, bringing historical London into a modern-day context” (Mike 2010) (**Figures 9.12**). By doing so, it ‘takes the museum’ outside the museum, to the city. It is based on augmented reality, with over 200 images from the Museum of London’s collections that may be viewed *in situ* (in 200 London sites); concise historical information regarding each image is also provided (Mike 2010).

The *Streetmuseum* had 65,000 downloads in the first week and the new gallery, that the application was designed to market, reached in one week the number of visitors which had been established as the target for a month (Arts Council England 2010). In total, at the end of July 2011, the application had realised about 200,000 downloads from Argentina to New Zealand (meaning that the product expanded the Museum of London’s reach globally) (*Streetmuseum: The only way is Londinium* 2011). The application also succeeded in attracting its primary target, that of youths from 16 to 24 years old (Jeater with Lee in press). Part of the success, according to Lee, depends, once again, on a brand, the Apple brand, which was also the reason why the decision to develop an iPhone application was made in the first place (Mike 2010).

The impressive results achieved led the Museum to the decision of designing a Roman London-themed application too (Jeater with Lee in press) (**Figures 9.13**). The Roman London application was developed in collaboration with History Channel and proposes portraits of London as it was in AD 120 (*Streetmuseum: The only way is Londinium* 2011). Through their iPhones’ interfaces, users can digitally excavate Roman artefacts were they were originally uncovered by archaeologists, therefore bringing the Museum of London’s Roman collections back into their archaeological and geographical context of discovery (*Streetmuseum: The only way is Londinium* 2011).

Figure 9.12. The *Streetmuseum* application (from Mike 2010).



Figures 9.13. The Roman-themed *Streetmuseum*.²²⁶



However, the Museum of London’s applications are primarily marketing undertakings and their interpretation potential remains undertone. This is demonstrated, for example, by the fact that the museum chose to develop a new application for Roman London, instead of integrating pictures and textual information about the early second-century city in the existing application, about modern London.

²²⁶ Source: <http://www.appedia.com/news/4051.html> (accessed 12 December 2011) and <http://www.history.co.uk/features/londinium-app/street-museum-app.html;jsessionid=226C8791993E49DA75303B59FD961FF0> (accessed 12 December 2011).

A case study which, instead, can be considered as an exemplar, as regards its business model, and its engagement aims, both in terms of expanding the audience (marketing) and of enhancing interpretation, is the *A History of the World in 100 Objects* project.

A History of the World in 100 Objects is a radio series of 100 15-minute episodes (The British Museum 2011b: 12) produced by the British Museum (in charge of content development) in collaboration with BBC Radio 4 (responsible for the production) and broadcast between January and October 2010 (Cock 2011). Initially it was on only once a day, but it soon became so successful to be broadcast three times a day, in prime time (Roberts 2011).

The concept is that of telling a history of the world through highlight objects housed at the British Museum, and dating from 2,000,000 BC to AD 2010. Objects were selected so that they would cover the time span chosen and the world surface as evenly as possible, while all those presented in the same week fit within a specific theme (e.g. faith, religion, etc.) (Roberts 2011). Moreover, and very interestingly, not only the context of the objects was presented, but also their after effects. The approach to the radio communication of archaeology followed the principles of a thematically arranged museum gallery, and Cock (2011) defined the series as a “publicly curated online exhibition, an exercise in ‘citizen curation’”.

Podcasts could be downloaded from the website dedicated to the project, which had “audio, zoomable annotated images, video, and background information” about the objects (Cock 2011). Website users were able to contribute with their own content and, for the duration of the project, up to 1700 objects were uploaded by 551 museums and sites and 4,000 ones by members of the public (Cock 2011). This is an impressive example of Web 2.0 participatory communication. At the same time, objects featuring in the series were highlighted in their display contexts, at The British Museum (Roberts 2011).

The success of *A History of the World* brought the British Museum to unprecedented levels of popularity, in 2010, as it reached very wide audience “through radio, television, print and online” (The British Museum 2011b: 12). To 31 March 2011, the series had 19 million downloads globally, 10.2 million of which in the UK (The British Museum 2011c: 55), and 90% of visitors to the British Museum engaged with the series (Roberts 2011). An edition of the series was broadcast on BBC Worldwide and A

History of the World also inspired the children’s series *Relic: Guardians of the Museum*, which was aired on BBC1 (The British Museum 2011b: 12) and watched by 685,000 children aged 6 to 12 years old, during its first run (The British Museum 2011c: 55). Moreover, a book on the series was released in October 2010 and a CD in 2011 (The British Museum 2011b: 12). Finally, those 550 museums that contributed with their own objects organised events that attracted 145,000 visitors in total (The British Museum 2011b: 13).

Figure 9.14. *A History of the World* in numbers. Figures as of 31 March 2010 (The British Museum 2011c: 55).

19 million downloads worldwide
10.2 million in the UK
4 million UK adults listened each week to one of the BBC Radio 4 broadcasts
160,000 copies of the book sold
60,000 participants in <i>A History of the World</i> events at the BM
243,000 visitors attended ‘Objects in focus’ on three of the 100 objects
90% of visitors to the BM engaged with <i>A History of the World</i> on-site
550 UK museums and galleries ran <i>A History of the World</i> projects
145,000 people attended <i>A History of the World</i> events outside London
685,000 6-12-years-old in the UK watched <i>Relic</i> during its first run on BBC1
250,000 requested it via BBC iPlayer
33,000 children on average each week played the <i>Relic</i> computer game on the CBBC website
17,000 families took <i>Relic</i> challenge for children at the BM
1.55 million viewers watched <i>Culture Show</i> special on <i>A History of the World</i> on BBC2

Such results (**Figure 9.14**) could perhaps be reached only thanks to the financial and curatorial resources, and to the communication expertise of the British Museum and of the BBC, and the breadth and richness of the British Museum’s collections also played a critical role. The series, however, was proposed as a model to be implemented by BBC local branches, in collaboration with local museums in Britain, and certainly demonstrates the effectiveness of the “shareholder model” (KEA European Affairs 2006: 154; **Figure 9.15**). Being in the “Age of Shareholders” means that museums (archaeological museums and other archaeological institutions) are within an economic environment where liberal doctrine, digital economy and networks are essential for excelling (KEA European Affairs 2006: 154).

Figure 9.15. The three ages of museums (KEA European Affairs 2006: 154).

	BEFORE 1950: THE AGE OF OWNERS	BETWEEN 1950 AND 1990/2000: THE AGE OF MANAGERS	SINCE 1990/2000: THE AGE OF “SHAREHOLDERS”
Financing	Local public level/“ <i>mécénaat</i> ”	Increase of public financing	Development of own resource and private resources
Direction	Curator (sometimes a volunteer)	Directors with a specialized education	Director possessing managing skills
Responsibility	Before public authorities	Before a cultural responsible or an enlarge board	Before a group of public representatives, partners, sponsor, volunteers and public opinion
Organizational characteristic	Importance of amateurs	Professionalization, specialization, diversification of personnel	More autonomy, diversification of financing resources, market influence
Visitors	Specialized public – limited	Development of attendance, new public less specialized	Segmentation of attendance policies/development of tourism strategies
Cultural practices	Development of cultural practices	Massification of cultural practices	Individualization of cultural practices
Public financing of culture	Low	The rise of Culture Ministry and local authorities	Decentralization
Economic environment	Limited economic State intervention	Welfare state, modernization	Liberal doctrine, digital economy, importance of networks

9-4. Conclusions

In this chapter, it was highlighted how online platforms may help overcoming critical frailties of offline engagement with archaeology via museums and television. An analysis of significant cases of digital engagement, conducted in the third section, has proved very useful to support theoretical considerations developed in the second section.

As a result of the discussion, the following observations and recommendations for digital futures of engagement are proposed:

- 1) Online platforms have the potential to facilitate engagement with archaeology for some segments of the population which are currently under-represented among archaeology-themed television viewers and archaeological museum visitors. Although, in fact, at present they cannot significantly contribute to foster the engagement practices of socio-economically disadvantaged adults, they can widen the participation of younger audiences and of youths (the 16 to 24 year-old age group), particularly. The youths that are attracted, however, will tend to have higher socio-economic backgrounds, since parental education is a barrier which influences their engagement as well. The formation of a global audience is very negatively influenced by the limited possibilities that the population of Central Eastern Europe, the Middle East, Africa and Latin America have to access broadband.
- 2) Digital technologies and social media, in particular, facilitate types of online engagement consisting of sharing and creating, and contribute to breaking the traditional unidirectionality of mass communication media such as television and museums. Only a small percentage (11%) of the British population engage with arts and culture online by uploading personal content. However, statistics relating to the European population indicate that the number of people who contribute online with user-generated content has doubled in the past two years, thus demonstrating its step take-up, especially among the 16 to 24 years old segment. Social media are increasingly integrated by museums in their offer, whereas they are overlooked in the world of online TV (whether tied or untied from offline scheduling). Nevertheless, it is important that, next to social-media based initiatives, museums and other cultural institutions maintain a strong guidance function, also online, since this is the aspect that is primarily sought by the public, who are not interested

in forms of ‘extreme democracy’ and “citizen curation”. The authority and reliability of those institutions makes them strong brands, and strong brands remain identifiable also online, in the intricate World Wide Web.

- 3) Especially under the current financial crisis, archaeological institutions, including university departments, for example, should more effectively seek to implement public engagement activities via partnering with the creative and ICTs sectors. By doing so, they would be able to differentiate their funding sources and become more sustainable in economic terms. If larger institutions take the lead, thanks to their greater financial and human resources and, subsequently, to their innovation potential, smaller institutions could join in their initiatives or adapt them to a more local scale, as in the case of the *A History of the World* project.

Chapter 10.

Discussion

10-1. Introduction

This chapter lists and discusses the trends of public engagement with archaeology that were identified thanks to the case study-based, extensive programme of audience research conducted. The main points regarding the public's experience and perception of archaeology and the success of specific interpretation models are drawn, without repeating, in detail, the findings presented in Chapters 5 to 9.

After reflecting on participation trends, in relation with the policy that is currently regulating the higher education, cultural and creative sectors in Britain,²²⁷ actions are suggested through which university departments, Public Service Broadcasting, and archaeological museums and sites might enhance their services, in effective, networked, and financially sustainable ways.

10-2. Trends (T)

T1. Both in Britain and Italy, the level of interest in archaeology, as opposed to engagement, does not vary with socio-demographics.

T2. In Britain, there is a dichotomy between those who engage with archaeology in a wide range of ways and those who do not engage at all.

T3. In Britain, archaeology is habitually accessed primarily through TV programmes, museums and exhibitions, and the Web (listed in order of popularity; from the most popular to the least popular).

²²⁷ Where useful for comparison, Italian policy was also considered.

T4. The Italian public tends to engage with archaeology by accessing archaeological resources directly (visiting sites and museums); they tend to use television and the Web much less than the British.²²⁸

T5. Both in Britain and Italy, the majority of archaeological museum visitors are female, with higher levels of education and occupation.

T6. In Britain, archaeological museums are visited, for the most part, by people with either a strong or a fair interest in archaeology; a high level of interest in the subject is not a necessary precondition for visiting.

T7. In Britain, regular visitors to archaeological museums tend to be aged between 36 and 65 years old; younger people tend to visit less frequently (most of them are either casual or repeat visitors).

T8. In Britain, those who engage with archaeology via museums or television tend not to be heavy TV viewers.²²⁹

T9. Even for the British who engage with archaeology via museums, the number of archaeology-themed TV shows watched between the summer 2009 and the summer 2010 was higher than the number of archaeological museums and exhibitions visited in the same period.

T10. In Britain, television programmes about archaeology are watched by people with a fair interest in the subject, lower education and unskilled jobs, but also by those with a very high level of education and skilled occupations.

T11. In Britain, people with lower levels of education tend to engage with archaeology more via television than by visiting museums and exhibitions.

T12. In Britain, the part of the population aged 65+ tends not to use the Web for accessing information about archaeology²³⁰.

T13. For people living in Britain, having a high level of interest in archaeology is a strong precondition for visiting archaeological sites.

²²⁸ In this section and in the next, the expression 'the British' refers to 'those who live in Britain'.

²²⁹ They very rarely watch more than four hours of television per day, on average.

²³⁰ In Britain the digital divide, in general, has been found to affect mainly people aged 65 years old and above (see, for example, Ofcom 2011a).

T14. In Britain, the current offering of archaeological TV is a declining one; it appeals the least to younger people.

T15. In Britain, *Time Team* is still the archaeological TV series which is perceived as being the most satisfying.²³¹

T16. In Britain, *Time Team* has contributed to a substantial advancement of the public's understanding of archaeology and of archaeologists.

T17. In Britain, archaeological TV viewing is an activity that tends to be conducted by the individual alone.

T18. Watching *Time Team* leads to a higher level of engagement with archaeology also by visiting archaeological sites, by participating in excavations, and reading specialised magazines and handbooks.

T19. The direct involvement of university departments in research on, and practice of, public engagement is critical for fostering the public understanding of archaeology's contemporary relevance.

T20. The international circulation of archaeological television series and one-off programmes is currently very limited, in spite of the new opportunities opened up by online platforms and markets.

T21. Television is perceived by the public as enabling experiences of archaeology that are richer and more multi-faceted than those facilitated by museums and exhibitions.

T22. *Time Team*'s success is perceived by the public as depending on the facilitation of experiences characterised by three components: the cognitive, the social and the emotional; to museum engagement, instead, the public tends to associate only cognitive and emotional values (the social aspect of experiences loses importance compared to television).²³²

²³¹ It should be noted that this is the public's perception; overall, *Time Team* is losing viewers, particularly among the sector of the population aged 18 to 25 years old and this supports T14.

²³² What is stated here does not contradict what is affirmed in T17. The social component of the experience consists of a "parasocial interaction" (Xu and Yan 2011) between viewers and members of the cast (see Chapter 8, p. 227).

T23. Television programmes are perceived as supporting an informal, yet more focused kind of learning than museums.²³³

T24. The majority of the satisfying museum experiences of archaeology that were perceived by the UK and Italian public as facilitating learning were triggered by sensory materials; particularly by artefacts, small-scale models and life-size replicas.

T25. The majority of the TV experiences of archaeology that were perceived by the UK and Italian public as being satisfying were triggered by elements of the indirect world; either the cast or the themes addressed.

T26. The perceived authority of the communicator (being an institution or the presenter of a television programme) and the perceived scientific reliability of the subject presented are strong determinants of successful TV experiences of archaeology, both in Italy and Britain.

T27. Digital technologies have the potential of encouraging younger people (aged 18 to 25 years old) to engage with archaeology; however, such technologies allow reaching mainly youths within higher socio-economic groups.

T28. Digital technologies have the potential of transforming 'older' and traditionally unidirectional forms of archaeological communication into participatory ones. However, the participatory element should be carefully balanced with the authority and guiding role of archaeological institutions; authority and guidance are perceived by the public, in Britain, as being very important aspects of the mission of cultural institutions in general.

T29. Digital technologies open new possibilities of networking between the cultural and creative sectors; such partnerships have the potential of contributing to the financial sustainability of the archaeological sector.

²³³ This statement is based on an evaluation of the perceptions of those respondents of the three samples analysed who live in Britain and engage with archaeology, by television and/or museums.

10-3. Discussing trends

A significant result of this thesis is the finding that those who engage with archaeology through television, museums and exhibitions, in Britain, show no variance in their level of interest in the subject depending on socio-demographics. Nearly all of them have at least some interest, but whether this is weak, moderate or strong is not influenced by age, gender, education and occupation. This might indicate that, at present, socio-demographic characteristics are not strong determinants of the development of an interest in archaeology.²³⁴ Differently, those variables affect participation in archaeology, in various ways.

This doctorate confirmed the present validity of one of the trends identified by Merriman (1991) twenty years ago, through a national survey evaluating public engagement with heritage museums and archaeology. After two decades, and in spite of the radical changes that have occurred in the media and communication landscape,²³⁵ the public still tends to be split between those who engage with archaeology in a range of different modalities and those who, instead, do not engage at all (Merriman 1991: 5). This finding is further backed by the fact that although three samples of a sufficiently large size were used, cross-tabulations did not reveal a high number of associations between ways of engaging with archaeology, on one hand, and characteristics related to the personal profile of respondents, on the other. Only a few segments were identified; for those, level of interest in the subject, level of education attained and age were the factors with the greatest influence on engagement. It would be useful to repeat a national scale survey (like Merriman's), in order to understand the reasons at the basis of disengagement, today.

The UK public engage with archaeology prevalently via television, museums and exhibitions, and the Web (listed in order of popularity, with television being used by the highest number of people). Britain is thus a nation where participation appears to be highly mediated, and more so than in Italy, where engagement occurs primarily through museum and site visiting, and the role of television and the Web is less incisive.

²³⁴ It would be opportune, however, to further test the trend on a representative sample of the UK population as a whole.

²³⁵ It will be sufficient to mention that the first Web prototype was written in late 1990 (Ceruzzi 1998: 302) and the Web was launched publicly precisely in 1991, in August (Macnamara 2010: 47); at the time of Merriman's writing digital television did not exist either and, in Britain, it was launched only seven years later, in 1998 (Starks 2007: 2).

Moreover, the age threshold for digital disengagement with archaeology is much lower than in Britain; the Italian people tend to be less likely to use the Web for accessing information about archaeology from the age of 44, whereas in Britain digital participation decreases for those aged 65 years old and above. The more limited use of the Web to engage with archaeology, in Italy, is probably linked with the use of the Internet in general. In Italy, in fact, there are about 30 million Internet users (49.2% of the population), whereas the UK has 51.4 million users (82% of the total population).²³⁶ Figures are not substantially different from those presented in the *Europe's Digital Competitiveness Report*, where it was stated (European Commission 2009: 34):

“only a minority of Italians use the Internet on a regular and/or frequent basis and half of the population has still never used the Internet at all. Progress in getting more people online has also been rather gradual”.

The fact that, in Britain, a higher number of people use television as a source of information about archaeology than in Italy depends, at least in part, on the offering, which is different in the two countries. Although dispersed across a range of cultural magazine formats, archaeology is present in Italian TV, but has a quite formal and traditional style.

To encourage a more diffused habit of archaeological site visiting, in Italy, compared to the UK, there might be climatic factors and the significantly higher quantity of upstanding historical architecture and visible archaeological evidence that has survived and is accessible to the public. Finally, the existence and nature of cultural determinants leading Italians to prefer more direct forms of engagement with archaeology should be investigated through future research. Even though a substantial number of people, in Italy, visit archaeological sites and museums, they do not perceive the latter as being fully satisfying. At the Museum of London, for example, Italian visitors made frequent remarks about the higher quality of communication in British museums;²³⁷ and these observations are further supported by the results of Misiti and Basili's research (2009) on the visitors of seven archaeological sites and museums of the peninsula.²³⁸ Respondents showed a general dissatisfaction for the communication strategies adopted, whereas they strongly appreciated the cultural heritage on display and the design (Misiti and Basili 2009: 6).

²³⁶ Miniwatts Marketing Group 2011; statistics refer to the first quarter of 2011.

²³⁷ They made positive comments on the museological and museographic choices of UK museums and on their physical, sensory and intellectual accessibility.

²³⁸ See Chapter 9, footnote no. 214, p. 251, for a list of the institutions examined.

It can be concluded that, in Italy, policy is needed to encourage the use of the Internet in general, before archaeology can start relying more systematically and strategically on it to ends of public engagement. Meanwhile, museums and sites should be seen as the primary tool for fostering a wider, more frequent and active participation in archaeology; their communication choices should therefore be re-examined and improved.

This thesis also compared museum and televisual engagement with archaeology and allowed a better understanding of the unique aspects characterising each type of participation. Results were most interesting and highlighted the actual and publicly perceived importance of TV communication, over museum and site communication, in the UK. In Britain, people with lower levels of education are more likely to watch archaeology-themed television series than they are to visit archaeological museums. Furthermore, television is the source used more frequently for accessing archaeology across all the three samples analysed, including that of museums visitors. Whereas, in fact, in Britain, regular visitors to museums tend to be only casual visitors to archaeological museums, light television viewers tend to be regular viewers of archaeological programming. This should not be interpreted as a direct consequence of the lower threshold of accessibility (Buonanno 2008: 22, see Chapter 1, p. 30) which characterises television compared to museums. As happens in Italy, the public could associate an overall lower value to archaeological television and decide not to engage with it as much.

Since it appeals to both socio-economically disadvantaged and higher groups of the population, archaeological TV also performs a social function: it fosters a sense of belonging to a common culture (Xu and Yan 2011). It is a useful means of overcoming socio-demographic barriers and of promoting an awareness of what archaeology is and can do for contemporary society, as well as a public understanding of British history.

The most popular archaeology-themed TV series, in the UK, is *Time Team*. *Time Team*'s brand is the most deeply-rooted in public opinion and the one that has been more frequently identified as providing satisfying opportunities for engagement. Other series and one-off programmes are much more marginal in terms of public appeal and appreciation, and their brands are certainly less influential.

Thanks to this doctorate it was possible to prove with statistically significant data, that *Time Team* has also contributed to an overall advancement of the British public's perception of archaeological work. This hypothesis has been formulated in the past (Mower 2000; Hatley 1997: 14, cited in Kulik 2007), but it has never been widely ascertained through audience research. *Time Team* has liberated the public's view of archaeology from associations with art history, or antiquarian practices, and has underlined the cardinal importance of stratigraphy for reconstructing the development phases of sites. Such an understanding is much more common among the British than among the Italians; this is demonstrated by the fact that, even upon exiting the exhibition *From Petra to Shawbak. Archaeology of a Frontier*, which presented and explained the aims and methods of archaeology as a discipline, Italian visitors did not define archaeology with any reference to those methods. The latter, instead, were mentioned by respondents of the *Time Team* viewers' sample and, although to a smaller extent, by visitors to the Medieval Gallery of the Museum of London.

Moreover, and very significantly, it has been demonstrated that the primary importance of television as an engagement tool does not consist only of allowing a wide outreach, but also of facilitating a focused type of learning; more focused than the one which generally occurs in the museum space (according to the public's perception). Viewers of *Time Team* watch the series as a consequence of a general or specialist interest in archaeology, and most of them plan their viewing. When describing their experience, the majority claimed that it was an opportunity for gaining or consolidating knowledge about the history of a site, in relation with the one of the nation. Some also referred to the role played by the series in transforming their attitudes and values, especially with regard to the contemporary world compared to past historical periods.

Yet, watching *Time Team* was not only considered as an experience of learning, but as an immersive archaeological experience, more generally. Viewers felt almost as if they were conducting archaeological work themselves; and playfulness is also an important experiential component, thanks to the 'gaming' and detective element that connotes the series. Overall, this successful type of televisual engagement is perceived as providing more fulfilling and all-rounded kinds of experiences than museums, even when the latter are planned to offer a wide range of experience types, as in the case of the Medieval Gallery of the Museum of London and of the exhibition *From Petra to Shawbak*.

An analysis of public opinions across the three samples has led to the identification of the values at the basis of *Time Team*'s success: the cognitive, the social and the emotional. The series offers what is perceived as being reliable and scientific, varied and local content (the cognitive element). However, the trustworthiness of the cast and of the subjects that are presented would not be enough to appeal the public without a second key ingredient, that of sociability. At present, *Time Team* is not the family type of TV offering that it was originally (see also Chapters 6); it is followed for the most part by men in their 50s, who watch it alone. Nevertheless, a strong 'parasocial interaction' of viewers with members of the cast remains (Xu and Yan 2011); this helps maintaining an informal and entertaining atmosphere. Finally, the emotional aspect, mainly triggered by the felt empathy with Tony Robinson, also plays an important role.

In order to renew the offering of TV archaeology in Britain,²³⁹ the three values that have determined the success of *Time Team* should be tested through market research, to understand how they could be calibrated especially to suit younger audiences. The development of a future offering is necessary, because, even though the value of *Time Team* is still acknowledged by the public, the appeal of the series is declining and no other brand seems to be emerging. As it will be stressed in the next section, where suggestions for possible, future policy on public engagement with archaeology are proposed, there is no need for archaeologists to await the initiative of broadcasters. Archaeologists can lead change and innovation, thanks to the possibilities opened up by online platforms; thematic Web TV channels could offer an effective opportunity for expanding participation to younger sectors of the population, especially because a slightly worse quality of audiovisuals would not be likely to drastically lower the participation rate. This last point has been demonstrated in two main ways, in this thesis; first, by the success of Archeologia Viva, which relies both on high-quality documentaries and on lower quality and more journalistic interviews, second, by the fact that the quality of filming was mentioned as trigger for satisfying TV experiences of archaeology only by a handful of respondents.

The publicly perceived strength of museums resides in their collections, and museums' unique contribution remains that of allowing the public to see and, where possible, touch the 'real things'. Artefacts, followed by small-scale models and life-size replicas,

²³⁹ *Time Team*, however, can teach lessons that, with the opportune adaptations, could be useful for the development of archaeological television in other European countries (e.g. Italy) as well.

are the primary trigger of successful museum experiences of archaeology, in general, and of learning ones, in particular. Computer interactives and multimedia are appreciated but play a secondary role, even in today's increasingly changing media landscape and digital society. As also explained in Chapter 9, the role of museums is not jeopardised by the easy availability of information in Internet environments either; by contrast, the public wish that not only museum institutions maintain their authority as cultural producers, but that they strengthen it. In the intricate Internet-supported realm, the public feels the pressing need of being guided through cultural listings and helped in evaluating the reliability of different sources of information.

Even when a substantial effort was placed on designing a museum offer with the potential of triggering several different types of experiences,²⁴⁰ visitors tended to have prevalently experiences of learning. The analysis has also highlighted that learning and playfulness tended not to be present simultaneously as components of perceived museum experiences of archaeology. Museum visits were lived either in a more casual, playful, and yet (as regards learning) a more disengaged way, or as poorly entertaining learning opportunities. These findings have been triangulated using a second and partially overlapping framework, that of learning as defined by the Council for Museums, Libraries and Archives, and of the five Generic Learning Outcomes (see Chapter 3 and Chapters 5-7). Using this framework, museum visits were described by the wide majority of respondents as providing an opportunity for gaining or consolidating knowledge and understanding, whereas the aspect relating to enjoyment and creativity was mentioned by few and was alternative to that of cognitive learning. The fulfilment of several learning outcomes contemporaneously is more frequent through televisual experiences of archaeology; these experiences are also richer and more multi-faceted than museum ones.

A final reflection regards the interpretative model that should be adopted to engage the public with archaeology in the museum space and not only, since possible applications to TV and radio communication could also be explored.

As stressed before in this thesis, both the curatorial team of the Medieval Gallery of the Museum of London and that of the exhibition *From Petra to Shawbak* chose an interpretation approach based on social history. In the case of the exhibition, however,

²⁴⁰ As theorised by the experiential marketing model developed by Kotler and Kotler (1998).

the perspective was narrowed down and focused on a specific thematic, on a particular ‘historical structure’, that of the frontier, in Medieval southern Jordan and the Mediterranean (see Chapter 7, p. 169). It was emphasised how archaeology allowed the ‘discovery’ of an identity root that is common to Mediterranean areas today; and it was explained that, also for this reason, the role played by the discipline can be regarded as being highly topical. The exhibition succeeded in promoting an awareness of the relevance of archaeology as an historical discipline and of its contribution towards a better understanding of the present. Differently, the Medieval Gallery of the Museum of London used an approach which is more traditional for museums. It presented the changing social history of the territory of London in the time span corresponding to the Middle Ages, highlighting differences and similarities with the same geographical context, today. It hoped to interest a public with very different backgrounds using the comparative ‘now and then’ perspective, not through the identification of shared identity traits, thanks to the analysis of material evidence. The gallery’s impact in encouraging a fuller understanding of the contemporary value of archaeology was therefore minimal. This is not surprising, however, given that the kinds of results that were proposed by the Florence exhibition are the consequence of decades of continuous fieldwork around specific historical problems, rather than being centred on collections; such theme-centred type of research is intrinsically more difficult to undertake, for museums. Thus, a greater involvement of universities in museum interpretation, especially through the organisation of temporary exhibitions, could prove most valuable.

The *From Petra to Shawbak* case study is also interesting because it clearly proves the validity and applicability to universities of a networking and Public Archaeology-centred financing model for base research. It was thanks to the activation of a programme of restoration and enhancement of the site of the Shawbak castle that it was possible to start a virtuous cycle which led to the organisation of the exhibition *From Petra to Shawbak*, first, and to the planning and implementation of the project *Liaisons for Growth*, subsequently. Partners were convinced to participate in the intense planning phases of *Liaisons for Growth* based on the success of the exhibition, which was evaluated through audience research (see Chapter 7). The most evident Public Archaeology element, however, is perhaps the fact that *Liaisons for Growth* was the first ENPI CIUDAD project, in Jordan, which aimed to promote dialogue between

urban and rural areas and to foster local development based on archaeological assets (see Chapter 7, pp. 215-216). The project, in turn, allowed the build up of strategic partnerships, which proved critical for expanding the range of EU financing schemes to which, for the archaeological mission of the University of Florence in Jordan, it is now possible to apply.

10-4. From trends to policy: strategies of public engagement

Higher education

The trends stemming from the analysis conducted in this doctorate and discussed in the previous section highlight the unique and valuable role that can be played by university departments as promoters of public engagement. It is thus critical to indicate how such role may be performed effectively.

It is suggested that, in Britain, archaeological departments consider launching long-term forms of direct communication with non-specialist audiences, by activating an online offering of television or radio broadcasting, either embedded in or linked to their institutional websites. This offering could be started as a Public Archaeology research project, led by academics, but managed by students, who would receive specific training for it. The training could be provided, in part, by lecturers affiliated with the department (when available), and, in part, by external media professionals (see the next section, for suggestions regarding the types of collaboration that could be established). Students' contribution is critical for ensuring the sustainability of single projects, but also of the model of public engagement that is proposed, as a whole; students, in fact, would be able to repeat it also after completing their education, in their careers, ensuring knowledge transfer to future generations.

The benefits generated by the public engagement programme are maximised if the initiative is set up as a Public Archaeology research project, because, in this way, engagement is conducted based on the results of dedicated studies on archaeological communication and it is subject to evaluation. The cultural, social and economic impact of the programme on 'the public' is assessed, and the scientific results achieved may be used to demonstrate the overall 'impact' of the higher education (HE) institution. 'Impact' is one of the three parameters based on which university departments'

performance is examined, in the new Research Excellence Framework (HEFCE 2011; HEFCE *et al.* 2011). Furthermore, measuring the impact of public engagement allows testing audiences' response to specific communication strategies, thus providing the necessary information for refining them progressively and for advancing knowledge in the field of Public Archaeology. This knowledge is useful also to other types of archaeological institutions or organisations, which do not always have the resources for conducting audience research prior to the activation of a public engagement programme. A notable example is that of the commercial archaeology unit Wessex Archaeology (WA), which is a charitable organisation and has an educational remit. WA does not generally have the possibility of undertaking evaluations of its online outreach activities, and, for such reason, it has adopted a policy consisting of making as many resources available as possible, in the hope that they will be useful to someone (Goskar *in press*).

By providing knowledge on the communication of archaeology, the model of public engagement that is here presented would enhance the archaeological sector as a whole, thus positively responding to the third criterion imposed by the Research Excellence Framework, that of 'environment' (HEFCE *et al.* 2011). The latter is defined as the vitality and sustainability of the university environment and of the way in which this contributes to the vitality and sustainability of the wider discipline or research base (HEFCE *et al.* 2011: 7). There are, however, two more ways in which the model could improve the environment of archaeology. First, it could lead to the development of the Public Archaeology field, by encouraging the presence of a Public Archaeology research element in (potentially) all the archaeological projects supported by a university department. This would allow strengthening the links between base and applied archaeological research and increasing the number of scholars involved in Public Archaeology studies. Second, departments would be able to communicate archaeological research structured along lines of social history; by highlighting the roots and historical developments of contemporary identity traits, they would have the opportunity of promoting a public understanding of archaeology as a discipline with a strong relevance to present society (as demonstrated by the success of the *From Petra to Shawbak* case study).

The offering could be Web-based, in order to facilitate user-interaction. Next to it, however, smartphone applications could also be developed with the aim of reinforcing

the Web channel brand. The Web TV could have both an ‘on air’ ready to use, easy to access and free of charge section as well as an ‘on demand’ section available premium or through subscription. The overall business model could then be either that of freemium²⁴¹ or of subscription.

The model could be initially tested by larger institutions with greater staff capacity, like the Institute of Archaeology (UCL), for example. From 16 September 2010 to 30 April 2011, the Institute had 81,390 unique visitors from 191 countries, the top five being from Britain, USA, and Canada (thus English-speaking), besides Italy and Germany.²⁴² Since, as it could have been expected, the homepage was the first most viewed webpage, a current potential audience of about 80,000 users can be hypothesised for an IoA Web TV channel. If establishing a subscription model at a low price of £10 per year, 1,000 subscribers would be enough for covering back the start-up expenses, and any additional subscription would become revenue for the university department. Smaller institutions could either contribute to the TV and radio offering delivered by larger institutions, or repeat it on a more local scale.

Next to digital broadcasting, in Britain, the organisation of thematic exhibitions would be a fruitful action of public engagement that university departments could pursue. The activity, however, should still be conducted as a Public Archaeology research project. The business model could be that of the exhibition *From Petra to Shawbak*, which was organised by the Chair of Medieval Archaeology of the University of Florence with the collaboration of students, who sometimes participated as trainees, other times as researchers on archaeological communication and on archaeological museology particularly. The cost of the staff was therefore contained and the greatest expenses were limited to a few external professional contributions (these were catered for thanks to sponsorships). The cost of the exhibition space and its maintenance was covered by the public through the payment of the standard ticket price.

The model that is proposed for Italian university departments is rather different. Here, the priority is to delineate and implement a convincing programme leading to the introduction of teaching and research in Public Archaeology. At present, in Italy, the field is virtually absent from higher education, with the exception of a few courses and publications promoted, for the most part, by the University of Florence, thanks to its

²⁴¹ Freemium is “a way of encouraging sales by offering basic goods or services for free while charging for more advanced products and services” (Cambridge Dictionaries Online 2011).

²⁴² Data were collected thanks to Google Analytics.

collaboration with the Institute of Archaeology (UCL), and by the University of Padova (see Chapter 2, pp. 44-45).

The programme that the University of Florence is developing to launch the scientific sector in the country is centred on the organisation of the first national congress of Public Archaeology. This doctorate has offered the possibility to reflect on the most suitable ways for establishing the sector and such modalities are now being tested through the setting up of the congress.

Public Archaeology should be presented not only as the subject examining the interaction between archaeology and ‘the public’ (Schadla-Hall 1999), but also as that area of study which, through the analysis of archaeology in its contemporary contexts, contributes to the maximisation of the benefits that archaeological research can have on ‘the public’. The contingent financial situation encourages thinking of Public Archaeology as a policy-focused field of research, rather than as a more philosophical one concerned with debate over ethical issues and over archaeologists’ actual and desirable code of conduct. Even more specifically, it appears essential that Public Archaeology acknowledges two main goals; a first of enhancing employability in the archaeological sector, and a second goal consisting of increasing funding for archaeological base research.

Such goals can be achieved only through a real change in the way in which projects are planned and developed by archaeologists, by regional and local authorities, by the creative and cultural sectors, and by small to medium enterprises (SME). These ‘actors’ should start incorporating Public Archaeology theory, in the projects they propose. The congress will then need to reflect on the existing literature about Public Archaeology and distil those principles and models that may lead practice of public engagement in archaeology and that may be suited to the Italian political, administrative, and cultural context. Furthermore, the congress will allow the creation of an indexed Public Archaeology network, with the specific aim of facilitating future collaborative planning. Having observed the development of Public Archaeology in UK, in fact, it seems that the primary reason for its success is the networking ability of the teaching based at the Institute of Archaeology (IoA/UCL). However, a greater penetration of the IoA approach in other British universities might have contributed more decisively to the effectiveness of research and practice in the field. For this reason, an effort is also made to ensure that participation in the congress is equally distributed across the north, centre

and south regions of Italy, so that the effects of the event may be ‘geographically balanced’.

After establishing a Public Archaeology sector in Italy, activities of public engagement in archaeology led by universities should focus primarily on museum communication. As underlined in the previous section, in fact, Italy is not a digital nation like the UK and direct participation is still preferred to a more mediated engagement. Concentrating on museums would also allow developing a body of literature on archaeological museology specifically tailored for Italy. Curators, in this country, now rely mainly on Anglo-Saxon studies, which however, are not necessarily straightforwardly applicable to the Italian case.

Public service broadcasting

This thesis has showed that the British public associates a high value to television as an educational resource, in general, and a provider of information about archaeology, in particular. This datum is further reinforced, for example, by the findings of a study conducted by Ofcom (2011b), the independent regulator that assesses Public Service Broadcasting (PSB), in Britain. Ofcom (2011b) found that, in 2010, 65% of UK adults became interested in specific subjects thanks to PSB (with a four points increase on 2007), and 73% thought that PSB showed interesting programmes about history, science or the arts (also with a four points increase on 2007).

Such results indicate a positive response to what was stressed two years before, in Ofcom’s *Second Public Service Review* (2008): the importance that Public Service broadcasting focuses on covering those areas which cannot be addressed by multi-channel television (e.g. original programming about current affairs, national and regions programming, challenging UK drama, factual programming for children) (Ofcom 2008). Since, in fact, multichannel television does not rely on public funding, it is too risky for it to invest in developing new content (Ofcom 2008).

In 2010, PSB received, instead, a much lower rating on the purpose concerned with reflecting and strengthening cultural identity (Ofcom 2011b). Only a third of the adult population (33%) thought the PSB channels did well on portraying their region to the rest of the UK and on providing programmes about their region or nation (35%) (Ofcom 2011b). An archaeological TV offering taking an interpretation approach of social history and involving university teams could reinforce the PSB contribution towards the

fostering of cultural identity. Since, via television, even more disadvantaged socio-economic sectors engage with archaeology, archaeology-themed TV has the ability to create a connective tissue linking different groups within contemporary society and promoting an understanding of common citizenship. In order to develop this type of programming, the following elements should be taken into account:

1. the scientific nature of content and the reliability of those presenting it should be clearly perceivable; pseudo-scientific programming is not sustainable in the long-term;
2. rigidly traditional formats and 'formal education'-style presentations should be avoided; the social and emotional elements of the TV experience should be emphasised;
3. archaeological team work and the social dynamics related to it remain important aspects to be portrayed, together with the process of archaeological analysis;
4. audience research should be conducted in order to define recommendations for engaging young adults between 18 and 25 years old.

Next to the development of a new offering of linear television about archaeology, Public Service Broadcasting could collaborate to the establishment of digital broadcasting channels led by archaeological university departments (see the previous section). In the *Second Public Service Review*, in fact, Ofcom (2008) also underlines that, although audiences value the BBC offer very highly, they would be interested in having Public Service Broadcasting content also outside the BBC, and would be ready to pay for it. With the expression "outside the BBC", Ofcom (2008) refers to other channels with a PSB remit, such as Channel 4. However, thanks to online platforms, there is an opportunity to extend the PSB remit also to non-traditional broadcasters that perform educational and cultural functions, such as universities. Ofcom (2008) stresses that:

"as we look forward to an all-digital world, new providers could play an important and growing role in meeting public service purposes. Competition for funding, which is widely used in other areas of public service, could enable an enhanced contribution from a range of alternative organisations. It could keep providers accountable and ensure the main public service institutions do not become complacent".

As explained in Chapter 9, the BBC is not new to successful collaborations with alternative partners for the development of online broadcasting (for example, see the case of the radio series *A History of the World in 100 Objects*).

A two-stage development process can perhaps be hypothesised for the set up of archaeological Web TVs: 1) during the start-up, PSB could provide training and the necessary equipment, and it could host or promote programming on its online platforms; 2) through subscriptions or freemium, the offer would then become self-sustainable and could cover back the expenses incurred by the PSB institution.

Archaeological museums and sites

Archaeological museums and sites are certainly not new to mechanisms of evaluation; on their ability to prove relevance to society has rested, since the 1970s, their possibility of securing public funding. However, the current age of financial austerity imposes even greater efforts, and partnering with universities can help both the demonstration of public value and the differentiation of financing sources. As stressed previously, in this chapter, the direct involvement of academics, with their long-term researches, in the development of archaeological exhibitions could contribute to enhance the public opinion about archaeology and to make archaeology a subject that is perceived as appealing and worth of public spending. The model that has been tested through the *From Petra to Shawbak* case study, is a virtuous one not only because it succeeded in improving the ‘status’ of archaeology, but also because it demonstrated a direct economic and marketing impact on the museum institution hosting the ‘academic’ exhibition and on the city of Florence. Thanks to the success of its interpretation strategy and of its business model, *From Petra to Shawbak* reinforced the audience of Palazzo Pitti (venue of the exhibition). It also produced 300,000 euro of revenue for Pitti (from tickets sold), besides impacting the economy of Florence in a real and measurable way (about 1.5 million euro of adult visitors’ spending were generated).

However, this model is not widespread; academics are usually asked to provide ‘content’ and to maintain surveillance on the development of the exhibition from the point of view of the artefacts that are presented and the textual apparatus. If they could also develop the museological plan, using a Public Archaeology research approach, they would have the chance to define the most adequate methods to present specific historical themes and material evidence. Progressively, they would advance knowledge on archaeological museology and on the audiences of archaeology, more generally. At present, UK museums (or the few in Italy with audience research not limited to counting visitors or recording their socio-demographics) do have an understanding of their own audiences; no overall picture exists, however, of the public of archaeological museums

in Britain. This is primarily due to the difficulty of collecting and analysing comparatively the studies that single museums have undertaken throughout the years. What is needed is therefore a more direct intervention of research institutions on data, and a scientific approach to audience research that may lead to regular publications and to the steady build-up of an easily accessible body of knowledge.

As regards the overall attitude of museums towards the use of technology within the museum space, the hypothesis that this may help in attracting younger audiences, although usually among the higher socio-economic groups, is confirmed. However, smartphone applications and the older generation of computer interactives remain secondary compared to exhibits and artefacts, which are the core of visitor experiences and which ensure their popularity even in the increasingly digital and delocated world of media and communication.

There is also a publicly perceived need that museums exercise an even stronger role in society and an even more authoritative one than in the past, although in radically different ways. It is, in fact, important that participatory communication is fostered, through the use of social media, but also that museums take more substantially and consistently the lead in guiding the public through the widened and widening cultural offer available, especially on online platforms. The need for guidance by museum institutions is also linked with the issue of their visibility, off-line and online; thus with the visibility and ‘stickiness’ of their brands. If strong and influential brands are the key for the success of museum institutions, then a reflection is needed upon the necessity of reducing the number of museum institutions in general, in order to achieve a greater concentration of leadership in fewer larger institutions.

On the one hand, as a consequence of the way in which the role of museums and of archaeological museums particularly is reshaping, it is suggested that part of the smaller institutions should merge into bigger ones. This may mean simply transforming them into stores and having their collections displayed in close by, larger museums, thanks to temporary exhibitions. On the other hand, the remaining smaller museums could partner with larger institutions, with university departments and the creative sector, in order to better succeed in increasing and differentiating their sources of funding, in the ways that have been suggested earlier on, in this chapter.

Chapter 11.

Conclusions

This thesis has laid out the foundations for bridging a critical gap in the current literature concerned with archaeological communication. It has defined a theoretical framework for analysing the ways in which audiences participate in archaeology, through a range of media, and has used the framework to investigate public engagement in the UK and Italy, with a view to the global scenario as well.

Given the lack of substantial research on the public experience and perception of archaeology via museums and television, the doctorate has initially focused on those forms of communication, contextualised in the wider picture of media consumption and of the consumption of archaeological communication in particular. The audiences of TV and museum archaeology were analysed, together with the types and triggers of their experiences of engagement. Meaning construction processes through different interpretation models were also tested and evaluated. Comparisons between the roles played by 'old' and 'new' forms of communication (e.g. social media) were made and, on such basis, the potential of digital technologies to enhance public engagement could be more critically discussed.

A number of trends describing audiences' participation in archaeology were identified and examined in relation with the national (British and, in part, Italian) and EU policy that is currently regulating the cultural, creative and higher education sectors. Such approach allowed suggesting a series of strategies of engagement that may be considered for implementation by university departments, Public Service Broadcasting, and archaeological museums and sites. These recommendations are centred on the acknowledged importance of:

- 1) a swift diversification of financing sources in the cultural and higher education sectors;

- 2) a regeneration of higher education based on the greater penetration and relevance of its services to the benefit of other institutions within the cultural sector and to society at large;
- 3) active networking between higher education, the cultural and creative sectors;
- 4) the promising role of 'alternative organisations' as original, digital broadcasters.

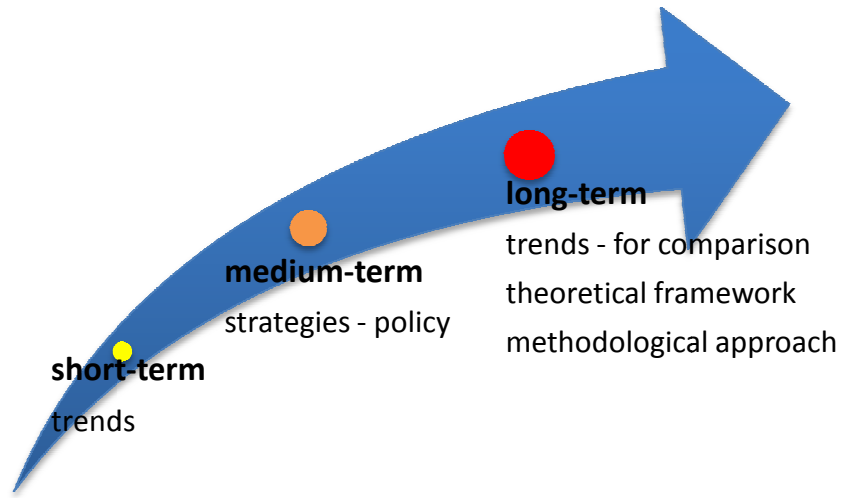
In synthesis, the thesis has indicated new directions for Public Archaeology, which may help to reposition both Public Archaeology as a field of study and archaeology as a subject area. It explained how, through specific programmes of public engagement, the 'environment' of Public Archaeology, of archaeology and of higher education, can be improved and more tightly linked with the 'public', in its three natures of 'state', 'people' and 'public opinion'. In a necessarily more flexible cultural sector (from an organisational point of view), universities have a greater role to play than in the past as vanguards leading theory and practice of public engagement, in collaboration with museums and sites, but also with Public Service Broadcasting. Strategies of engagement to be implemented through strongly networked models were therefore outlined. By doing so, the doctorate has also responded to the need of re-focusing the mission of museums in the era of digital technologies and shrinking public funding. Furthermore, it has replied to Public Service Broadcasting's indirect request that alternative organisations experiment original formats and models of digital audiovisual production, which are currently too risky to be tried by traditional broadcasting institutions. The cultural sector not only has the capacity and resources for answering this request, but could benefit significantly from it from three main points of view. First, it could demonstrate more clearly its socio-economic impact, thus increasing chances of being allocated public funding at a time of austerity. Second, it would differentiate its financing schemes, gaining a non-public source of revenue. Third, if, as it is suggested, public engagement programmes are conducted as Public Archaeology research projects, knowledge of archaeology's audiences and communication methods could be advanced, and the teaching and training offer available to students in archaeological departments could be enriched.

Finally, the results achieved by this thesis allowed the identification of promising prospects for future research. These include:

- a. a mixed qualitative and quantitative programme of audience research focusing on the younger segments of the population (adults aged 18 to 25 years old), who are currently poorly engaged with archaeology via museums and television;
- b. audience research specifically aimed at renovating archaeology-themed, linear TV communication; this is currently in a phase of decline, in Britain, and in Italy it is dispersed across a range of cultural magazine formats;
- c. a national-scale survey would be needed in order to shed light on that part of the UK and Italian population who do not engage with archaeology; on the reasons for their lack of participation (voluntary or involuntary) and on how structural and cultural barriers can be overcome,
- d. testing the public engagement models that have been proposed, in order to integrate them effectively into current UK, Italian and EU policy.

In conclusion, the impact of this doctorate is of three kinds (**Figure 11.1**): 1) short-term, because research has identified and discussed trends of public engagement that are likely to change rapidly, in today's rapidly changing media environment; 2) medium-term, because the recommendations for future policy that have been outlined will be valid for the next few years; 3) long-term, both because the trends of public participation in archaeology that have been discussed in this work may be used for comparisons in the future (to assess changes in time), and because the theoretical framework designed for studying the audiences of archaeological communication and their engagement practices have proved effective and may be used again, in similar, future researches.

Figure 11.1. The impact of this doctorate.



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Appendices

APPENDIX A

Questionnaires used for audience research

QUESTIONNAIRE ADMINISTERED TO VISITORS OF THE MEDIEVAL GALLERY OF THE MUSEUM OF LONDON

Dear visitor, please take a few minutes to fill in this anonymous questionnaire.

The information you provide will help carrying out a doctoral research on the communication of archaeology. The research is undertaken by Chiara Bonacchi (PhD candidate at UCL).

Date:

1. Who did you visit the Museum of London with?

Organised group Alone Partner Family (with children) Relatives/friends

2. How long was your visit to the Medieval London gallery?

Less than 15 min From 15 to 30 min From 30 min to 1 hour More than 1 hour

3. What did visiting the Medieval London gallery mean to you? (1 or more answers)

- | | |
|--|--|
| <input type="checkbox"/> Adventure/travelling through space and time | <input type="checkbox"/> Sociability/time for family and friends |
| <input type="checkbox"/> Immersive experience | <input type="checkbox"/> Diversion |
| <input type="checkbox"/> Having fun/gaming/playing | <input type="checkbox"/> Occasion for reflection |
| <input type="checkbox"/> Aesthetic pleasure | <input type="checkbox"/> Learning/curiosity/discovery |

4. In general are you satisfied with your visit experience to the Medieval London gallery?

Not at all Not very much Fairly Very much

5. What did you like the most about the Medieval London gallery?

.....
.....

6. How would you define archaeology?

.....
.....

7. What period can be considered as Medieval?

.....

8. Would you say that the Medieval London gallery has changed your ideas about Medieval London?

Yes No

If yes, how?

.....
.....
.....

9. How do you usually access information about archaeology? (1 or more answers)

- | | |
|--|--|
| <input type="checkbox"/> Visiting museums/exhibitions | <input type="checkbox"/> Reading newspapers/magazines |
| <input type="checkbox"/> Visiting archaeological sites | <input type="checkbox"/> Attending courses/lectures |
| <input type="checkbox"/> Through the Internet/the Web | <input type="checkbox"/> Participating in excavations |
| <input type="checkbox"/> Watching TV programmes | <input type="checkbox"/> Reading specialized magazines/handbooks |
| <input type="checkbox"/> Listening to the radio | <input type="checkbox"/> Other |

10. How interested are you in archaeology?

Not at all Not very much Fairly Very much

11. How many temporary exhibitions/museums have you visited in the past 12 months?

1 to 2 3 to 5 More than 5

12. How many archaeological temporary exhibitions or archaeological museums have you visited in the past 12 months?

1 to 2 3 to 5 More than 5

13. How many TV programmes about archaeology have you watched in the past 12 months?

None 1 to 2 3 to 5 More than 5

14. How many hours of TV do you watch every day on average?

15. What devices do you use to watch TV programmes? (1 or more answers)

TV set Mobile phone PC/laptop Videogame console

16. Now think of the exhibitions and museums you have visited in the past 12 months. What is the one that gave you the most enjoyable visit experience?

Not considering the Museum of London

.....
.....

17. What made that visit experience the most enjoyable to you?

.....
.....
.....

18. Now think of the archaeological TV programmes you have watched in the past 12 months. What is the one that gave you the most enjoyable viewing experience?

.....
.....

19. What made that viewing experience the most enjoyable to you?

.....
.....
.....

20. Where do you live?

Country: Place: UK Postcode:

21. Gender: M F **22. What is your age?**

23. Education (1 answer)

O Level/GCSE A Level University degree Post-graduate degree

24. Occupation

Middle/upper management Self-employed Office worker Teacher
 Professional/entrepreneur Retired Factory worker Other
 Unemployed/seeking first job Student Homemaker

Thank you for your help!

QUESTIONNAIRE ADMINISTERED TO VISITORS OF THE MEDIEVAL GALLERY OF THE MUSEUM OF LONDON

Dear visitor, please take a few minutes to fill in this anonymous questionnaire.

The information you provide will help carrying out a doctoral research on the communication of archaeology. The research is undertaken by Chiara Bonacchi (PhD candidate at UCL).

Date:

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Organised group Alone Partner Family (with children) Relatives/friends

2. How long was your visit to the Medieval London gallery?

Less than 15 min From 15 to 30 min From 30 min to 1 hour More than 1 hour

3. What did visiting the Medieval London gallery mean to you? (1 or more answers)

- | | |
|--|--|
| <input type="checkbox"/> Adventure/travelling through space and time | <input type="checkbox"/> Sociability/time for family and friends |
| <input type="checkbox"/> Immersive experience | <input type="checkbox"/> Diversion |
| <input type="checkbox"/> Having fun/gaming/playing | <input type="checkbox"/> Occasion for reflection |
| <input type="checkbox"/> Aesthetic pleasure | <input type="checkbox"/> Learning/curiosity/discovery |

4. In general are you satisfied with your visit experience to the Medieval London gallery?

Not at all Not very much Fairly Very much

5. What did you like the most about the Medieval London gallery?

.....
.....

6. How would you define archaeology?

.....
.....

7. What period can be considered as Medieval?

.....

8. Can you tell us what you have learnt from your visit at the Medieval London Gallery?

In answering bear in mind that learning can be: gaining or consolidation of knowledge, acquisition of skills, change or development of attitudes and values, change or development of behaviours, inspiration or development of creativity.

.....
.....
.....
.....

9. Can you tell us what is the artefact that you remember more vividly among those that were exhibited at the Medieval London Gallery?

.....

10. Can you remember any information regarding the artefact you mentioned (e. g. dating, where it was found, material, function, who it was used by)?

.....
.....

11. Do you remember why the artefact you mentioned was important within the historical narrative of the gallery?

.....
.....
.....
.....

12. How do you usually access information about archaeology? (1 or more answers)

- | | |
|--|--|
| <input type="checkbox"/> Visiting museums/exhibitions | <input type="checkbox"/> Reading newspapers/magazines |
| <input type="checkbox"/> Visiting archaeological sites | <input type="checkbox"/> Attending courses/lectures |
| <input type="checkbox"/> Through the Internet/the Web | <input type="checkbox"/> Participating in excavations |
| <input type="checkbox"/> Watching TV programmes | <input type="checkbox"/> Reading specialized magazines/handbooks |
| <input type="checkbox"/> Listening to the radio | <input type="checkbox"/> Other |

13. How interested are you in archaeology?

- Not at all Not very much Fairly Very much

14. How many temporary exhibitions/museums have you visited in the past 12 months?

- 1 to 2 3 to 5 More than 5

15. How many archaeological temporary exhibitions or archaeological museums have you visited in the past 12 months?

- 1 to 2 3 to 5 More than 5

16. How many TV programmes about archaeology have you watched in the past 12 months?

- None 1 to 2 3 to 5 More than 5

17. Where do you live?

Country: **Place:**

18. Nationality:

19. If your nationality is not British and you live in the UK. How many years have you been living in the UK for?

20. Gender: M F

21. What is your age?

22. Level of education attended

- O Level/GCSE A Level University degree Post-graduate degree

23. Occupation

- | | | | |
|---|--|---|----------------------------------|
| <input type="checkbox"/> Middle/upper management | <input type="checkbox"/> Self-employed | <input type="checkbox"/> Office worker | <input type="checkbox"/> Teacher |
| <input type="checkbox"/> Professional/entrepreneur | <input type="checkbox"/> Retired | <input type="checkbox"/> Factory worker | <input type="checkbox"/> Other |
| <input type="checkbox"/> Unemployed/seeking first job | <input type="checkbox"/> Student | <input type="checkbox"/> Homemaker | |

Thank you for your help!

QUESTIONNAIRE ADMINISTERED TO FANS OF THE TV SERIES *TIME TEAM*

Dear Fan, I am conducting a research on viewers of TV programmes about archaeology, for my thesis. Please, take a few minutes to fill in this questionnaire. It is anonymous. Thank you very much for your help!
Chiara

ARCHAEOLOGY

1. How interested are you in archaeology?

Not at all Not very much Fairly Very much

2. How would you define archaeology?

.....
.....
.....

3. How do you usually access information about archaeology? *Tick as many as are appropriate*

- Visiting museums/exhibitions
- Visiting archaeological sites
- Watching TV programmes
- Listening to the radio
- Reading SPECIALISED magazines/handbooks
- Reading GENERAL newspapers/magazines
- Through the Internet/the Web
- Reading books
- Participating in excavations
- Attending courses/lectures
- Being a member of archaeological/historical societies
- Other

THE LAST TIME TEAM EPISODE THAT YOU HAVE WATCHED

4. Can you remember the last Time Team episode that you have watched? If so, please indicate below what that is (If you do not remember, please go to Question 11):

.....

5. When did you watch THAT episode?

- In the past week
- In the past month, but not in the past week
- More than one month ago _____

6. If you remember it, what was your MAIN motivation for watching THAT episode of Time Team?

- I had planned to watch the episode out of a SPECIALIST interest in archaeology or history
- I had planned to watch the episode out of a GENERAL interest in archaeology or history
- I had planned to watch the episode out of an interest in the history of the local area where I live/come from
- I had planned to watch the episode because my children/relatives likes it
- I had planned to watch the episode for reasons other than those stated above
- I had not planned to watch the episode, but casually found it while zapping
- Other

7. Who did you watch THAT episode of Time Team with?

- Alone
- Partner
- Family (with children)
- Relatives/friends

8. How would you rate your attention while watching THAT episode of Time Team?

- Excellent
- Very good
- Good
- Fair
- Poor

9. How would you describe the experience of watching THAT episode of Time Team?

Tick as many as are appropriate

- Adventure/travelling through space and time
- Immersive experience
- Being like a detective
- Aesthetic pleasure
- Sociability/time for family and friends
- Diversion
- Gaining or consolidation of knowledge
- Change or development of attitudes and values
- Acquisition of skills
- Other

10. What do you feel that you have learnt from watching THAT episode of Time Team?

.....

MUSEUM VISITING AND TV WATCHING

11. How many exhibitions or museums have you visited in the past 12 months?

- None
- 1-2
- 3-5
- More than 5

12. How many exhibitions or museums about ARCHAEOLOGY have you visited in the past 12 months?

Please indicate the number of those exhibitions and museums providing information about the past through its surviving material traces.

- None
- 1-2
- 3-5
- More than 5

13. How many TV programmes about ARCHAEOLOGY have you watched in the past 12 months?
Please indicate the number of those exhibitions and museums providing information about the past through its surviving material traces.

- None
- 1-2
- 3-5
- More than 5

14. How many hours of television do you watch every day on average?

15. What devices do you use to watch TV programmes? Tick as many as are appropriate

- TV set
- Mobile phone
- PC/laptop
- Videogame console
- Other

16. Now think of the exhibitions or museums that you have visited in the past 12 months.
What is the one that gave you the MOST enjoyable visit experience?

.....

17. What made THAT visit the MOST enjoyable to you?

.....
.....
.....

18. Now think of the TV programmes about ARCHAEOLOGY you have watched in the past 12 months.
What is the one that gave you the MOST enjoyable viewing experience?

.....

19. What made THAT viewing experience the MOST enjoyable to you?

.....
.....
.....

YOU ARE

20. Where do you live?

Country:

21. City/Place:

22. Nationality:

23. Gender: M F

24. What is your age?

25. Education level attained:

- Primary
- Lower secondary
- Upper secondary
- Professional qualification or other diploma
- University first degree
- University post-graduate diploma/degree

26. Occupation: *Tick as many as are appropriate*

- Middle/upper management
- Professional/entrepreneur
- Unemployed/seeking first job
- Self-employed
- Retired
- Student
- Office worker
- Factory worker
- Homemaker
- Teacher/University lecturer
- Other

Thank you for taking this survey

QUESTIONNAIRE ADMINISTERED TO VISITORS OF THE EXHIBITION *FROM PETRA TO SHAWBAK. ARCHAEOLOGY OF A FRONTIER*

Dear visitor, please take a few minutes to fill in this anonymous questionnaire.

The information you provide will help carrying out a doctoral research on the communication of archaeology. The research is undertaken by Chiara Bonacchi (PhD candidate at UCL).

Date: **Hour:**

**1. What is the reason why you visited the exhibition *From Petra to Shawbak*?
(One or more answers allowed)**

- Study/work-related interest (in what field?)
- General interest in archaeology
- Spending time with family/friends
- Other

2. How did you know about the exhibition *From Petra to Shawbak*?

- From relatives/friends
- Through the Internet/the Web
- From printed promotional material
- From an article on a magazine/newspaper (what mag/newsp?)
- From the radio (what show?)
- From TV (what show?)
- By chance, while visiting Pitti Palace
- Other

3. Are you in Florence to visit the exhibition *From Petra to Shawbak*?

Yes No

4. Who did you visit the exhibition with?

Organised group Alone Partner Family (with children) Relatives/friends

5. How long was your visit?

Less than 30 min From 30 min to 1 hour From 1 to 2 hours More than 2 hours

6. Would you recommend the visit of the exhibition to a friend?

Not at all Not very much I would Very much

**7. What did visiting the exhibition *From Petra to Shawbak* mean to you?
(One or more answers allowed)**

- Diversion
- Learning opportunity
- Having fun
- Aesthetic pleasure
- Time for family/friends
- Adventure/travelling through space and time
- Occasion for reflection

8. In general are you satisfied by the visit experience?

Not at all Not very much Fairly Very much

9. In general would you say the exhibition is easily accessible?

Not at all Not very much Fairly Very much

(If the answer is "not at all" or "not very much") Why?

.....

10. Were you able to deepen your knowledge of the themes that interested you?

Not at all Not very much Fairly Very much

11. What did you like most about the exhibition?

.....
.....
.....

12. Are there any ways in which we could improve the exhibition?

.....
.....
.....

13. How would you define archaeology?

.....
.....
.....

14. How interested are you in archaeology?

Not at all Not very much Fairly Very much

15. How do you usually access information about archaeology?

(One or more answers allowed)

- | | |
|---|--|
| <input type="checkbox"/> Visiting museums and exhibitions | <input type="checkbox"/> Reading newspapers/magazines |
| <input type="checkbox"/> Visiting archaeological sites | <input type="checkbox"/> Attending courses/lectures |
| <input type="checkbox"/> Through the Internet/the Web | <input type="checkbox"/> Participating in excavations |
| <input type="checkbox"/> Watching TV programmes | <input type="checkbox"/> Reading specialized magazines/handbooks |
| <input type="checkbox"/> Listening to the radio | <input type="checkbox"/> Other |

16. How many exhibitions/museums did you visit in the last year?

1 to 2 3 to 5 More than 5

17. Now think of the exhibitions and museums you have visited in the past 12 months. What is the one that gave you the most enjoyable visit experience?

.....

18. What made that visit experience the most enjoyable to you?

.....
.....
.....

19. Now think of the archaeological TV programmes you have watched in the past 12 months. What is the one that gave you the most enjoyable viewing experience?

.....
.....

20. What made that viewing experience the most enjoyable to you?

.....
.....
.....
.....

21. Have you ever visited Petra?

Yes No

22. Before visiting the exhibition *From Petra to Shawbak* did you know about the archaeological site of Shawbak?

Yes No

23. Have you ever visited Shawbak?

Yes No

24. Would you say the exhibition *From Petra to Shawbak* motivated you to visit the archaeological site of Shawbak?

Yes No

25. Will you visit the archaeological site of Shawbak, in Jordan, in the next year?

Yes No Maybe

26. Where do you live?

Within the province of Florence
 In Italy (what province?)
 Abroad (what nation?)

27. Gender

Male Female

28. What is your age?

.....

29. Education

Elementary <input type="checkbox"/>	Middle school (lower secondary) <input type="checkbox"/>
High school (upper secondary) <input type="checkbox"/>	University or post-graduate degree <input type="checkbox"/>

30. Occupation:

<input type="checkbox"/> Middle/upper management	<input type="checkbox"/> Professional/entrepreneur
<input type="checkbox"/> Self-employed	<input type="checkbox"/> Office worker
<input type="checkbox"/> Teacher	<input type="checkbox"/> Factory worker
<input type="checkbox"/> Student	<input type="checkbox"/> Homemaker
<input type="checkbox"/> Retired	<input type="checkbox"/> Unemployed/seeking first job
<input type="checkbox"/> Other (please specify)	

Thank you for your help!

QUESTIONNAIRE ADMINISTERED TO VISITORS OF THE EXHIBITION *FROM PETRA TO SHAWBAK. ARCHAEOLOGY OF A FRONTIER* ONE YEAR AFTER THEIR VISIT

Dear visitor, please take a few minutes to fill in this anonymous questionnaire.

The information you provide will help carrying out a doctoral research on the communication of archaeology. The research is undertaken by Chiara Bonacchi (PhD candidate at UCL).

1. Can you tell us what you have learnt from your visit to *From Petra to Shawbak*?

In answering bear in mind that "learning" can be: gaining or consolidation of knowledge, acquisition of skills, change or development of attitudes and values, change or development of behaviours, inspiration or development of creativity.

.....
.....
.....

2. Can you tell us what is the artefact that you remember more vividly among those that were exhibited at *From Petra to Shawbak*?

.....
.....

3. Can you remember any information regarding the artefact you mentioned (e. g. dating, where it was found, material, function, who it was used by)? If so, please tell us about it.

.....
.....
.....

4. Do you remember why the artefact you mentioned was important within the historical narrative of the exhibition? If so, please tell us about it.

.....
.....
.....

5. Do you remember what historical themes were presented by the exhibition? If so, please tell us about them.

.....
.....
.....

6. Among the options below, please choose those that apply to you.

- Visiting the exhibition helped me making sense of the process of archaeological research
- Visiting the exhibition helped me realize the importance of archaeological research for understanding present reality
- Visiting the exhibition gave me the opportunity to strengthen/enlarge my professional network
- Visiting the exhibition enhanced my interest in archaeology and history
- Visiting the exhibition enhanced my interest in the Middle Ages
- Visiting the exhibition provided information that enhanced or consolidated my understanding of Jordanian culture
- Visiting the exhibition provided information that allowed me to deepen my understanding of my cultural identity
- Visiting the exhibition gave me the opportunity to spend valuable time with family members or friends

7. Did you have the chance of sharing the experience you had at *From Petra to Shawbak* with other people?

Yes No

8. If you did, what review did you give of the exhibition?

.....
.....

9. Did you visit Jordan as a consequence of your visit to *From Petra to Shawbak*?

Yes No

10. Would you say that visiting the exhibition *From Petra to Shawbak* motivated you to visit other museums and/or archaeological sites?

Yes No

11. What of the following, if any, have you bought in the past twelve months, as a DIRECT consequence of visiting *From Petra to Shawbak*?

- Exhibition catalogue
- Other products sold at the exhibition bookshop
- Books, DVDs, videos not sold at the exhibition bookshop

12. Are you an archaeologist or a specialist of a related field (history, art history, architecture, geography)?

Yes No

13. Have you taken part in the organization of the exhibition?

Yes No

14. Gender: M F

15. Age:

16. Where do you live? Please indicate country and city/place.

.....

17. Nationality

.....

18. Education level attained:

- Primary
- Lower secondary
- Upper secondary
- Professional qualification or other diploma
- University first degree
- University post-graduate diploma/degree

19. Occupation: *Tick as many as are appropriate*

- | | | | |
|---|--|---|----------------------------------|
| <input type="checkbox"/> Middle/upper management | <input type="checkbox"/> Self-employed | <input type="checkbox"/> Office worker | <input type="checkbox"/> Teacher |
| <input type="checkbox"/> Professional/entrepreneur | <input type="checkbox"/> Retired | <input type="checkbox"/> Factory worker | <input type="checkbox"/> Other |
| <input type="checkbox"/> Unemployed/seeking first job | <input type="checkbox"/> Student | <input type="checkbox"/> Homemaker | |

Thank you for taking this survey!

APPENDIX B

SPSS Output Data

Chapter 5.

Table 5.1

SUB-SAMPLE OF UK RESIDENTS			
GENDER			
		Frequency	Valid Percent
N=267	Male	127	48
	Female	140	52

Table 5.2

SUB-SAMPLE OF UK RESIDENTS			
AGE			
		Frequency	Valid Percent
N=263	18-25	34	13
	26-35	55	21
	36-45	43	16
	46-55	44	17
	56-65	53	20
	66-75	27	10
	76+	7	3

Table 5.3

SUB-SAMPLE OF UK RESIDENTS			
LEVEL OF EDUCATION ATTAINED			
		Frequency	Valid Percent
N=258	O Level/GCSE	43	17
	A Level	63	24
	University degree	88	34
	Post-graduate degree	64	25

Table 5.4

SUB-SAMPLE OF UK RESIDENTS			
OCCUPATION			
		Frequency	Valid Percent
N=226	Middle/upper management	27	12
	Professional/entrepreneur	46	20
	Unemployed/seeking first job	11	5
	Self-employed	8	3.5
	Retired	54	24
	Student	27	12
	Office worker	19	8
	Factory worker	5	2
	Homemaker	7	3
	Teacher	17	7.5
	Other	5	2

Table 5.5

SUB-SAMPLE OF INTERNATIONAL TOURISTS			
GENDER			
		Frequency	Valid Percent
N=226	Male	99	44
	Female	127	56

Table 5.6

SUB-SAMPLE OF INTERNATIONAL TOURISTS			
AGE			
		Frequency	Valid Percent
N=225	18-25	55	24
	26-35	50	22
	36-45	30	13
	46-55	45	20
	56-75	32	14
	76-65	13	6

**Table 5.7 SUB-SAMPLE OF INTERNATIONAL TOURISTS
AGE vs. OCCUPATION**

Occup	1 ²⁴³		Age						Total
			18-25	26-35	36-45	46-55	56-65	66-75	
1	1 ²⁴³	Count	1	3	5	6	2	0	17
		Expected Count	4.8	3.5	1.8	3.4	2.6	.9	17.0
		% within Occ	5.9%	17.6%	29.4%	35.3%	11.8%	.0%	100.0%
		% within Age	1.9%	7.9%	25.0%	16.2%	7.1%	.0%	9.1%
		% of Total	.5%	1.6%	2.7%	3.2%	1.1%	.0%	9.1%
		Total							
2	2	Count	2	9	3	9	8	2	33
		Expected Count	9.4	6.7	3.5	6.6	5.0	1.8	33.0
		% within Occ	6.1%	27.3%	9.1%	27.3%	24.2%	6.1%	100.0%
		% within Age	3.8%	23.7%	15.0%	24.3%	28.6%	20.0%	17.7%
		% of Total	1.1%	4.8%	1.6%	4.8%	4.3%	1.1%	17.7%
		Total							
3	3	Count	3	1	0	0	0	0	4
		Expected Count	1.1	.8	.4	.8	.6	.2	4.0
		% within Occ	75.0%	25.0%	.0%	.0%	.0%	.0%	100.0%
		% within Age	5.7%	2.6%	.0%	.0%	.0%	.0%	2.2%
		% of Total	1.6%	.5%	.0%	.0%	.0%	.0%	2.2%
		Total							
4	4	Count	0	3	0	3	2	0	8
		Expected Count	2.3	1.6	.9	1.6	1.2	.4	8.0
		% within Occ	.0%	37.5%	.0%	37.5%	25.0%	.0%	100.0%
		% within Age	.0%	7.9%	.0%	8.1%	7.1%	.0%	4.3%
		% of Total	.0%	1.6%	.0%	1.6%	1.1%	.0%	4.3%
		Total							
5	5	Count	0	0	0	1	9	7	17
		Expected Count	4.8	3.5	1.8	3.4	2.6	.9	17.0
		% within Occ	.0%	.0%	.0%	5.9%	52.9%	41.2%	100.0%
		% within Age	.0%	.0%	.0%	2.7%	32.1%	70.0%	9.1%
		% of Total	.0%	.0%	.0%	.5%	4.8%	3.8%	9.1%
		Total							
6	6	Count	42	7	2	1	0	0	52
		Expected Count	14.8	10.6	5.6	10.3	7.8	2.8	52.0
		% within Occ	80.8%	13.5%	3.8%	1.9%	.0%	.0%	100.0%
		% within Age	79.2%	18.4%	10.0%	2.7%	.0%	.0%	28.0%
		% of Total	22.6%	3.8%	1.1%	.5%	.0%	.0%	28.0%
		Total							
7	7	Count	3	8	6	6	1	0	24
		Expected	6.8	4.9	2.6	4.8	3.6	1.3	24.0

²⁴³ See next table for the occupations corresponding to each value.

8	d Count							
	% within Occ	12.5%	33.3%	25.0%	25.0%	4.2%	.0%	100.0%
	% within Age	5.7%	21.1%	30.0%	16.2%	3.6%	.0%	12.9%
	% of Total	1.6%	4.3%	3.2%	3.2%	.5%	.0%	12.9%
	Count	0	1	0	0	0	0	1
	Expected Count	.3	.2	.1	.2	.2	.1	1.0
	% within Occ	.0%	100.0%	.0%	.0%	.0%	.0%	100.0%
	% within Age	.0%	2.6%	.0%	.0%	.0%	.0%	.5%
9	% of Total	.0%	.5%	.0%	.0%	.0%	.0%	.5%
	Count	0	0	1	1	0	0	2
	Expected Count	.6	.4	.2	.4	.3	.1	2.0
	% within Occ	.0%	.0%	50.0%	50.0%	.0%	.0%	100.0%
	% within Age	.0%	.0%	5.0%	2.7%	.0%	.0%	1.1%
	% of Total	.0%	.0%	.5%	.5%	.0%	.0%	1.1%
	Count	0	4	3	7	5	1	20
	Expected Count	5.7	4.1	2.2	4.0	3.0	1.1	20.0
10	% within Occ	.0%	20.0%	15.0%	35.0%	25.0%	5.0%	100.0%
	% within Age	.0%	10.5%	15.0%	18.9%	17.9%	10.0%	10.8%
	% of Total	.0%	2.2%	1.6%	3.8%	2.7%	.5%	10.8%
	Count	2	2	0	3	1	0	8
	Expected Count	2.3	1.6	.9	1.6	1.2	.4	8.0
	% within Occ	25.0%	25.0%	.0%	37.5%	12.5%	.0%	100.0%
	% within Age	3.8%	5.3%	.0%	8.1%	3.6%	.0%	4.3%
	% of Total	1.1%	1.1%	.0%	1.6%	.5%	.0%	4.3%
11								

$[\chi^2 = 207.305^a$ with 50 df; $P = 0.000]$. a. 56 cells (84.8%) have expected count less than 5. The minimum expected count is .05.

1	Middle/upper management
2	Professional/entrepreneur
3	Unemployed/seeking first job
4	Self-employed
5	Retired
6	Student
7	Office worker
8	Factory worker
9	Homemaker
10	Teacher
11	Other

Table 5.8

SUB-SAMPLE OF INTERNATIONAL TOURISTS EDUCATION LEVEL ATTAINED			
		Frequency	Valid Percent
N=223	O level/GCSE	7	3
	A level	55	25
	University degree	92	41
	Post-graduate degree	69	31

Table 5.9

SUB-SAMPLE OF INTERNATIONAL TOURISTS OCCUPATION			
		Frequency	Valid Percent
N=188	Middle/upper management	17	9
	Professional/entrepreneur	33	18
	Unemployed/seeking first job	4	1
	Self-employed	8	4
	Retired	17	9
	Student	53	28
	Office worker	25	13
	Factory worker	1	0.5
	Homemaker	2	1
	Teacher	20	11
	Other	8	4

Table 5.10

SUB-SAMPLE OF UK RESIDENTS INTEREST IN ARCHAEOLOGY			
		Frequency	Valid Percent
N=264	Not interested at all	1	0
	Not very interested	37	14
	Fairly interested	162	61
	Very interested	64	24

Table 5.11

SUB-SAMPLE OF INTERNATIONAL TOURISTS INTEREST IN ARCHAEOLOGY			
		Frequency	Valid Percent
N=227	Not interested at all	2	1
	Not very interested	44	19
	Fairly interested	141	62
	Very interested	40	18

Table 5.12

SUB-SAMPLE OF UK RESIDENTS UNDERSTANDING OF ARCHAEOLOGY as			
		Frequency	Valid Percent
N=252	Having an historical aim or being history	180	71
	Material culture	12	5
	Process <i>per se</i>	54	21
	Time travelling	4	2
	Other	2	1

Table 5.13

SUB-SAMPLE OF INTERNATIONAL TOURISTS UNDERSTANDING OF ARCHAEOLOGY as			
		Frequency	Valid Percent
N=211	Having an historical aim or being history	165	78
	Material culture	3	1
	Process <i>per se</i>	37	17.5
	Time travelling	3	1
	Other	3	1

Table 5.14

SUB-SAMPLE OF INTERNATIONAL TOURISTS							
INTEREST IN ARCHAEOLOGY vs. UNDERSTANDING OF ARCHAEOLOGY							
			Interest in archaeology				Total
			Not at all interested	Not very interested	Fairly interested	Very interested	
Understanding of archaeology	Having an historical aim or being history	Count	0	28	103	32	163
		Expected Count	1.6	28.9	102.9	29.6	163.0
		% within Underst	.0%	17.2%	63.2%	19.6%	100.0%
		% within Interest	.0%	75.7%	78.0%	84.2%	78.0%
		% of Total	.0%	13.4%	49.3%	15.3%	78.0%
	Material culture	Count	1	0	2	0	3
		Expected Count	.0	.5	1.9	.5	3.0
		% within Underst	33.3%	.0%	66.7%	.0%	100.0%
		% within Interest	50.0%	.0%	1.5%	.0%	1.4%
		% of Total	.5%	.0%	1.0%	.0%	1.4%
	Process <i>per se</i>	Count	1	7	23	6	37
		Expected Count	.4	6.6	23.4	6.7	37.0
		% within Underst	2.7%	18.9%	62.2%	16.2%	100.0%
		% within Interest	50.0%	18.9%	17.4%	15.8%	17.7%
		% of Total	.5%	3.3%	11.0%	2.9%	17.7%
	Time travelling	Count	0	0	3	0	3
		Expected Count	.0	.5	1.9	.5	3.0
		% within Underst	.0%	.0%	100.0%	.0%	100.0%
		% within Interest	.0%	.0%	2.3%	.0%	1.4%
		% of Total	.0%	.0%	1.4%	.0%	1.4%
Other	Count	0	2	1	0	3	
	Expected Count	.0	.5	1.9	.5	3.0	
	% within Underst	.0%	66.7%	33.3%	.0%	100.0%	
	% within Interest	.0%	5.4%	.8%	.0%	1.4%	
	% of Total	.0%	1.0%	.5%	.0%	1.4%	
Total	Count	2	37	132	38	209	
	Expected Count	2.0	37.0	132.0	38.0	209.0	
	% within Underst	1.0%	17.7%	63.2%	18.2%	100.0%	
	% within Interest	100.0%	100.0%	100.0%	100.0%	100.0%	
	% of Total	1.0%	17.7%	63.2%	18.2%	100.0%	

[$\chi^2 = 43.821^a$ with 12 df; P = 0.000]. a. 14 cells (70.0%) have expected count less than 5. The minimum expected count is .03.

Table 5.15

SUB-SAMPLE OF UK RESIDENTS WAYS OF ACCESSING ARCHAEOLOGY			
		Frequency	Valid Percent
N=266	Visiting museums/exhibitions	237	89
	Visiting archaeological sites	70	26
	Through the Internet/the Web	117	44
	Watching TV programmes	200	75
	Listening to the radio	54	20
	Reading newspapers/magazines	115	43
	Attending courses/lectures	26	10
	Participating in excavations	11	4
	Reading specialized magazines/handbooks	30	11
	Other	23	11

Table 5.16

TOTAL SAMPLE ORIGIN vs. WAYS OF ACCESSING ARCHAEOLOGY (TV PROGRAMMES)					
		Accessing archaeology through TV programmes			Total
			Yes	No	
Origin	UK residents	Count	200	66	266
		Expected Count	189.0	77.0	266.0
		% within Origin	75.2%	24.8%	100.0%
		% within TV	57.0%	46.2%	53.8%
		% of Total	40.5%	13.4%	53.8%
	International tourists	Count	151	77	228
		Expected Count	162.0	66.0	228.0
		% within Origin	66.2%	33.8%	100.0%
% within TV		43.0%	53.8%	46.2%	
	% of Total	30.6%	15.6%	46.2%	
Total	Count	351	143	494	
	Expected Count	351.0	143.0	494.0	
	% within Origin	71.1%	28.9%	100.0%	
	% within TV	100.0%	100.0%	100.0%	
	% of Total	71.1%	28.9%	100.0%	

[$\chi^2 = 4.792^a$ with 1 df; $P = 0.029$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 66.00. b. Computed only for a 2x2 table.

Table 5.17

TOTAL SAMPLE					
WAYS OF ACCESSING ARCHAEOLOGY (RADIO) vs. ORIGIN					
	Origin		Accessing archaeology through the radio		Total
			Yes	No	
	UK residents	Count	54	212	266
		Expected Count	35.0	231.0	266.0
		% within Origin	20.3%	79.7%	100.0%
		% within Radio	83.1%	49.4%	53.8%
		% of Total	10.9%	42.9%	53.8%
	International tourists	Count	11	217	228
		Expected Count	30.0	198.0	228.0
		% within Origin	4.8%	95.2%	100.0%
		% within Radio	16.9%	50.6%	46.2%
		% of Total	2.2%	43.9%	46.2%
	Total	Count	65	429	494
		Expected Count	65.0	429.0	494.0
		% within Origin	13.2%	86.8%	100.0%
		% within Radio	100.0%	100.0%	100.0%
		% of Total	13.2%	86.8%	100.0%

[$\chi^2 = 25.734^a$ with 1 df; $P = 0.000$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 30.00. b. Computed only for a 2x2 table.

Table 5.18

SUB-SAMPLE OF UK RESIDENTS							
INTEREST IN ARCHAEOLOGY vs. WAYS OF ACCESSING ARCHAEOLOGY (MUSEUMS/EXHIBITIONS)							
	Accessing archaeology through museums		Interest in archaeology			Total	
			Not interested at all	Not very interested	Fairly interested		Very interested
	Yes	Yes	0	30	148	57	235
		No	1	7	14	7	29
	Total		1	37	162	64	264

[$\chi^2 = 11.395^a$ with 3 df; $P = 0.010$] a. 3 cells (37.5%) have expected count less than 5. The minimum expected count is .11.

Table 5.19

SUB-SAMPLE OF UK RESIDENTS					
INTEREST IN ARCHAEOLOGY vs. WAYS OF ACCESSING ARCHAEOLOGY					
(VISITING ARCHAEOLOGICAL SITES)					
			Visiting archaeological sites		Total
			Yes	No	
Interest in archaeology	Not interested at all	Count	0	1	1
		Expected	.3	.7	1.0
		Count			
		% within Interest	.0%	100.0%	100.0%
		% within Arch sites	.0%	.5%	.4%
		% of Total	.0%	.4%	.4%
	Not very interested	Count	3	34	37
		Expected	9.8	27.2	37.0
		Count			
		% within Interest	8.1%	91.9%	100.0%
		% within Arch sites	4.3%	17.5%	14.0%
		% of Total	1.1%	12.9%	14.0%
	Fairly interested	Count	31	131	162
		Expected	43.0	119.0	162.0
		Count			
		% within Interest	19.1%	80.9%	100.0%
		% within Arch sites	44.3%	67.5%	61.4%
		% of Total	11.7%	49.6%	61.4%
	Very interested	Count	36	28	64
		Expected	17.0	47.0	64.0
Count					
% within Interest		56.3%	43.8%	100.0%	
% within Arch sites		51.4%	14.4%	24.2%	
% of Total		13.6%	10.6%	24.2%	
Total	Count	70	194	264	
	Expected	70.0	194.0	264.0	
	Count				
	% within Interest	26.5%	73.5%	100.0%	
	% within Arch sites	100.0%	100.0%	100.0%	
	% of Total	26.5%	73.5%	100.0%	

[$\chi^2 = 40.364$ with 3 df; $P = 0.000$] a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is .27.

Table 5.20

SUB-SAMPLE OF UK RESIDENTS EDUCATION LEVEL ATTAINED vs. WAYS OF ACCESSING ARCHAEOLOGY (VISITING ARCHAEOLOGICAL SITES)					
		Visiting archaeological sites			Total
			Yes	No	
Education	O level/ GCSE	Count	8	34	42
		Expected Count	10.8	31.2	42.0
		% within Edu	19.0%	81.0%	100.0%
		% within Arch sites	12.1%	17.9%	16.4%
		% of Total	3.1%	13.3%	16.4%
	A level	Count	8	55	63
		Expected Count	16.2	46.8	63.0
		% within Edu	12.7%	87.3%	100.0%
		% within Arch sites	12.1%	28.9%	24.6%
		% of Total	3.1%	21.5%	24.6%
	University degree	Count	25	62	87
		Expected Count	22.4	64.6	87.0
		% within Edu	28.7%	71.3%	100.0%
		% within Arch sites	37.9%	32.6%	34.0%
		% of Total	9.8%	24.2%	34.0%
	Post-graduate degree	Count	25	39	64
Expected Count		16.5	47.5	64.0	
% within Edu		39.1%	60.9%	100.0%	
% within Arch sites		37.9%	20.5%	25.0%	
% of Total		9.8%	15.2%	25.0%	
Total	Count	66	190	256	
	Expected Count	66.0	190.0	256.0	
	% within Edu	25.8%	74.2%	100.0%	
	% within Arch sites	100.0%	100.0%	100.0%	
	% of Total	25.8%	74.2%	100.0%	

[$\chi^2 = 12.927$ a with 3 df; P = 0.005] a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 10.83.

Table 5.21

SUB-SAMPLE OF UK RESIDENTS INTEREST IN ARCHAEOLOGY vs. WAYS OF ACCESSING ARCHAEOLOGY (INTERNET/WEB)					
Interest in archaeology			Accessing archaeology through the Internet/Web		Total
			Yes	No	
	Not interest ed at all	Count	1	0	1
		Expected	.4	.6	1.0
		Count			
		% within Interest	100.0%	.0%	100.0%
		% within Web	.9%	.0%	.4%
		% of Total	.4%	.0%	.4%
	Not very interest ed	Count	13	24	37
		Expected	16.4	20.6	37.0
		Count			
		% within Interest	35.1%	64.9%	100.0%
		% within Web	11.1%	16.3%	14.0%
		% of Total	4.9%	9.1%	14.0%
	Fairly interest ed	Count	63	99	162
		Expected	71.8	90.2	162.0
		Count			
		% within Interest	38.9%	61.1%	100.0%
		% within Web	53.8%	67.3%	61.4%
		% of Total	23.9%	37.5%	61.4%
	Very interest ed	Count	40	24	64
		Expected	28.4	35.6	64.0
Count					
% within Interest		62.5%	37.5%	100.0%	
% within Web		34.2%	16.3%	24.2%	
% of Total		15.2%	9.1%	24.2%	
Total	Count	117	147	264	
	Expected	117.0	147.0	264.0	
	Count				
	% within Interest	44.3%	55.7%	100.0%	
	% within Web	100.0%	100.0%	100.0%	
	% of Total	44.3%	55.7%	100.0%	

[$\chi^2 = 13.029$ a with 3 df; P = 0.005] a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is .44.

Table 5.22

SUB-SAMPLE OF UK RESIDENTS					
AGE vs. WAYS OF ACCESSING ARCHAEOLOGY (INTERNET/WEB)					
			Accessing archaeology through the Internet/Web		Total
			Yes	No	
Age	18-25	Count	18	16	34
		Expected Count	15.0	19.0	34.0
		% within Age	52.9%	47.1%	100.0%
		% within Web	15.7%	11.0%	13.0%
		% of Total	6.9%	6.1%	13.0%
	26-35	Count	21	34	55
		Expected Count	24.2	30.8	55.0
		% within Age	38.2%	61.8%	100.0%
		% within Web	18.3%	23.3%	21.1%
		% of Total	8.0%	13.0%	21.1%
	36-45	Count	26	17	43
		Expected Count	18.9	24.1	43.0
		% within Age	60.5%	39.5%	100.0%
		% within Web	22.6%	11.6%	16.5%
		% of Total	10.0%	6.5%	16.5%
	46-55	Count	21	23	44
		Expected Count	19.4	24.6	44.0
		% within Age	47.7%	52.3%	100.0%
		% within Web	18.3%	15.8%	16.9%
		% of Total	8.0%	8.8%	16.9%
56-65	Count	21	30	51	
	Expected Count	22.5	28.5	51.0	
	% within Age	41.2%	58.8%	100.0%	
	% within Web	18.3%	20.5%	19.5%	
	% of Total	8.0%	11.5%	19.5%	
66-75	Count	7	20	27	
	Expected Count	11.9	15.1	27.0	
	% within Age	25.9%	74.1%	100.0%	
	% within Web	6.1%	13.7%	10.3%	
	% of Total	2.7%	7.7%	10.3%	
76+	Count	1	6	7	
	Expected Count	3.1	3.9	7.0	
	% within Age	14.3%	85.7%	100.0%	
	% within Web	.9%	4.1%	2.7%	
	% of Total	.4%	2.3%	2.7%	
Total	Count	115	146	261	
	Expected Count	115.0	146.0	261.0	
	% within Age	44.1%	55.9%	100.0%	
	% within Web	100.0%	100.0%	100.0%	
	% of Total	44.1%	55.9%	100.0%	

[$\chi^2 = 13.087a$ with 6 df; $P = 0.042$] a. 2 cells (14.3%) have expected count less than 5. The minimum expected count is 3.08.

Table 5.23

SUB-SAMPLE OF UK RESIDENTS						
AGE vs. WAYS OF ACCESSING ARCHAEOLOGY (TV PROGRAMMES)						
Age			Watching		Total	
			archaeological TV			
			programmes			
			Yes	No		
18-25	Count		18	16	34	
	Expected Count		25.8	8.2	34.0	
	% within Age		52.9%	47.1%	100.0%	
	% within Arch TV		9.1%	25.4%	13.0%	
	% of Total		6.9%	6.1%	13.0%	
	26-35	Count		40	15	55
		Expected Count		41.7	13.3	55.0
		% within Age		72.7%	27.3%	100.0%
		% within Arch TV		20.2%	23.8%	21.1%
	36-45	Count		35	8	43
		Expected Count		32.6	10.4	43.0
		% within Age		81.4%	18.6%	100.0%
% within Arch TV			17.7%	12.7%	16.5%	
46-55	Count		36	8	44	
	Expected Count		33.4	10.6	44.0	
	% within Age		81.8%	18.2%	100.0%	
	% within Arch TV		18.2%	12.7%	16.9%	
56-65	Count		41	10	51	
	Expected Count		38.7	12.3	51.0	
	% within Age		80.4%	19.6%	100.0%	
	% within Arch TV		20.7%	15.9%	19.5%	
66-75	Count		22	5	27	
	Expected Count		20.5	6.5	27.0	
	% within Age		81.5%	18.5%	100.0%	
	% within Arch TV		11.1%	7.9%	10.3%	
76+	Count		6	1	7	
	Expected Count		5.3	1.7	7.0	
	% within Age		85.7%	14.3%	100.0%	
	% within Arch TV		3.0%	1.6%	2.7%	
Total	Count		198	63	261	
	Expected Count		198.0	63.0	261.0	
	% within Age		75.9%	24.1%	100.0%	
	% within Arch TV		100.0%	100.0%	100.0%	
	% of Total		75.9%	24.1%	100.0%	

[$\chi^2 = 13.030a$ with 6 df; $P = 0.043$] a. 1 cells (7.1%) have expected count less than 5. The minimum expected count is 1.69.

Table 5.24

SUB-SAMPLE OF UK RESIDENTS EDUCATION LEVEL ATTAINED vs. WAYS OF ACCESSING ARCHAEOLOGY (TV PROGRAMMES)							
		Watching archaeological TV programmes			Total		
		Yes			No		
Education	Level	Count	Yes	No			
Education	O level/ GCSE	Count	32	10	42		
		Expected Count	31.5	10.5	42.0		
		% within Edu	76.2%	23.8%	100.0%		
		% within Arch TV	16.7%	15.6%	16.4%		
	% of Total	12.5%	3.9%	16.4%			
	A level	Count	38	25	63		
		Expected Count	47.3	15.8	63.0		
		% within Edu	60.3%	39.7%	100.0%		
		% within Arch TV	19.8%	39.1%	24.6%		
	% of Total	14.8%	9.8%	24.6%			
	University degree	Count	71	16	87		
		Expected Count	65.3	21.8	87.0		
		% within Edu	81.6%	18.4%	100.0%		
		% within Arch TV	37.0%	25.0%	34.0%		
	% of Total	27.7%	6.3%	34.0%			
	Post-graduate degree	Count	51	13	64		
Expected Count		48.0	16.0	64.0			
% within Edu		79.7%	20.3%	100.0%			
% within Arch TV		26.6%	20.3%	25.0%			
% of Total	19.9%	5.1%	25.0%				
Total	Count	192	64	256			
	Expected Count	192.0	64.0	256.0			
	% within Edu	75.0%	25.0%	100.0%			
	% within Arch TV	100.0%	100.0%	100.0%			
	% of Total	75.0%	25.0%	100.0%			

[$\chi^2 = 10.052a$ with 3 df; $P = 0.018$] a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 10.50.

Table 5.25

SUB-SAMPLE OF UK RESIDENTS														
OCCUPATION vs. WAYS OF ACCESSING ARCHAEOLOGY (TV PROGRAMMES)														
		Occupation ²⁴⁴											Total	
		1	2	3	4	5	6	7	8	9	10	11	Total	
Watching archaeological TV programmes	Yes	Count	22	31	7	6	45	13	15	5	5	14	3	166
		Expected	20.0	34.1	8.2	5.9	39.3	20.0	14.1	3.7	5.2	11.9	3.7	166.0
		Count												
	Yes	% within Arch TV	13.3%	18.7%	4.2%	3.6%	27.1%	7.8%	9.0%	3.0%	3.0%	8.4%	1.8%	100.0%
		% within Occ	81.5%	67.4%	63.6%	75.0%	84.9%	48.1%	78.9%	100.0%	71.4%	87.5%	60.0%	74.1%
		% of Total	9.8%	13.8%	3.1%	2.7%	20.1%	5.8%	6.7%	2.2%	2.2%	6.3%	1.3%	74.1%
Total	Yes	Count	5	15	4	2	8	14	4	0	2	2	2	58
		Expected	7.0	11.9	2.8	2.1	13.7	7.0	4.9	1.3	1.8	4.1	1.3	58.0
		Count												
	Yes	% within Arch TV	8.6%	25.9%	6.9%	3.4%	13.8%	24.1%	6.9%	.0%	3.4%	3.4%	3.4%	100.0%
		% within Occ	18.5%	32.6%	36.4%	25.0%	15.1%	51.9%	21.1%	.0%	28.6%	12.5%	40.0%	25.9%
		% of Total	2.2%	6.7%	1.8%	.9%	3.6%	6.3%	1.8%	.0%	.9%	.9%	.9%	25.9%
Total	Count	27	46	11	8	53	27	19	5	7	16	5	224	
	Expected	27.0	46.0	11.0	8.0	53.0	27.0	19.0	5.0	7.0	16.0	5.0	224.0	
	Count													
Total	% within Arch TV	12.1%	20.5%	4.9%	3.6%	23.7%	12.1%	8.5%	2.2%	3.1%	7.1%	2.2%	100.0%	
	% within Occ	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	
	% of Total	12.1%	20.5%	4.9%	3.6%	23.7%	12.1%	8.5%	2.2%	3.1%	7.1%	2.2%	100.0%	

[$\chi^2 = 19.200a$ with 10 df; $P = 0.038$] a. 9 cells (40.9%) have expected count less than 5. The minimum expected count is 1.29.

²⁴⁴ See p. 356 for the occupations corresponding to each value.

Table 5.26

SUB-SAMPLE OF UK RESIDENTS															
OCCUPATION vs. WAYS OF ACCESSING ARCHAEOLOGY (NEWSPAPERS/MAGAZINES)															
		Occupation ²⁴⁵											Total		
		1	2	3	4	5	6	7	8	9	10	11			
Accessing archaeology through newspapers/magazines	Yes	Count	10	16	4	0	27	9	8	4	3	11	1	93	
		Expected	11.2	19.1	4.6	3.3	22.0	11.2	7.9	2.1	2.9	6.6	2.1	93.0	
		Count													
		% within News/mag	10.8%	17.2%	4.3%	.0%	29.0%	9.7%	8.6%	4.3%	3.2%	11.8%	1.1%	100.0%	
		% within Occ	37.0%	34.8%	36.4%	.0%	50.9%	33.3%	42.1%	80.0%	42.9%	68.8%	20.0%	41.5%	
	Yes	% of Total	4.5%	7.1%	1.8%	.0%	12.1%	4.0%	3.6%	1.8%	1.3%	4.9%	.4%	41.5%	
		Count	17	30	7	8	26	18	11	1	4	5	4	131	
		Expected	15.8	26.9	6.4	4.7	31.0	15.8	11.1	2.9	4.1	9.4	2.9	131.0	
		Count													
		% within News/mag	13.0%	22.9%	5.3%	6.1%	19.8%	13.7%	8.4%	.8%	3.1%	3.8%	3.1%	100.0%	
Total	% within Occ	63.0%	65.2%	63.6%	100.0%	49.1%	66.7%	57.9%	20.0%	57.1%	31.3%	80.0%	58.5%		
	% of Total	7.6%	13.4%	3.1%	3.6%	11.6%	8.0%	4.9%	.4%	1.8%	2.2%	1.8%	58.5%		
	Count	27	46	11	8	53	27	19	5	7	16	5	224		
	Expected	27.0	46.0	11.0	8.0	53.0	27.0	19.0	5.0	7.0	16.0	5.0	224.0		
	Count														
Total	% within News/mag	12.1%	20.5%	4.9%	3.6%	23.7%	12.1%	8.5%	2.2%	3.1%	7.1%	2.2%	100.0%		
	% within Occ	100.0	100.0%	100.0%	100.0%	100.0	100.0%	100.0%	100.0%	100.0%	100.0	100.0	100.0%		
	%					%				%	%	%			
	% of Total	12.1%	20.5%	4.9%	3.6%	23.7%	12.1%	8.5%	2.2%	3.1%	7.1%	2.2%	100.0%		

[$\chi^2 = 18.464a$ with 10 df; $P = 0.048$] a. 9 cells (40.9%) have expected count less than 5. The minimum expected count is 2.08.

²⁴⁵ See p. 356 for the occupations corresponding to each value.

Table 5.27

SUB-SAMPLE OF UK RESIDENTS							
INTEREST IN ARCHAEOLOGY vs. WAYS OF ACCESSING ARCHAEOLOGY (COURSES/LECTURES)							
		Interest in archaeology				Total	
		Not at all interested	Not very interested	Fairly interested	Very interested		
Attending courses/lectures about archaeology	Yes	Count	0	0	10	16	26
		Expected Count	.1	3.6	16.0	6.3	26.0
		% within Courses	.0%	.0%	38.5%	61.5%	100.0%
		% within Interest	.0%	.0%	6.2%	25.0%	9.8%
		% of Total	.0%	.0%	3.8%	6.1%	9.8%
	No	Count	1	37	152	48	238
		Expected Count	.9	33.4	146.0	57.7	238.0
		% within Courses	.4%	15.5%	63.9%	20.2%	100.0%
		% within Interest	100.0%	100.0%	93.8%	75.0%	90.2%
		% of Total	.4%	14.0%	57.6%	18.2%	90.2%
Total	Count	1	37	162	64	264	
	Expected Count	1.0	37.0	162.0	64.0	264.0	
	% within Courses	.4%	14.0%	61.4%	24.2%	100.0%	
	% within Interest	100.0%	100.0%	100.0%	100.0%	100.0%	
	% of Total	.4%	14.0%	61.4%	24.2%	100.0%	

[$\chi^2 = 23.165a$ with 3 df; $P = 0.000$] a. 3 cells (37.5%) have expected count less than 5. The minimum expected count is .10.

Table 5.28

SUB-SAMPLE OF UK RESIDENTS INTEREST IN ARCHAEOLOGY vs. WAYS OF ACCESSING ARCHAEOLOGY (PARTICIPATING IN EXCAVATIONS)							
		Interest in archaeology				Total	
		Not at all interested	Not very interested	Fairly interested	Very interested		
Participating in excavations	Yes	Count	0	0	2	9	11
		Expected Count	.0	1.5	6.8	2.7	11.0
		% within Exc	.0%	.0%	18.2%	81.8%	100.0%
		% within Interest	.0%	.0%	1.2%	14.1%	4.2%
		% of Total	.0%	.0%	.8%	3.4%	4.2%
	No	Count	1	37	160	55	253
		Expected Count	1.0	35.5	155.3	61.3	253.0
		% within Exc	.4%	14.6%	63.2%	21.7%	100.0%
		% within Interest	100.0%	100.0%	98.8%	85.9%	95.8%
		% of Total	.4%	14.0%	60.6%	20.8%	95.8%
Total	Count	1	37	162	64	264	
	Expected Count	1.0	37.0	162.0	64.0	264.0	
	% within Exc	.4%	14.0%	61.4%	24.2%	100.0%	
	% within Interest	100.0%	100.0%	100.0%	100.0%	100.0%	
	% of Total	.4%	14.0%	61.4%	24.2%	100.0%	

[$\chi^2 = 20.836a$ with 3 df; $P = 0.000$] a. 4 cells (50.0%) have expected count less than 5. The minimum expected count is .04.

Table 5.29

SUB-SAMPLE OF UK RESIDENTS EDUCATION LEVEL ATTAINED vs. WAYS OF ACCESSING ARCHAEOLOGY (PARTICIPATING IN EXCAVATIONS)								
		Education				Total		
		O Level/ GCSE	A Level	University degree	Post- graduate degree			
Participating in excavations	Yes	Count	3	1	1	6	11	
		Expected Count	1.8	2.7	3.7	2.8	11.0	
		% within Exc	27.3%	9.1%	9.1%	54.5%	100.0%	
		% within Edu	7.1%	1.6%	1.1%	9.4%	4.3%	
		% of Total	1.2%	.4%	.4%	2.3%	4.3%	
	No	Count	39	62	86	58	245	
		Expected Count	40.2	60.3	83.3	61.3	245.0	
		% within Exc	15.9%	25.3%	35.1%	23.7%	100.0%	
		% within Edu	92.9%	98.4%	98.9%	90.6%	95.7%	
			% of Total	15.2%	24.2%	33.6%	22.7%	95.7%
		Total	Count	42	63	87	64	256
			Expected Count	42.0	63.0	87.0	64.0	256.0
% within Exc			16.4%	24.6%	34.0%	25.0%	100.0%	
% within Edu	100.0%		100.0%	100.0%	100.0%	100.0%		
	% of Total	16.4%	24.6%	34.0%	25.0%	100.0%		

[$\chi^2 = 8.061$ a with 3 df; P = 0.045] a. 4 cells (50.0%) have expected count less than 5. The minimum expected count is 1.80.

Table 5.30

SUB-SAMPLE OF UK RESIDENTS							
EDUCATION LEVEL ATTAINED vs. WAYS OF ACCESSING ARCHAEOLOGY (SPECIALISED MAGAZINES/HANDBOOKS)							
		Education				Total	
		O Level/ GCSE	A Level	University degree	Post- graduate degree		
Accessing archaeology through specialised magazines/handbooks	Yes	Count	0	1	9	20	30
		Expected Count	.1	4.2	18.4	7.3	30.0
		% within Mag/hand	.0%	3.3%	30.0%	66.7%	100.0%
		% within Edu	.0%	2.7%	5.6%	31.3%	11.4%
		% of Total	.0%	.4%	3.4%	7.6%	11.4%
	No	Count	1	36	153	44	234
		Expected Count	.9	32.8	143.6	56.7	234.0
		% within Mag/hand	.4%	15.4%	65.4%	18.8%	100.0%
		% within Edu	100.0%	97.3%	94.4%	68.8%	88.6%
		% of Total	.4%	13.6%	58.0%	16.7%	88.6%
Total	Count	1	37	162	64	264	
	Expected Count	1.0	37.0	162.0	64.0	264.0	
	% within Mag/hand	.4%	14.0%	61.4%	24.2%	100.0%	
	% within Edu	100.0%	100.0%	100.0%	100.0%	100.0%	
	% of Total	.4%	14.0%	61.4%	24.2%	100.0%	

[$\chi^2 = 33.438a$ with 3 df; $P = 0.000$] a. 3 cells (37.5%) have expected count less than 5. The minimum expected count is .11.

Table 5.31

SUB-SAMPLE OF UK RESIDENTS										
AGE vs. WAYS OF ACCESSING ARCHAEOLOGY (SPECIALISED MAGAZINES/HANDBOOKS)										
		Age								Total
		18-25	26-35	36-45	46-55	56-65	66-75	76+		
Accessing archaeology through specialised magazines/handbooks	Yes	Count	4	2	3	2	8	9	1	29
		Expected Count	3.8	6.1	4.8	4.9	5.7	3.0	.8	29.0
		% within	13.8%	6.9%	10.3%	6.9%	27.6%	31.0%	3.4%	100.0%
		Mag/hand								
	No	% within Age	11.8%	3.6%	7.0%	4.5%	15.7%	33.3%	14.3%	11.1%
		% of Total	1.5%	.8%	1.1%	.8%	3.1%	3.4%	.4%	11.1%
		Count	30	53	40	42	43	18	6	232
		Expected Count	30.2	48.9	38.2	39.1	45.3	24.0	6.2	232.0
		% within	12.9%	22.8%	17.2%	18.1%	18.5%	7.8%	2.6%	100.0%
		Mag/hand								
Total	% within Age	88.2%	96.4%	93.0%	95.5%	84.3%	66.7%	85.7%	88.9%	
	% of Total	11.5%	20.3%	15.3%	16.1%	16.5%	6.9%	2.3%	88.9%	
	Count	34	55	43	44	51	27	7	261	
	Expected Count	34.0	55.0	43.0	44.0	51.0	27.0	7.0	261.0	
	% within	13.0%	21.1%	16.5%	16.9%	19.5%	10.3%	2.7%	100.0%	
	Mag/hand									
	% within Age	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	
	% of Total	13.0%	21.1%	16.5%	16.9%	19.5%	10.3%	2.7%	100.0%	

[$\chi^2 = 20.443a$ with 6 df; $P = 0.002$] a. 5 cells (35.7%) have expected count less than 5. The minimum expected count is .78.

Table 5.32

SUB-SAMPLE OF UK RESIDENTS							
INTEREST IN ARCHAEOLOGY vs. WAYS OF ACCESSING ARCHAEOLOGY (SPECIALISED MAGAZINES/HANDBOOKS)							
			Interest in archaeology				
			Not at all interested	Not very interested	Fairly interested	Very interested	Total
Accessing archaeology through specialised magazines/handbooks	Yes	Count	0	1	9	20	30
		Expected Count	.1	4.2	18.4	7.3	30.0
		% within Mag/hand	.0%	3.3%	30.0%	66.7%	100.0%
		% within Interest	.0%	2.7%	5.6%	31.3%	11.4%
		% of Total	.0%	.4%	3.4%	7.6%	11.4%
	No	Count	1	36	153	44	234
		Expected Count	.9	32.8	143.6	56.7	234.0
		% within Mag/hand	.4%	15.4%	65.4%	18.8%	100.0%
		% within Interest	100.0%	97.3%	94.4%	68.8%	88.6%
		% of Total	.4%	13.6%	58.0%	16.7%	88.6%
Total	Count	1	37	162	64	264	
	Expected Count	1.0	37.0	162.0	64.0	264.0	
	% within Mag/hand	.4%	14.0%	61.4%	24.2%	100.0%	
	% within Interest	100.0%	100.0%	100.0%	100.0%	100.0%	
	% of Total	.4%	14.0%	61.4%	24.2%	100.0%	

[$\chi^2 = 28.934a$ with 3 df; $P = 0.000$] a. 3 cells (37.5%) have expected count less than 5. The minimum expected count is .11.

Table 5.33

SUB-SAMPLE OF UK RESIDENTS			
TYPE OF MUSEUM VISITOR			
		Frequency	Valid Percent
N=239	Casual	43	18
	Repeat	87	36
	Regular	109	46

Table 5.34

SUB-SAMPLE OF UK RESIDENTS							
TYPE OF MUSEUM VISITOR vs. EDUCATION LEVEL ATTAINED							
			Type of museum visitor			Total	
			Casual	Repeat	Regular		
Education	O level/ GCSE	Count	18	12	10	40	
		Expected	7.0	14.8	18.3	40.0	
		Count					
		% within Edu	45.0%	30.0%	25.0%	100.0%	
		% within	45.0%	14.1%	9.5%	17.4%	
			TMV				
			% of Total	7.8%	5.2%	4.3%	17.4%
	A level	Count	10	19	24	53	
		Expected	9.2	19.6	24.2	53.0	
		Count					
		% within Edu	18.9%	35.8%	45.3%	100.0%	
		% within	25.0%	22.4%	22.9%	23.0%	
			TMV				
			% of Total	4.3%	8.3%	10.4%	23.0%
	University degree	Count	6	32	40	78	
Expected		13.6	28.8	35.6	78.0		
Count							
% within Edu		7.7%	41.0%	51.3%	100.0%		
% within		15.0%	37.6%	38.1%	33.9%		
		TMV					
		% of Total	2.6%	13.9%	17.4%	33.9%	
Post- graduate degree	Count	6	22	31	59		
	Expected	10.3	21.8	26.9	59.0		
	Count						
	% within Edu	10.2%	37.3%	52.5%	100.0%		
	% within	15.0%	25.9%	29.5%	25.7%		
		TMV					
		% of Total	2.6%	9.6%	13.5%	25.7%	
Total	Count	40	85	105	230		
	Expected	40.0	85.0	105.0	230.0		
	Count						
	% within Edu	17.4%	37.0%	45.7%	100.0%		
	% within	100.0%	100.0%	100.0%	100.0%		
		TMV					
		% of Total	17.4%	37.0%	45.7%	100.0%	

[$\chi^2 = 29.373a$ with 6 df; $P = 0.000$] a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 6.96.

Table 5.35

SUB-SAMPLE OF UK RESIDENTS TYPE OF ARCHAEOLOGICAL MUSEUM VISITOR			
		Frequency	Valid Percent
N=237	Casual	142	60
	Repeat	71	30
	Regular	24	10

Table 5.36

SUB-SAMPLE OF UK RESIDENTS EDUCATION LEVEL ATTAINED vs. TYPE OF ARCHAEOLOGICAL MUSEUM VISITOR (TAMV)							
TA	MV		Education				Total
			O Level/ GCSE	A Level	University degree	Post-graduate degree	
	Casual	Count	32	30	45	30	137
		Expected	24.0	31.2	46.3	35.5	137.0
		Count					
		% within TAMV	23.4%	21.9%	32.8%	21.9%	100.0%
		% Edu	80.0%	57.7%	58.4%	50.8%	60.1%
		% of Total	14.0%	13.2%	19.7%	13.2%	60.1%
	Repeat	Count	5	21	22	20	68
		Expected	11.9	15.5	23.0	17.6	68.0
		Count					
		% within TAMV	7.4%	30.9%	32.4%	29.4%	100.0%
		% within Edu	12.5%	40.4%	28.6%	33.9%	29.8%
		% of Total	2.2%	9.2%	9.6%	8.8%	29.8%
Regular	Count	3	1	10	9	23	
	Expected	4.0	5.2	7.8	6.0	23.0	
	Count						
	% within TAMV	13.0%	4.3%	43.5%	39.1%	100.0%	
	% within Edu	7.5%	1.9%	13.0%	15.3%	10.1%	
	% of Total	1.3%	.4%	4.4%	3.9%	10.1%	
Total	Count	40	52	77	59	228	
	Expected	40.0	52.0	77.0	59.0	228.0	
	Count						
	% within TAMV	17.5%	22.8%	33.8%	25.9%	100.0%	
	% within Edu	100.0%	100.0%	100.0%	100.0%	100.0%	
	% of Total	17.5%	22.8%	33.8%	25.9%	100.0%	

[$\chi^2 = 15.805a$ with 6 df; $P = 0.015$] a. 1 cells (8.3%) have expected count less than 5. The minimum expected count is 4.04.

Table 5.37

SUB-SAMPLE OF UK RESIDENTS						
TYPE OF MUSEUM VISITOR vs.						
TYPE OF ARCHAEOLOGICAL MUSEUM VISITOR (TAMV)						
		Type of museum visitor			Total	
		Casual	Repeat	Regular		
TAMV	Casual	Count	42	74	26	142
		Expected	25.2	51.5	65.3	142.0
		Count				
		% within TAMV	29.6%	52.1%	18.3%	100.0%
		% within TMV	100.0%	86.0%	23.9%	59.9%
	% of Total	17.7%	31.2%	11.0%	59.9%	
	Repeat	Count	0	12	59	71
		Expected	12.6	25.8	32.7	71.0
		Count				
		% within TAMV	.0%	16.9%	83.1%	100.0%
		% within TMV	.0%	14.0%	54.1%	30.0%
	% of Total	.0%	5.1%	24.9%	30.0%	
	Regular	Count	0	0	24	24
		Expected	4.3	8.7	11.0	24.0
		Count				
% within TAMV		.0%	.0%	100.0%	100.0%	
% within TMV		.0%	.0%	22.0%	10.1%	
% of Total	.0%	.0%	10.1%	10.1%		
Total	Count	42	86	109	237	
	Expected	42.0	86.0	109.0	237.0	
	Count					
	% within TAMV	17.7%	36.3%	46.0%	100.0%	
	% within TMV	100.0%	100.0%	100.0%	100.0%	
% of Total	17.7%	36.3%	46.0%	100.0%		

[$\chi^2 = 114.098a$ with 4 df; $P = 0.000$] a. 1 cells (11.1%) have expected count less than 5. The minimum expected count is 4.25.

Table 5.38

SUB-SAMPLE OF UK RESIDENTS			
TYPE OF ARCHAEOLOGICAL TELEVISION VIEWER			
		Frequency	Valid Percent
N=236	Non viewer	42	18
	Casual viewer	49	21
	Repeat viewer	52	22
	Regular viewer	93	39

Table 5.39

SUB-SAMPLE OF UK RESIDENTS TYPE OF TELEVISION VIEWER			
		Frequency	Valid Percent
N=214	0	20	9
	0.50	10	5
	0.75	1	0.5
	1	45	21
	1.50	10	5
	2.00	62	29
	2.50	12	6
	3	30	14
	3.50	3	1
	4	11	5
	4.50	3	1
	5	2	1
	5.50	1	0.5
	6.50	1	0.5
	8	3	1

Table 5.40

SUB-SAMPLE OF UK RESIDENTS TYPE OF TELEVISION VIEWER			
		Frequency	Valid Percent
N=214	Light viewer	190	89
	Average viewer	14	6.5
	Heavy viewer	10	5

Table 5.41

SUB-SAMPLE OF UK RESIDENTS						
TYPE OF MUSEUM VISITOR (TMV) vs. TYPE OF TV VIEWER (TTVV)						
			Type of museum visitor			Total
			Casual	Repeat	Regular	
TTVV	Light viewer	Count	28	67	95	190
		Expected Count	33.7	66.6	89.7	190.0
		% TTVV	14.7%	35.3%	50.0%	100.0%
		% within TMV	73.7%	89.3%	94.1%	88.8%
		% of Total	13.1%	31.3%	44.4%	88.8%
	Average viewer	Count	4	6	4	14
		Expected Count	2.5	4.9	6.6	14.0
		% within TTVV	28.6%	42.9%	28.6%	100.0%
		% within within TMV	10.5%	8.0%	4.0%	6.5%
		% of Total	1.9%	2.8%	1.9%	6.5%
	Heavy viewer	Count	6	2	2	10
		Expected Count	1.8	3.5	4.7	10.0
		% within TTVV	60.0%	20.0%	20.0%	100.0%
		% within TMV	15.8%	2.7%	2.0%	4.7%
		% of Total	2.8%	.9%	.9%	4.7%
Total	Count	38	75	101	214	
	Expected Count	38.0	75.0	101.0	214.0	
	% within TTVV	17.8%	35.0%	47.2%	100.0%	
	% within TMV	100.0%	100.0%	100.0%	100.0%	
	% of Total	17.8%	35.0%	47.2%	100.0%	

[$\chi^2 = 15.752a$ with 4 df; $P = 0.003$] a. 5 cells (55.6%) have expected count less than 5. The minimum expected count is 1.78.

Table 5.42

SUB-SAMPLE OF UK RESIDENTS DEVICES USED OT WATCH TELEVISION			
		Frequency	Valid Percent
N=209	TV set	179	86
	Mobile phone	4	2
	PC/laptop	65	31
	Videogame console	0	0

Table 5.43

SUB-SAMPLE OF UK RESIDENTS AGE vs. DEVICES USED TO WATCH TV PROGRAMMES									
		Age							Total
		18-25	26-35	36-45	46-55	56-65	66-75	76+	
Devices used for watching TV programmes	TV set only	9	25	23	21	35	21	5	139
	Other devices/ other devices as well	17	14	10	10	10	2	1	64
Total		26	39	33	31	45	23	6	203

[$\chi^2 = 22.154$ with 6 df; $P = 0.001$] a. 2 cells (14.3%) have expected count less than 5. The minimum expected count is 1.89.

Table 5.44

		SUB-SAMPLE OF UK RESIDENTS OCCUPATION vs. DEVICES USED TO WATCH TV PROGRAMMES											Total
		Occupation ²⁴⁶											
		1	2	3	4	5	6	7	8	9	10	11	
Devices used to watch TV programmes	TV set only	18	15	5	7	42	9	8	1	4	7	2	118
	Other devices as well/only	5	14	5	1	5	12	4	0	1	9	3	59
	Total	23	29	10	8	47	21	12	1	5	16	5	177

[$\chi^2 = 29.650$ a with 10 df; P = 0.001] a. 9 cells (40.9%) have expected count less than 5. The minimum expected count is .33.

Table 5.45

		SUB-SAMPLE OF INTERNATIONAL TOURISTS WAYS OF ACCESSING ARCHAEOLOGY	
		Frequency	Valid Percent
N=228	Visiting museums/exhibitions	196	83
	Visiting archaeological sites	71	31
	Through the Internet/the Web	102	45
	Watching TV programmes	151	66
	Listening to the radio	11	5
	Reading newspapers/magazines	88	39
	Attending courses/lectures	21	9
	Participating in excavations	6	3
	Reading specialized magazines/handbooks	25	11
	Other	19	10

²⁴⁶ See p. 356 for the occupations corresponding to each value.

Table 5.46

SUB-SAMPLE OF INTERNATIONAL TOURISTS							
INTEREST IN ARCHAEOLOGY vs. WAYS OF ACCESSING ARCHAEOLOGY (ARCHAEOLOGICAL SITES)							
			Interest in archaeology				
			Not interested at all	Not very interested	Fairly interested	Very interested	Total
Ways of accessing archaeology (Visiting archaeological sites)	Yes	Count	0	10	41	20	71
		Expected	.6	13.8	44.1	12.5	71.0
		Count					
		% within Visit	.0%	14.1%	57.7%	28.2%	100.0%
		% within Inter	.0%	22.7%	29.1%	50.0%	31.3%
	No	% of Total	.0%	4.4%	18.1%	8.8%	31.3%
		Count	2	34	100	20	156
		Expected	1.4	30.2	96.9	27.5	156.0
		Count					
		% within Visit	1.3%	21.8%	64.1%	12.8%	100.0%
Total		% within Inter	100.0%	77.3%	70.9%	50.0%	68.7%
		% of Total	.9%	15.0%	44.1%	8.8%	68.7%
		Count	2	44	141	40	227
		Expected	2.0	44.0	141.0	40.0	227.0
		Count					
		% within Visit	.9%	19.4%	62.1%	17.6%	100.0%
		% within Inter	100.0%	100.0%	100.0%	100.0%	100.0%
		% of Total	.9%	19.4%	62.1%	17.6%	100.0%

[$\chi^2 = 9.247$ a with 3 df; P = 0.026] a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is .63.

Table 5.47

SUB-SAMPLE OF INTERNATIONAL TOURISTS							
INTEREST IN ARCHAEOLOGY vs. WAYS OF ACCESSING ARCHAEOLOGY (INTERNET/WEB)							
			Interest in archaeology				
			Not interested at all	Not very interested	Fairly interested	Very interested	Total
Ways of accessing archaeology (Through the Internet/Web)	Yes	Count	2	16	59	25	102
		Expected	.9	19.8	63.4	18.0	102.0
		Count					
		% within Web	2.0%	15.7%	57.8%	24.5%	100.0%
		% within Inter	100.0%	36.4%	41.8%	62.5%	44.9%
	No	% of Total	.9%	7.0%	26.0%	11.0%	44.9%
		Count	0	28	82	15	125
		Expected	1.1	24.2	77.6	22.0	125.0
		Count					
		% within Web	.0%	22.4%	65.6%	12.0%	100.0%
Total	% within Inter	.0%	63.6%	58.2%	37.5%	55.1%	
	% of Total	.0%	12.3%	36.1%	6.6%	55.1%	
	Count	2	44	141	40	227	
	Expected	2.0	44.0	141.0	40.0	227.0	
	Count						
	% within Web	.9%	19.4%	62.1%	17.6%	100.0%	
	% within Inter	100.0%	100.0%	100.0%	100.0%	100.0%	
	% of Total	.9%	19.4%	62.1%	17.6%	100.0%	

[$\chi^2 = 9.289$ a with 3 df; P = 0.026] a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is .90.

Table 5.48

SUB-SAMPLE OF INTERNATIONAL TOURISTS							
INTEREST IN ARCHAEOLOGY vs. WAYS OF ACCESSING ARCHAEOLOGY (NEWSPAPERS/MAGAZINES)							
		Interest in archaeology					
		Not interested	Not very	Fairly	Very	Total	
		at all	interested	interested	interested		
Ways of accessing archaeology (Reading newspapers/magazines)	Yes	Count	2	12	52	22	
		Expected Count	.8	17.1	54.7	15.5	88.0
		% within News	2.3%	13.6%	59.1%	25.0%	100.0%
		% within Inter	100.0%	27.3%	36.9%	55.0%	38.8%
	No	% of Total	.9%	5.3%	22.9%	9.7%	38.8%
		Count	0	32	89	18	139
		Expected Count	1.2	26.9	86.3	24.5	139.0
		% within News	.0%	23.0%	64.0%	12.9%	100.0%
		% within Inter	.0%	72.7%	63.1%	45.0%	61.2%
		% of Total	.0%	14.1%	39.2%	7.9%	61.2%
Total	Count	2	44	141	40	227	
	Expected Count	2.0	44.0	141.0	40.0	227.0	
	% within News	.9%	19.4%	62.1%	17.6%	100.0%	
	% within Inter	100.0%	100.0%	100.0%	100.0%	100.0%	
	% of Total	.9%	19.4%	62.1%	17.6%	100.0%	

[$\chi^2 = 10.260$ with 3 df; $P = 0.016$] a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is .78.

Table 5.49

SUB-SAMPLE OF INTERNATIONAL TOURISTS										
AGE vs. WAYS OF ACCESSING ARCHAEOLOGY (COURSES/LECTURES)										
			Age							
			18-25	26-35	36-45	46-55	56-65	66-75	Total	
Ways of accessing archaeology (Attending courses/lectures)	Yes	Count	11	2	2	2	4	0	21	
		Expected	5.1	4.7	2.8	4.2	3.0	1.2	21.0	
		Count								
		% within Cour	52.4%	9.5%	9.5%	9.5%	19.0%	.0%	100.0%	
		% within Age	20.4%	4.0%	6.7%	4.4%	12.5%	.0%	9.4%	
	% of Total	4.9%	.9%	.9%	.9%	1.8%	.0%	9.4%		
	No	Count	43	48	28	43	28	13	203	
		Expected	48.9	45.3	27.2	40.8	29.0	11.8	203.0	
		Count								
		% within Cour	21.2%	23.6%	13.8%	21.2%	13.8%	6.4%	100.0%	
% within Age		79.6%	96.0%	93.3%	95.6%	87.5%	100.0%	90.6%		
% of Total	19.2%	21.4%	12.5%	19.2%	12.5%	5.8%	90.6%			
Total	Count	54	50	30	45	32	13	224		
	Expected	54.0	50.0	30.0	45.0	32.0	13.0	224.0		
	Count									
	% within Cour	24.1%	22.3%	13.4%	20.1%	14.3%	5.8%	100.0%		
	% within Age	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%		
% of Total	24.1%	22.3%	13.4%	20.1%	14.3%	5.8%	100.0%			

[$\chi^2 = 12.644a$ with 5 df; $P = 0.027$] a. 5 cells (41.7%) have expected count less than 5. The minimum expected count is 1.22.

Table 5.50

SUB-SAMPLE OF INTERNATIONAL TOURISTS							
INTEREST IN ARCHAEOLOGY vs. WAYS OF ACCESSING ARCHAEOLOGY (EXCAVATIONS)							
			Interest in archaeology				
			Not interested at all	Not very interested	Fairly interested	Very interested	Total
Ways of accessing archaeology (Participating in excavations)	Yes	Count	0	0	2	4	6
		Expected	.1	1.2	3.7	1.1	6.0
		Count					
		% within Exc	.0%	.0%	33.3%	66.7%	100.0%
		% within Inter	.0%	.0%	1.4%	10.0%	2.6%
	% of Total	.0%	.0%	.9%	1.8%	2.6%	
	No	Count	2	44	139	36	221
		Expected	1.9	42.8	137.3	38.9	221.0
		Count					
		% within Exc	.9%	19.9%	62.9%	16.3%	100.0%
% within Inter		100.0%	100.0%	98.6%	90.0%	97.4%	
% of Total	.9%	19.4%	61.2%	15.9%	97.4%		
Total	Count	2	44	141	40	227	
	Expected	2.0	44.0	141.0	40.0	227.0	
	Count						
	% within Exc	.9%	19.4%	62.1%	17.6%	100.0%	
	% within Inter	100.0%	100.0%	100.0%	100.0%	100.0%	
% of Total	.9%	19.4%	62.1%	17.6%	100.0%		

[$\chi^2 = 10.484$ with 3 df; $P = 0.015$] a. 5 cells (62.5%) have expected count less than 5. The minimum expected count is .05.

Table 5.51

SUB-SAMPLE OF INTERNATIONAL TOURISTS							
INTEREST IN ARCHAEOLOGY vs. WAYS OF ACCESSING ARCHAEOLOGY (SPECIALISED MAGAZINES/HANDBOOKS)							
			Interest in archaeology				Total
			Not interested at all	Not very interested	Fairly interested	Very interested	
Ways of accessing archaeology (Reading specialized magazines/handbooks)	Yes	Count	0	3	11	11	25
		Expected	.2	4.8	15.5	4.4	25.0
		Count					
		% within SM	.0%	12.0%	44.0%	44.0%	100.0%
		% within Inter	.0%	6.8%	7.8%	27.5%	11.0%
		% of Total	.0%	1.3%	4.8%	4.8%	11.0%
	No	Count	2	41	130	29	202
		Expected	1.8	39.2	125.5	35.6	202.0
		Count					
		% within SM	1.0%	20.3%	64.4%	14.4%	100.0%
		% within Inter	100.0%	93.2%	92.2%	72.5%	89.0%
		% of Total	.9%	18.1%	57.3%	12.8%	89.0%
Total	Count	2	44	141	40	227	
	Expected	2.0	44.0	141.0	40.0	227.0	
	Count						
	% within SM	.9%	19.4%	62.1%	17.6%	100.0%	
	% within Inter	100.0%	100.0%	100.0%	100.0%	100.0%	
	% of Total	.9%	19.4%	62.1%	17.6%	100.0%	

[$\chi^2 = 13.616a$ with 3 df; $P = 0.003$] a. 4 cells (50.0%) have expected count less than 5. The minimum expected count is .22.

Table 5.52

SUB-SAMPLE OF INTERNATIONAL TOURISTS							
INTEREST IN ARCHAEOLOGY vs. WAYS OF ACCESSING ARCHAEOLOGY (BOOKS)							
		Interest in archaeology				Total	
		Not interested at all	Not very interested	Fairly interested	Very interested		
Ways of accessing archaeology (Reading books)	Yes	Count	0	0	7	12	19
		Expected	.2	4.2	11.6	3.0	19.0
		Count					
		% within Books	.0%	.0%	36.8%	63.2%	100.0%
		% within Inter	.0%	.0%	6.3%	41.4%	10.4%
	No	% of Total	.0%	.0%	3.8%	6.6%	10.4%
		Count	2	40	104	17	163
		Expected	1.8	35.8	99.4	26.0	163.0
		Count					
		% within Books	1.2%	24.5%	63.8%	10.4%	100.0%
Total	% within Inter	100.0%	100.0%	93.7%	58.6%	89.6%	
	% of Total	1.1%	22.0%	57.1%	9.3%	89.6%	
	Count	2	40	111	29	182	
	Expected	2.0	40.0	111.0	29.0	182.0	
	Count						
	% within Books	1.1%	22.0%	61.0%	15.9%	100.0%	
	% within Inter	100.0%	100.0%	100.0%	100.0%	100.0%	
	% of Total	1.1%	22.0%	61.0%	15.9%	100.0%	

[$\chi^2 = 36.615a$ with 3 df; $P = 0.000$] a. 4 cells (50.0%) have expected count less than 5. The minimum expected count is .21.

Table 5.53

SUB-SAMPLE OF INTERNATIONAL TOURISTS									
AGE vs. WAYS OF ACCESSING ARCHAEOLOGY (BOOKS)									
			Age						
			18-25	26-35	36-45	46-55	56-65	66-75	Total
Ways of accessing archaeology (Reading books)	Yes	Count	3	1	2	2	8	3	19
		Expected Count	5.4	4.0	2.3	3.4	2.8	1.2	19.0
		% within Books	15.8%	5.3%	10.5%	10.5%	42.1%	15.8%	100.0%
		% within Age	5.9%	2.6%	9.1%	6.3%	29.6%	27.3%	10.5%
		% of Total	1.7%	.6%	1.1%	1.1%	4.4%	1.7%	10.5%
	No	Count	48	37	20	30	19	8	162
		Expected Count	45.6	34.0	19.7	28.6	24.2	9.8	162.0
		% within Books	29.6%	22.8%	12.3%	18.5%	11.7%	4.9%	100.0%
		% within Age	94.1%	97.4%	90.9%	93.8%	70.4%	72.7%	89.5%
		% of Total	26.5%	20.4%	11.0%	16.6%	10.5%	4.4%	89.5%
Total	Count	51	38	22	32	27	11	181	
	Expected Count	51.0	38.0	22.0	32.0	27.0	11.0	181.0	
	% within Books	28.2%	21.0%	12.2%	17.7%	14.9%	6.1%	100.0%	
	% within Age	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	
	% of Total	28.2%	21.0%	12.2%	17.7%	14.9%	6.1%	100.0%	

[$\chi^2 = 18.133a$ with 5 df; $P = 0.003$] a. 5 cells (41.7%) have expected count less than 5. The minimum expected count is 1.15.

Table 5.54

**SUB-SAMPLE OF INTERNATIONAL TOURISTS
OCCUPATION vs. WAYS OF ACCESSING ARCHAEOLOGY (BOOKS)**

		Occupation											
		Middle/upper management	Professional/e ntrepreneur	Unemployed/ seeking first job	Self- employed	Retired	Student	Office worker	Factory worker	Homemaker	Other	Total	
Ways of accessing archaeology Other (Books)	Yes	Count	0	7	1	0	4	0	0	1	3	3	19
		Expected Count	1.7	3.5	.4	1.0	1.8	5.4	2.1	.2	1.9	1.0	19.0
		% within Books	.0%	36.8%	5.3%	.0%	21.1%	.0%	.0%	5.3%	15.8%	15.8%	100.0%
		% within Occ	.0%	24.1%	33.3%	.0%	26.7%	.0%	.0%	50.0%	18.8%	37.5%	12.1%
	No	% of Total	.0%	4.5%	.6%	.0%	2.5%	.0%	.0%	.6%	1.9%	1.9%	12.1%
		Count	14	22	2	8	11	45	17	1	13	5	138
		Expected Count	12.3	25.5	2.6	7.0	13.2	39.6	14.9	1.8	14.1	7.0	138.0
		% within Books	10.1%	15.9%	1.4%	5.8%	8.0%	32.6%	12.3%	.7%	9.4%	3.6%	100.0%
		% within Occ	100.0%	75.9%	66.7%	100.0%	73.3%	100.0%	1.02%	50.0%	81.3%	62.5%	87.9%
		% of Total	8.9%	14.0%	1.3%	5.1%	7.0%	28.7%	10.8%	.6%	8.3%	3.2%	87.9%
Total	Count	14	29	3	8	15	45	17	2	16	8	157	
	Expected Count	14.0	29.0	3.0	8.0	15.0	45.0	17.0	2.0	16.0	8.0	157.0	
	% within Books	8.9%	18.5%	1.9%	5.1%	9.6%	28.7%	10.8%	1.3%	10.2%	5.1%	100.0%	
	% within Occ	100.0%	100.0%	100.0%	100.0%	100%	100.0%	1.02%	100%	100.0%	100%	100.0%	
	% of Total	8.9%	18.5%	1.9%	5.1%	9.6%	28.7%	10.8%	1.3%	10.2%	5.1%	100.0%	

[$\chi^2 = 27.994a$ with 9 df; $P = 0.001$] a. 11 cells (55.0%) have expected count less than 5. The minimum expected count is .24.

Table 5.55

SUB-SAMPLE OF INTERNATIONAL TOURISTS			
TYPE OF MUSEUM VISITOR			
		Frequency	Valid Percent
N=202	Casual	45	23
	Repeat	55	27
	Regular	102	50

Table 5.56

SUB-SAMPLE OF INTERNATIONAL TOURISTS							
EDUCATION LEVEL ATTAINED vs. TYPE OF MUSEUM VISITOR							
		Education				Total	
		O level/GCSE	A level	University degree	Post-graduate degree		
Type of museum visitor	Casual	Count	3	14	14	8	39
		Expected Count	1.2	9.0	16.1	12.7	39.0
		% within TMV	7.7%	35.9%	35.9%	20.5%	100.0%
		% within Edu	50.0%	31.1%	17.3%	12.5%	19.9%
	% of Total	1.5%	7.1%	7.1%	4.1%	19.9%	
	Repeat	Count	1	17	17	20	55
		Expected Count	1.7	12.6	22.7	18.0	55.0
		% within TMV	1.8%	30.9%	30.9%	36.4%	100.0%
		% within Edu	16.7%	37.8%	21.0%	31.3%	28.1%
	% of Total	.5%	8.7%	8.7%	10.2%	28.1%	
	Regular	Count	2	14	50	36	102
		Expected Count	3.1	23.4	42.2	33.3	102.0
% within TMV		2.0%	13.7%	49.0%	35.3%	100.0%	
% within Edu		33.3%	31.1%	61.7%	56.3%	52.0%	
% of Total	1.0%	7.1%	25.5%	18.4%	52.0%		
Total	Count	6	45	81	64	196	
	Expected Count	6.0	45.0	81.0	64.0	196.0	
	% within TMV	3.1%	23.0%	41.3%	32.7%	100.0%	
	% within Edu	100.0%	100.0%	100.0%	100.0%	100.0%	
	% of Total	3.1%	23.0%	41.3%	32.7%	100.0%	

[$\chi^2 = 16.952a$ with 6 df; $P = 0.009$] a. 3 cells (25.0%) have expected count less than 5. The minimum expected count is 1.19.

Table 5.57

SUB-SAMPLE OF INTERNATIONAL TOURISTS TYPE OF ARCHAEOLOGICAL MUSEUM VISITOR			
		Frequency	Valid Percent
N=202	Casual	128	63
	Repeat	50	25
	Regular	24	12

Table 5.58 SUB-SAMPLE OF INTERNATIONAL TOURISTS
TYPE OF ARCHAEOLOGICAL MUSEUM VISITOR vs. TYPE OF MUSEUM VISITOR

Type of archaeological museum visitor	Casual		Type of museum visitor			Total
			Casual	Repeat	Regular	
	Casual	Count	44	48	36	128
		Expected Count	28.5	34.9	64.6	128.0
		% within Arch MV	34.4%	37.5%	28.1%	100.0%
		% within MV	97.8%	87.3%	35.3%	63.4%
	% of Total	21.8%	23.8%	17.8%	63.4%	
	Repeat	Count	1	7	42	50
		Expected Count	11.1	13.6	25.2	50.0
		% within Arch MV	2.0%	14.0%	84.0%	100.0%
		% within MV	2.2%	12.7%	41.2%	24.8%
	% of Total	.5%	3.5%	20.8%	24.8%	
	Regular	Count	0	0	24	24
		Expected Count	5.3	6.5	12.1	24.0
% within Arch MV		.0%	.0%	100.0%	100.0%	
% within MV		.0%	.0%	23.5%	11.9%	
% of Total	.0%	.0%	11.9%	11.9%		
Total	Count	45	55	102	202	
	Expected Count	45.0	55.0	102.0	202.0	
	% within Arch MV	22.3%	27.2%	50.5%	100.0%	
	% within MV	100.0%	100.0%	100.0%	100.0%	
% of Total	22.3%	27.2%	50.5%	100.0%		

[$\chi^2 = 73.142a$ with 4 df; $P = 0.000$] a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 5.35.

Table 5.59

SUB-SAMPLE OF INTERNATIONAL TOURISTS						
TYPE OF ARCHAEOLOGICAL MUSEUM VISITOR vs. TYPE OF ARCHAEOLOGICAL TV VIEWER						
			Type of archaeological museum visitor			Total
			Casual visitor	Repeat visitor	Regular visitor	
Type of archaeological TV viewer	Non viewer	Count	28	7	3	38
		Expected Count	24.0	9.5	4.5	38.0
		% within Arch TVV	73.7%	18.4%	7.9%	100.0%
		% within Arch MV	22.0%	14.0%	12.5%	18.9%
	% of Total	13.9%	3.5%	1.5%	18.9%	
	Casual viewer	Count	37	11	6	54
		Expected Count	34.1	13.4	6.4	54.0
		% within Arch TVV	68.5%	20.4%	11.1%	100.0%
		% within Arch MV	29.1%	22.0%	25.0%	26.9%
	% of Total	18.4%	5.5%	3.0%	26.9%	
	Repeat viewer	Count	37	9	5	51
		Expected Count	32.2	12.7	6.1	51.0
		% within Arch TVV	72.5%	17.6%	9.8%	100.0%
		% within Arch MV	29.1%	18.0%	20.8%	25.4%
	% of Total	18.4%	4.5%	2.5%	25.4%	
	Regular viewer	Count	25	23	10	58
Expected Count		36.6	14.4	6.9	58.0	
% within Arch TVV		43.1%	39.7%	17.2%	100.0%	
% within Arch MV		19.7%	46.0%	41.7%	28.9%	
% of Total	12.4%	11.4%	5.0%	28.9%		
Total	Count	127	50	24	201	
	Expected Count	127.0	50.0	24.0	201.0	
	% within Arch TVV	63.2%	24.9%	11.9%	100.0%	
	% within Arch MV	100.0%	100.0%	100.0%	100.0%	
	% of Total	63.2%	24.9%	11.9%	100.0%	

[$\chi^2 = 14.669a$ with 6 df; $P = 0.023$] a. 1 cells (8.3%) have expected count less than 5. The minimum expected count is 4.54.

Table 5.60

SUB-SAMPLE OF INTERNATIONAL TOURISTS OCCUPATION vs. TYPE OF TV VIEWER														
		Occupation ²⁴⁷												
		1	2	3	4	5	6	7	8	9	10	11	Total	
Type of TV viewer	Light viewer	Count	10	26	2	8	13	35	13	0	1	19	7	
		Expected Count	9.9	24.3	3.6	7.2	13.5	32.4	16.2	.9	.9	18.0	7.2	134.0
		% within TTVV	7.5%	19.4%	1.5%	6.0%	9.7%	26.1%	9.7%	.0%	.7%	14.2%	5.2%	100.0%
		% within Occ	90.9%	96.3%	50.0%	100.0%	86.7%	97.2%	72.2%	.0%	100.0%	95.0%	8.8E1%	89.9%
		% of Total	6.7%	17.4%	1.3%	5.4%	8.7%	23.5%	8.7%	.0%	.7%	12.8%	4.7%	89.9%
	Average viewer	Count	1	1	1	0	2	0	4	0	0	1	1	11
		Expected Count	.8	2.0	.3	.6	1.1	2.7	1.3	.1	.1	1.5	.6	11.0
		% within TTVV	9.1%	9.1%	9.1%	.0%	18.2%	.0%	36.4%	.0%	.0%	9.1%	9.1%	100.0%
		% within Occ	9.1%	3.7%	25.0%	.0%	13.3%	.0%	22.2%	.0%	.0%	5.0%	1.3E1%	7.4%
		% of Total	.7%	.7%	.7%	.0%	1.3%	.0%	2.7%	.0%	.0%	.7%	.7%	7.4%
	Heavy viewer	Count	0	0	1	0	0	1	1	1	0	0	0	4
		Expected Count	.3	.7	.1	.2	.4	1.0	.5	.0	.0	.5	.2	4.0
		% within TTVV	.0%	.0%	25.0%	.0%	.0%	25.0%	25.0%	25.0%	.0%	.0%	.0%	100.0%
		% within Occ	.0%	.0%	25.0%	.0%	.0%	2.8%	5.6%	1.0E2%	.0%	.0%	.0%	2.7%
		% of Total	.0%	.0%	.7%	.0%	.0%	.7%	.7%	.7%	.0%	.0%	.0%	2.7%

[$\chi^2 = 50.562$ a with 20 df; P = 0.000] a. 25 cells (75.8%) have expected count less than 5. The minimum expected count is .03.

²⁴⁷ See p. 356 for the occupations corresponding to each value.

Table 5.61

SUB-SAMPLE OF INTERNATIONAL TOURISTS TYPE OF TV VIEWER			
		Frequency	Valid Percent
N=182	Light viewer	167	92
	Average viewer	11	6
	Heavy viewer	4	2

Table 5.62

SUB-SAMPLE OF INTERNATIONAL TOURISTS DEVICES USED TO WATCH TV PROGRAMMES			
		Frequency	Valid Percent
N=179	TV set	155	87
	Mobile phone	3	2
	PC/laptop	44	25
	Videogame console	0	0

Table 5.63

SUB-SAMPLE OF UK RESIDENTS TIME SPENT IN THE GALLERY			
		Frequency	Valid Percent
N=267	Less than 15 min	92	34
	From 15 to 30 min	130	49
	From 30 min to 1 hour	37	14
	More than 1 hour	8	3

Table 5.64

SUB-SAMPLE OF INTERNATIONAL VISITORS TIME SPENT IN THE GALLERY			
		Frequency	Valid Percent
N=229	Less than 15 min	71	31
	From 15 to 30 min	121	53
	From 30 min to 1 hour	31	13.5
	More than 1 hour	6	3

Table 5.65

SUB-SAMPLE OF UK RESIDENTS EXPERIENCE MEANING (DIVERSION)			
		Frequency	Valid Percent
N=226	Yes	95	42
	No	131	58

EXPERIENCE MEANING (LEARNING OPPORTUNITY/CURIOSITY/DISCOVERY)			
N=226		Frequency	Valid Percent
	Yes	142	63
	No	84	37
EXPERIENCE MEANING (HAVING FUN/GAMING/PLAYING)			
N=226		Frequency	Valid Percent
	Yes	21	9
	No	205	90
EXPERIENCE MEANING (AESTHETIC PLEASURE)			
N=226		Frequency	Valid Percent
	Yes	42	19
	No	184	81
EXPERIENCE MEANING (SOCIABILITY/TIME FOR FAMILY, FRIENDS)			
N=226		Frequency	Valid Percent
	Yes	26	1.5
	No	200	88.5
EXPERIENCE MEANING (ADVENTURE/TRAVELLING THROUGH SPACE AND TIME)			
N=226		Frequency	Valid Percent
	Yes	27	12
	No	199	88
EXPERIENCE MEANING (OCCASION FOR REFLECTION)			
N=226		Frequency	Valid Percent
	Yes	38	17
	No	188	83
EXPERIENCE MEANING (IMMERSIVE EXPERIENCE)			
N=226		Frequency	Valid Percent
	Yes	4	8
	No	48	92

Table 5.66

SUB-SAMPLE OF INTERNATIONAL TOURISTS EXPERIENCE MEANING (DIVERSION)			
N=190		Frequency	Valid Percent
	Yes	75	39.5
	No	115	60.5
EXPERIENCE MEANING (LEARNING OPPORTUNITY/CURIOSITY/DISCOVERY)			
N=190		Frequency	Valid Percent
	Yes	124	65
	No	66	35
EXPERIENCE MEANING (HAVING FUN/GAMING/PLAYING)			
N=190		Frequency	Valid Percent
	Yes	22	12
	No	168	88
EXPERIENCE MEANING (AESTHETIC PLEASURE)			
N=190		Frequency	Valid Percent
	Yes	19	10
	No	171	90

EXPERIENCE MEANING (SOCIALITY/TIME FOR FAMILY, FRIENDS)			
N=190		Frequency	Valid Percent
	Yes		15
No		175	92

EXPERIENCE MEANING (ADVENTURE/TRAVELLING THROUGH SPACE AND TIME)			
N=190		Frequency	Valid Percent
	Yes		39
No		151	79.5

EXPERIENCE MEANING (OCCASION FOR REFLECTION)			
N=190		Frequency	Valid Percent
	Yes		21
No		169	89

EXPERIENCE MEANING (IMMERSIVE EXPERIENCE)			
N=190		Frequency	Valid Percent
	Yes		5
No		41	90

Table 5.67

TOTAL SAMPLE					
EXPERIENCE MEANING (ADVENTURE/TRAVELLING THROUGH SPACE AND TIME)					
vs. ORIGIN					
Origin			Adventure/travelling through space and time		Total
			Yes	No	
UK residents	International tourists	Count	27	199	226
		Expected Count	35.9	190.1	226.0
		% within Orig	11.9%	88.1%	100.0%
		% within Adv/Trav	40.9%	56.9%	54.3%
		% of Total	6.5%	47.8%	54.3%
	UK residents	Count	39	151	190
		Expected Count	30.1	159.9	190.0
		% within Orig	20.5%	79.5%	100.0%
		% within Adv/Trav	59.1%	43.1%	45.7%
		% of Total	9.4%	36.3%	45.7%
Total	Count	66	350	416	
	Expected Count	66.0	350.0	416.0	
	% within Orig	15.9%	84.1%	100.0%	
	% within Adv/Trav	100.0%	100.0%	100.0%	
	% of Total	15.9%	84.1%	100.0%	

[$\chi^2 = 5.692a$ with 1 df; $P = 0.017$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 30.14.

Table 5.68

SUB-SAMPLE OF UK RESIDENTS EXPERIENCE TYPE (EXCITEMENT)			
		Frequency	Valid Percent
N=226	Yes	31	13.4
	No	195	86.6

SUB-SAMPLE OF UK RESIDENTS EXPERIENCE TYPE (PLAYFULNESS)			
		Frequency	Valid Percent
N=226	Yes	115	50.9
	No	111	49.1

SUB-SAMPLE OF UK RESIDENTS EXPERIENCE TYPE (CONTEMPLATION)			
		Frequency	Valid Percent
N=226	Yes	66	29.2
	No	160	70.8

SUB-SAMPLE OF UK RESIDENTS EXPERIENCE TYPE (LEARNING)			
		Frequency	Valid Percent
N=226	Yes	142	62.8
	No	84	37.2

SUB-SAMPLE OF UK RESIDENTS NUMBER OF EXPERIENCE TYPES PER VISITOR			
		Frequency	Valid Percent
N=226	1	121	53.5
	2	82	36.3
	3	15	6.6
	4	6	2.6

Table 5.69

SUB-SAMPLE OF UK RESIDENTS EXPERIENCE TYPE (EXCITEMENT) vs. NUMBER OF EXPERIENCE TYPES PER VISITOR					
		Excitement		Total	
		Yes	No		
Number of experience types per visitor	1	Count	2	119	121
		Expected Count	16.7	104.3	121.0
		% within Num Exp	1.7%	98.3%	100.0%
		% within Exc	6.5%	61.7%	54.0%
	% of Total	.9%	53.1%	54.0%	
	2	Count	14	68	82
		Expected Count	11.3	70.7	82.0
		% within Num Exp	17.1%	82.9%	100.0%
		% within Exc	45.2%	35.2%	36.6%
	% of Total	6.3%	30.4%	36.6%	
	3	Count	9	6	15
		Expected Count	2.1	12.9	15.0
		% within Num Exp	60.0%	40.0%	100.0%
		% within Exc	29.0%	3.1%	6.7%
	% of Total	4.0%	2.7%	6.7%	
	4	Count	6	0	6
Expected Count		.8	5.2	6.0	
% within Num Exp		100.0%	.0%	100.0%	
% within Exc		19.4%	.0%	2.7%	
% of Total	2.7%	.0%	2.7%		
Total	Count	31	193	224	
	Expected Count	31.0	193.0	224.0	
	% within Num Exp	13.8%	86.2%	100.0%	
	% within Exc	100.0%	100.0%	100.0%	
% of Total	13.8%	86.2%	100.0%		

[$\chi^2 = 79.949a$ with 3 df; $P = 0.000$] a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is .83.

Table 5.70

SUB-SAMPLE OF UK RESIDENTS EXPERIENCE TYPE (PLAYFULNESS) vs. NUMBER OF EXPERIENCE TYPES PER VISITOR					
			Playfulness		Total
			Yes	No	
Number of experience types per visitor	1	Count	47	74	121
		Expected Count	62.1	58.9	121.0
		% within Num Exp	38.8%	61.2%	100.0%
		% within Playf	40.9%	67.9%	54.0%
	% of Total	21.0%	33.0%	54.0%	
	2	Count	51	31	82
		Expected Count	42.1	39.9	82.0
		% within Num Exp	62.2%	37.8%	100.0%
		% within Playf	44.3%	28.4%	36.6%
	% of Total	22.8%	13.8%	36.6%	
	3	Count	12	3	15
		Expected Count	7.7	7.3	15.0
		% within Num Exp	80.0%	20.0%	100.0%
		% within Playf	10.4%	2.8%	6.7%
	% of Total	5.4%	1.3%	6.7%	
	4	Count	5	1	6
Expected Count		3.1	2.9	6.0	
% within Num Exp		83.3%	16.7%	100.0%	
% within Playf		4.3%	.9%	2.7%	
% of Total	2.2%	.4%	2.7%		
Total	Count	115	109	224	
	Expected Count	115.0	109.0	224.0	
	% within Num Exp	51.3%	48.7%	100.0%	
	% within Playf	100.0%	100.0%	100.0%	
	% of Total	51.3%	48.7%	100.0%	

[$\chi^2 = 18.822a$ with 3 df; $P = 0.000$] a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is 2.92.

Table 5.71

SUB-SAMPLE OF UK RESIDENTS EXPERIENCE TYPE (CONTEMPLATION) vs. NUMBER OF EXPERIENCE TYPES PER VISITOR					
		Contemplation		Total	
		Yes	No		
Number of experience types per visitor	1	Count	12	109	121
		Expected Count	35.7	85.3	121.0
		% within Num Exp	9.9%	90.1%	100.0%
		% within Cont	18.2%	69.0%	54.0%
	% of Total	5.4%	48.7%	54.0%	
	2	Count	37	45	82
		Expected Count	24.2	57.8	82.0
		% within Num Exp	45.1%	54.9%	100.0%
		% within Cont	56.1%	28.5%	36.6%
	% of Total	16.5%	20.1%	36.6%	
	3	Count	11	4	15
		Expected Count	4.4	10.6	15.0
		% within Num Exp	73.3%	26.7%	100.0%
		% within Cont	16.7%	2.5%	6.7%
	% of Total	4.9%	1.8%	6.7%	
	4	Count	6	0	6
Expected Count		1.8	4.2	6.0	
% within Num Exp		100.0%	.0%	100.0%	
% within Cont		9.1%	.0%	2.7%	
% of Total	2.7%	.0%	2.7%		
Total	Count	66	158	224	
	Expected Count	66.0	158.0	224.0	
	% within Num Exp	29.5%	70.5%	100.0%	
	% within Cont	100.0%	100.0%	100.0%	
% of Total	29.5%	70.5%	100.0%		

[$\chi^2 = 60.172a$ with 3 df; $P = 0.000$] a. 3 cells (37.5%) have expected count less than 5. The minimum expected count is 1.77.

Table 5.72

SUB-SAMPLE OF UK RESIDENTS					
EXPERIENCE TYPE (LEARNING) vs.					
NUMBER OF EXPERIENCE TYPES PER VISITOR					
		Learning		Total	
		Yes	No		
Number of experience types per visitor	1	Count	60	61	121
		Expected Count	76.7	44.3	121.0
		% within Num Exp	49.6%	50.4%	100.0%
		% within Lear	42.3%	74.4%	54.0%
		% of Total	26.8%	27.2%	54.0%
	2	Count	63	19	82
		Expected Count	52.0	30.0	82.0
		% within Num Exp	76.8%	23.2%	100.0%
		% within Lear	44.4%	23.2%	36.6%
		% of Total	28.1%	8.5%	36.6%
	3	Count	13	2	15
		Expected Count	9.5	5.5	15.0
		% within Num Exp	86.7%	13.3%	100.0%
		% within Lear	9.2%	2.4%	6.7%
		% of Total	5.8%	.9%	6.7%
	4	Count	6	0	6
Expected Count		3.8	2.2	6.0	
% within Num Exp		100.0%	.0%	100.0%	
% within Lear		4.2%	.0%	2.7%	
	% of Total	2.7%	.0%	2.7%	
Total	Count	142	82	224	
	Expected Count	142.0	82.0	224.0	
	% within Num Exp	63.4%	36.6%	100.0%	
	% within Lear	100.0%	100.0%	100.0%	
	% of Total	63.4%	36.6%	100.0%	

[$\chi^2 = 23.284a$ with 3 df; $P = 0.000$] a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is 2.20.

Table 5.73

SUB-SAMPLE OF UK RESIDENTS				
EXPERIENCE TYPE (LEARNING) vs. EDUCATION LEVEL ATTAINED				
		Learning		Total
		Yes	No	
Education	O level/GCSE	14	24	38
	A level	35	19	54
	University degree	48	24	72
	Post-graduate degree	40	14	54
Total		137	81	218

[$\chi^2 = 14.460a$ with 3 df; $P = 0.002$] a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 14.12.

Table 5.74

SUB-SAMPLE OF INTERNATIONAL TOURISTS EXPERIENCE TYPE (EXCITEMENT)			
N=190		Frequency	Valid Percent
	Yes		40
No		150	79

SUB-SAMPLE OF INTERNATIONAL TOURISTS EXPERIENCE TYPE (PLAYFULNESS)			
N=190		Frequency	Valid Percent
	Yes		95
No		95	50

SUB-SAMPLE OF INTERNATIONAL TOURISTS EXPERIENCE TYPE (CONTEMPLATION)			
N=190		Frequency	Valid Percent
	Yes		33
No		157	82

SUB-SAMPLE OF INTERNATIONAL TOURISTS EXPERIENCE TYPE (LEARNING)			
N=190		Frequency	Valid Percent
	Yes		124
No		66	35

Table 5.75

SUB-SAMPLE OF INTERNATIONAL TOURISTS NUMBER OF EXPERIENCE TYPES PER VISITOR			
N=190		Frequency	Valid Percent
	1		110
2		63	33
3		12	6
4		5	3

Table 5.76

SUB-SAMPLE OF INTERNATIONAL TOURISTS EXPERIENCE TYPE (EXCITEMENT) vs. NUMBER OF EXPERIENCE TYPES PER VISITOR					
			Excitement		Total
			Yes	No	
Number of experience types per visitor	1	Count	7	103	110
		Expected Count	23.2	86.8	110.0
		% within Num exp	6.4%	93.6%	100.0%
		% within Exc	17.5%	68.7%	57.9%
	% of Total	3.7%	54.2%	57.9%	
	2	Count	19	44	63
		Expected Count	13.3	49.7	63.0
		% within Num exp	30.2%	69.8%	100.0%
		% within Exc	47.5%	29.3%	33.2%
	% of Total	10.0%	23.2%	33.2%	
	3	Count	9	3	12
		Expected Count	2.5	9.5	12.0
		% within Num exp	75.0%	25.0%	100.0%
		% within Exc	22.5%	2.0%	6.3%
	% of Total	4.7%	1.6%	6.3%	
	4	Count	5	0	5
Expected Count		1.1	3.9	5.0	
% within Num exp		100.0%	.0%	100.0%	
% within Exc		12.5%	.0%	2.6%	
% of Total	2.6%	.0%	2.6%		
Total	Count	40	150	190	
	Expected Count	40.0	150.0	190.0	
	% within Num exp	21.1%	78.9%	100.0%	
	% within Exc	100.0%	100.0%	100.0%	
% of Total	21.1%	78.9%	100.0%		

[$\chi^2 = 57.186a$ with 3 df; $P = 0.000$] a. 3 cells (37.5%) have expected count less than 5. The minimum expected count is 1.05.

Table 5.77

SUB-SAMPLE OF INTERNATIONAL TOURISTS EXPERIENCE TYPE (CONTEMPLATION) vs. NUMBER OF EXPERIENCE TYPES PER VISITOR					
		Contemplation		Total	
		Yes	No		
Number of experience types per visitor	1	Count	7	103	110
		Expected Count	19.1	90.9	110.0
		% within Num exp	6.4%	93.6%	100.0%
		% within Cont	21.2%	65.6%	57.9%
		% of Total	3.7%	54.2%	57.9%
	2	Count	13	50	63
		Expected Count	10.9	52.1	63.0
		% within Num exp	20.6%	79.4%	100.0%
		% within Cont	39.4%	31.8%	33.2%
		% of Total	6.8%	26.3%	33.2%
	3	Count	8	4	12
		Expected Count	2.1	9.9	12.0
		% within Num exp	66.7%	33.3%	100.0%
		% within Cont	24.2%	2.5%	6.3%
		% of Total	4.2%	2.1%	6.3%
	4	Count	5	0	5
Expected Count		.9	4.1	5.0	
% within Num exp		100.0%	.0%	100.0%	
% within Cont		15.2%	.0%	2.6%	
	% of Total	2.6%	.0%	2.6%	
Total	Count	33	157	190	
	Expected Count	33.0	157.0	190.0	
	% within Num exp	17.4%	82.6%	100.0%	
	% within Cont	100.0%	100.0%	100.0%	
	% of Total	17.4%	82.6%	100.0%	

[χ^2 53.859a with 3 df; P = 0.000] a. 3 cells (37.5%) have expected count less than 5. The minimum expected count is .87.

Table 5.78

SUB-SAMPLE OF INTERNATIONAL TOURISTS EXPERIENCE TYPE (EXCITEMENT) vs. TYPE OF ARCHAEOLOGICAL TV VIEWER					
		Excitement		Total	
		Yes	No		
Type of archaeological TV viewer	Non viewer	Count	3	24	
		Expected Count	5.0	22.0	27.0
		% within Arch TVV	11.1%	88.9%	100.0%
		% within Exc	10.0%	18.2%	16.7%
	Casual Viewer	% of Total	1.9%	14.8%	16.7%
		Count	4	38	42
		Expected Count	7.8	34.2	42.0
		% within Arch TVV	9.5%	90.5%	100.0%
	Repeat viewer	% within Exc	13.3%	28.8%	25.9%
		% of Total	2.5%	23.5%	25.9%
		Count	14	30	44
		Expected Count	8.1	35.9	44.0
	Regular viewer	% within Arch TVV	31.8%	68.2%	100.0%
		% within Exc	46.7%	22.7%	27.2%
		% of Total	8.6%	18.5%	27.2%
		Count	9	40	49
Total	Expected Count	9.1	39.9	49.0	
	% within Arch TVV	18.4%	81.6%	100.0%	
	% within Exc	30.0%	30.3%	30.2%	
	% of Total	5.6%	24.7%	30.2%	
Total	Count	30	132	162	
	Expected Count	30.0	132.0	162.0	
	% within Arch TVV	18.5%	81.5%	100.0%	
	% within Exc	100.0%	100.0%	100.0%	
		% of Total	18.5%	81.5%	100.0%

[$\chi^2 = 8.392a$ with 3 df; $P = 0.039$] 0 cells (.0%) have expected count less than 5. The minimum expected count is 5.00.

Table 5.79

SUB-SAMPLE OF INTERNATIONAL TOURISTS EXPERIENCE TYPE (EXCITEMENT) vs. VISITING ARCHAEOLOGICAL MUSEUMS					
		Excitement			Total
		Yes	No		
Ways of accessing archaeology (Visiting museums/ Exhibitions)	Yes	Count	30	133	
		Expected Count	33.8	129.2	163.0
		% within Visiting	18.4%	81.6%	100.0%
		% within Exc	76.9%	89.3%	86.7%
	% of Total	16.0%	70.7%	86.7%	
	No	Count	9	16	25
		Expected Count	5.2	19.8	25.0
		% within Visiting	36.0%	64.0%	100.0%
		% within Exc	23.1%	10.7%	13.3%
		% of Total	4.8%	8.5%	13.3%
Total		Count	39	149	188
	Expected Count	39.0	149.0	188.0	
	% within Visiting	20.7%	79.3%	100.0%	
	% within Exc	100.0%	100.0%	100.0%	
	% of Total	20.7%	79.3%	100.0%	

[$\chi^2 = 4.081a$ with 1 df; $P = 0.043$]a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 5.19.

Table 5.80

SUB-SAMPLE OF INTERNATIONAL TOURISTS EXPERIENCE TYPE (CONTEMPLATION) vs. WAYS OF ACCESSING ARCHAEOLOGY (PARTICIPATING IN EXCAVATIONS)					
		Contemplation			Total
		Yes	No		
Ways of accessing archaeology (Participating in excavations)	Yes	Count	3	2	
		Expected Count	.9	4.1	5.0
		% within Excav	60.0%	40.0%	100.0%
		% within Cont	9.1%	1.3%	2.6%
	% of Total	1.6%	1.1%	2.6%	
	No	Count	30	154	184
		Expected Count	32.1	151.9	184.0
		% within Excav	16.3%	83.7%	100.0%
		% within Cont	90.9%	98.7%	97.4%
		% of Total	15.9%	81.5%	97.4%
Total		Count	33	156	189
	Expected Count	33.0	156.0	189.0	
	% within Excav	17.5%	82.5%	100.0%	
	% within Cont	100.0%	100.0%	100.0%	
	% of Total	17.5%	82.5%	100.0%	

[$\chi^2 = 6.449a$ with 1 df; $P = 0.011$] a. 2 cells (50.0%) have expected count less than 5. The minimum expected count is .87. b. Computed only for a 2x2 table.

Table 5.81

SUB-SAMPLE OF UK RESIDENTS					
EXPERIENCE TYPE (CONTEMPLATION) vs.					
EXPERIENCE TYPE (PLAYFULNESS)					
		Contemplation			Total
		Yes	No		
Playfulness	Yes	Count	26	89	115
		Expected Count	33.6	81.4	115.0
		% within Playf	22.6%	77.4%	100.0%
		% within Cont	39.4%	55.6%	50.9%
		% of Total	11.5%	39.4%	50.9%
	No	Count	40	71	111
		Expected Count	32.4	78.6	111.0
		% within Playf	36.0%	64.0%	100.0%
		% within Cont	60.6%	44.4%	49.1%
		% of Total	17.7%	31.4%	49.1%
Total	Count	66	160	226	
	Expected Count	66.0	160.0	226.0	
	% within Playf	29.2%	70.8%	100.0%	
	% within Cont	100.0%	100.0%	100.0%	
	% of Total	29.2%	70.8%	100.0%	

[$\chi^2 = 4.925a$ with 1 df; $P = 0.026$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 32.42. b. Computed only for a 2x2 table

Table 5.82

SUB-SAMPLE OF UK RESIDENTS					
EXPERIENCE TYPE (LEARNING) vs.					
EXPERIENCE TYPE (PLAYFULNESS)					
		Learning		Total	
		Yes	No		
Playfulness	Yes	Count	52	63	115
		Expected Count	72.3	42.7	115.0
		% within Playf	45.2%	54.8%	100.0%
		% within Learn	36.6%	75.0%	50.9%
		% of Total	23.0%	27.9%	50.9%
	No	Count	90	21	111
		Expected Count	69.7	41.3	111.0
		% within Playf	81.1%	18.9%	100.0%
		% within Learn	63.4%	25.0%	49.1%
		% of Total	39.8%	9.3%	49.1%
Total	Count	142	84	226	
	Expected Count	142.0	84.0	226.0	
	% within Playf	62.8%	37.2%	100.0%	
	% within Learn	100.0%	100.0%	100.0%	
	% of Total	62.8%	37.2%	100.0%	

[$\chi^2 = 31.108a$ with 1 df; $P = 0.000$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 41.26. b. Computed only for a 2x2 table

Table 5.83

SUB-SAMPLE OF UK RESIDENTS					
EXPERIENCE TYPE (LEARNING) vs.					
EXPERIENCE TYPE (CONTEMPLATION)					
		Learning		Total	
		Yes	No		
Contemplation	Yes	Count	34	32	66
		Expected Count	41.5	24.5	66.0
		% within Cont	51.5%	48.5%	100.0%
		% within Learn	23.9%	38.1%	29.2%
		% of Total	15.0%	14.2%	29.2%
	No	Count	108	52	160
		Expected Count	100.5	59.5	160.0
		% within Cont	67.5%	32.5%	100.0%
		% within Learn	76.1%	61.9%	70.8%
		% of Total	47.8%	23.0%	70.8%
Total	Count	142	84	226	
	Expected Count	142.0	84.0	226.0	
	% within Cont	62.8%	37.2%	100.0%	
	% within Learn	100.0%	100.0%	100.0%	
	% of Total	62.8%	37.2%	100.0%	

[$\chi^2 = 5.112a$ with 1 df; $P = 0.024$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 24.53. b. Computed only for a 2x2 table.

Table 5.84

SUB-SAMPLE OF INTERNATIONAL TOURISTS					
EXPERIENCE TYPE (CONTEMPLATION) vs.					
EXPERIENCE TYPE (PLAYFULNESS)					
		Contemplation		Total	
		Yes	No		
Playfulness	Yes	Count	10	85	95
		Expected Count	16.5	78.5	95.0
		% within Playf	10.5%	89.5%	100.0%
		% within Cont	30.3%	54.1%	50.0%
		% of Total	5.3%	44.7%	50.0%
	No	Count	23	72	95
		Expected Count	16.5	78.5	95.0
		% within Playf	24.2%	75.8%	100.0%
		% within Cont	69.7%	45.9%	50.0%
		% of Total	12.1%	37.9%	50.0%
Total	Count	33	157	190	
	Expected Count	33.0	157.0	190.0	
	% within Playf	17.4%	82.6%	100.0%	
	% within Cont	100.0%	100.0%	100.0%	
	% of Total	17.4%	82.6%	100.0%	

[$\chi^2 = 6.198a$ with 1 df; $P = 0.013$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 16.50. b. Computed only for a 2x2 table.

Table 5.85

SUB-SAMPLE OF UK RESIDENTS LEVEL OF SATISFACTION FOR THE VISIT			
		Frequency	Valid Percent
N=266	Not satisfied at all	3	1
	Not very satisfied	6	2
	Fairly satisfied	82	31
	Very satisfied	175	66

Table 5.86

SUB-SAMPLE OF INTERNATIONAL TOURISTS LEVEL OF SATISFACTION PER VISIT			
		Frequency	Valid Percent
N=229	Not satisfied at all	1	0
	Not very satisfied	3	1
	Fairly satisfied	68	30
	Very satisfied	157	69

Table 5.87

TOTAL SAMPLE EXPERIENCE TYPE (LEARNING) vs. EXPERIENCE TRIGGER (ARTEFACTS)					
		Learning		Total	
		Yes	No		
Artefacts	Yes	Count	67	47	114
		Expected Count	73.8	40.2	114.0
		% within Art	58.8%	41.2%	100.0%
		% within Learn	54.5%	70.1%	60.0%
		% of Total	35.3%	24.7%	60.0%
	No	Count	56	20	76
		Expected Count	49.2	26.8	76.0
		% within Art	73.7%	26.3%	100.0%
		% within Learn	45.5%	29.9%	40.0%
		% of Total	29.5%	10.5%	40.0%
Total	Count	123	67	190	
	Expected Count	123.0	67.0	190.0	
	% within Art	64.7%	35.3%	100.0%	
	% within Learn	100.0%	100.0%	100.0%	
	% of Total	64.7%	35.3%	100.0%	

[$\chi^2 = 4.442a$ with 1 df; $P = 0.035$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 26.80. b. Computed only for a 2x2 table.

Chapter 6.

Table 6.1

TOTAL SAMPLE			
ORIGIN			
		Frequency	Valid Percent
N=418	UK residents	251	60
	Non UK residents	167	40
	Total	418	100

Table 6.2

TOTAL SAMPLE			
GENDER			
		Frequency	Valid Percent
N=423	Female	227	54
	Male	196	46
	Total	423	100

Table 6.3

TOTAL SAMPLE			
AGE			
		Frequency	Valid Percent
N=414	18-25	32	8
	26-35	80	19
	36-45	136	33
	46-55	106	26
	56-65	55	13
	66-75	5	1
	Total	414	100

Table 6.4

TOTAL SAMPLE			
EDUCATION LEVEL ATTAINED			
		Frequency	Valid Percent
N=423	Lower secondary	21	5
	Primary	8	2
	Professional qualification or other diploma	125	30
	University first degree	101	24
	University post-graduate diploma/degree	97	23
	Upper secondary	71	17
	Total	423	100

Table 6.5

TOTAL SAMPLE			
OCCUPATION (MIDDLE/UPPER MANAGEMENT)			
		Frequency	Valid Percent
N=423	No	359	85
	Yes	64	15
	Total	423	100

OCCUPATION (PROFESSIONAL/ENTREPRENEUR)			
		Frequency	Valid Percent
N=423	No	343	81
	Yes	80	19
	Total	423	100

OCCUPATION (UNEMPLOYED/SEEKING FIRST JOB)			
		Frequency	Valid Percent
N=423	No	404	95.5
	Yes	19	4.5
	Total	423	100

SELF-EMPLOYED

		Frequency	Valid Percent
N=423	No	372	87
	Yes	51	12
	Total	423	100

OCCUPATION (RETIRED)

		Frequency	Valid Percent
N=423	No	396	94
	Yes	27	6
	Total	423	100

OCCUPATION (STUDENT)

		Frequency	Valid Percent
N=423	No	366	86.5
	Yes	57	13.5
	Total	423	100

OCCUPATION (OFFICE WORKER)

		Frequency	Valid Percent
N=423	No	362	86
	Yes	61	14
	Total	423	100

OCCUPATION (FACTORY WORKER)

		Frequency	Valid Percent
N=423	No	417	99
	Yes	6	1
	Total	423	100

OCCUPATION (HOMEMAKER)

		Frequency	Valid Percent
N=423	No	383	90.5
	Yes	40	9.5
	Total	423	100

OCCUPATION (TEACHER/UNIVERSITY LECTURER)		
	Frequency	Valid Percent
N=423 No	372	88
Yes	51	12
Total	423	100

OCCUPATION (OTHER)		
	Frequency	Valid Percent
N=423 No	352	83
Yes	71	17
Total	423	100

Table 6.6

TOTAL SAMPLE		
INTEREST IN ARCHAEOLOGY		
	Frequency	Valid Percent
N=423 Fairly interested	120	28
Not at all interested	1	0
Not very interested	4	1
Very interested	294	69.5
Total	423	100

Table 6.7

TOTAL SAMPLE		
WAYS OF ACCESSING ARCHAEOLOGY (VISITING MUSEUMS AND EXHIBITIONS)		
	Frequency	Valid Percent
N=423 No	66	16
Yes	357	84
Total	423	100

WAYS OF ACCESSING ARCHAEOLOGY (VISITING ARCHAEOLOGICAL SITES)		
	Frequency	Valid Percent
N=423 No	213	50
Yes	210	50
Total	423	100

**WAYS OF ACCESSING ARCHAEOLOGY
(WATCHING TV PROGRAMMES)**

		Frequency	Valid Percent
N=423	No	6	1
	Yes	417	99
	Total	423	100

**WAYS OF ACCESSING ARCHAEOLOGY
(LISTENING TO THE RADIO)**

		Frequency	Valid Percent
N=423	No	346	82
	Yes	77	18
	Total	423	100

**WAYS OF ACCESSING ARCHAEOLOGY
(READING SPECIALIZED MAGAZINES/HANDBOOKS)**

		Frequency	Valid Percent
N=423	No	279	66
	Yes	144	34
	Total	423	100

**WAYS OF ACCESSING ARCHAEOLOGY
(READING GENERAL NEWSPAPERS/MAGAZINES)**

		Frequency	Valid Percent
N=423	No	246	58
	Yes	177	42
	Total	423	100

**WAYS OF ACCESSING ARCHAEOLOGY
(THROUGH THE INTERNET/WEB)**

		Frequency	Valid Percent
N=423	No	133	31
	Yes	290	69
	Total	423	100

**WAYS OF ACCESSING ARCHAEOLOGY
(READING BOOKS)**

		Frequency	Valid Percent
N=423	No	138	33
	Yes	285	67
	Total	423	100

WAYS OF ACCESSING ARCHAEOLOGY (PARTICIPATING IN EXCAVATIONS)			
		Frequency	Valid Percent
N=423	No	381	90
	Yes	42	10
	Total	423	100

WAYS OF ACCESSING ARCHAEOLOGY (ATTENDING COURSES OR LECTURES)			
		Frequency	Valid Percent
N=423	No	339	80
	Yes	84	20
	Total	423	100

WAYS OF ACCESSING ARCHAEOLOGY (BEING A MEMBER OF ARCHAEOLOGICAL/ HISTORICAL SOCIETIES)			
		Frequency	Valid Percent
N=423	No	364	86
	Yes	59	14
	Total	423	100

WAYS OF ACCESSING ARCHAEOLOGY (OTHER)			
		Frequency	Valid Percent
N=423	No	408	96.5
	Yes	15	3.5
	Total	423	100

Table 6.8

SUB-SAMPLE OF UK RESIDENTS WAYS OF ACCESSING ARCHAEOLOGY (VISITING MUSEUMS AND EXHIBITIONS)			
		Frequency	Valid Percent
N=251	No	36	14
	Yes	215	86
	Total	251	100

WAYS OF ACCESSING ARCHAEOLOGY (VISITING ARCHAEOLOGICAL SITES)			
		Frequency	Valid Percent
N=251	No	131	52
	Yes	120	48
	Total	251	100

**WAYS OF ACCESSING ARCHAEOLOGY
(WATCHING TV PROGRAMMES)**

		Frequency	Valid Percent
N=251	No	4	2
	Yes	247	98
	Total	251	100

**WAYS OF ACCESSING ARCHAEOLOGY
(LISTENING TO THE RADIO)**

		Frequency	Valid Percent
N=251	No	206	82
	Yes	45	18
	Total	251	100

**WAYS OF ACCESSING ARCHAEOLOGY
(READING SPECIALIZED MAGAZINES/HANDBOOKS)**

		Frequency	Valid Percent
N=251	No	177	70.5
	Yes	74	29.5
	Total	251	100

**WAYS OF ACCESSING ARCHAEOLOGY
(READING GENERAL NEWSPAPERS/MAGAZINES)**

		Frequency	Valid Percent
N=251	No	149	59
	Yes	102	41
	Total	251	100

**WAYS OF ACCESSING ARCHAEOLOGY
(THROUGH THE INTERNET/WEB)**

		Frequency	Valid Percent
N=251	No	82	33
	Yes	169	68
	Total	251	100

**WAYS OF ACCESSING ARCHAEOLOGY
(READING BOOKS)**

		Frequency	Valid Percent
N=251	No	87	35
	Yes	164	65
	Total	251	100

**WAYS OF ACCESSING ARCHAEOLOGY
(PARTICIPATING IN EXCAVATIONS)**

		Frequency	Valid Percent
N=251	No	226	90
	Yes	25	10
	Total	251	100

**WAYS OF ACCESSING ARCHAEOLOGY
(ATTENDING COURSES OR LECTURES)**

		Frequency	Valid Percent
N=251	No	208	83
	Yes	43	17
	Total	251	100

**WAYS OF ACCESSING ARCHAEOLOGY
(BEING A MEMBER OF ARCHAEOLOGICAL/
HISTORICAL SOCIETIES)**

		Frequency	Valid Percent
N=251	No	221	88
	Yes	30	12
	Total	251	100

**WAYS OF ACCESSING ARCHAEOLOGY
(OTHER)**

		Frequency	Valid Percent
N=251	No	243	97
	Yes	8	3
	Total	251	100

Table 6.9

TOTAL SAMPLE		
WAYS OF ACCESSING ARCHAEOLOGY		
	MoL ²⁴⁸ visitors % replies UK residents N=266	TT ²⁴⁹ Fans % replies UK residents N=251
Visiting museums/exhibitions	89	86
Visiting archaeological sites	26	48
Through the Internet/the Web	44	67
Watching TV programmes	75	98
Listening to the radio	20	18
Reading newspapers/magazines	43	41
Attending courses/lectures	10	17
Participating in excavations	4	10
Reading specialized magazines/handbooks	11	29.5
Other	11	0

Table 6.10

SUB-SAMPLE OF UK RESIDENTS			
TYPE OF MUSEUM VISITOR			
		Frequency	Valid Percent
N=251	Casual	89	35.5
	Repeat	74	29.5
	Regular	44	17.5
	Non visitor	44	17.5
	Total	251	100

Table 6.11

SUB-SAMPLE OF UK RESIDENTS			
TYPE OF ARCHAEOLOGICAL MUSEUM VISITOR			
		Frequency	Valid Percent
N=251	Casual	115	46
	Repeat	34	13
	Regular	19	8
	Non visitor	83	33
	Total	251	100

²⁴⁸ Museum of London.

²⁴⁹ Time Team.

Table 6.12

SUB-SAMPLE OF UK RESIDENTS			
TYPE OF ARCHAEOLOGICAL MUSEUM VISITOR			
		Frequency	Valid Percent
N=251	Casual	13	5
	Repeat	21	8
	Regular	215	86
	Non visitor	2	1
	Total	251	100

Table 6.13

SUB-SAMPLE OF UK RESIDENTS			
DEVICES USED TO WATCH TV PROGRAMMES (TV SET)			
		Frequency	Valid Percent
N=251	No	10	4
	Yes	241	96
	Total	251	100

DEVICES USED TO WATCH TV PROGRAMMES (MOBILE PHONE)			
		Frequency	Valid Percent
N=251	No	239	95
	Yes	12	5
	Total	251	100

DEVICES USED TO WATCH TV PROGRAMMES (PC/LAPTOP)			
		Frequency	Valid Percent
N=251	No	108	43
	Yes	143	57
	Total	251	100

DEVICES USED TO WATCH TV PROGRAMMES (VIDEOGAME CONSOLE)			
		Frequency	Valid Percent
N=251	No	244	97
	Yes	7	3
	Total	251	100

DEVICES USED TO WATCH TV PROGRAMMES (OTHER)			
		Frequency	Valid Percent
N=251	No	245	97
	Yes	6	3
	Total	251	100

Table 6.14

SUB-SAMPLE OF UK RESIDENTS			
SOCIAL CONTEXT OF WATCHING			
		Frequency	Valid Percent
N=251	Alone	168	67
	Family (with children)	24	10
	Partner	43	17
	Relatives/friends	16	6
	Total	251	100

Table 6.15

SUB-SAMPLE OF UK RESIDENTS			
MOTIVATION FOR WATCHING			
		Frequency	Valid Percent
N=251	I had not planned to watch the episode, but casually found it while zapping	19	8
	I had planned to watch the episode because my children/relatives likes it	2	1
	I had planned to watch the episode for reasons other than those stated above	8	3
	I had planned to watch the episode out of a GENERAL interest in archaeology or history	125	50
	I had planned to watch the episode out of a SPECIALIST interest in archaeology or history	86	34
	I had planned to watch the episode out of an interest in the history of the local area where I live/come from	4	2
	Other	7	3
	Total	251	100

Table 6.16

SUB-SAMPLE OF UK RESIDENTS			
LEVEL OF ATTENTION WHILE WATCHING			
		Frequency	Valid Percent
N=251	Excellent	156	62
	Fair	6	2
	Good	24	10
	Very good	65	26
	Total	251	100.0

Table 6.17

SUB-SAMPLE OF UK RESIDENTS			
EXPERIENCE MEANING (ADVENTURE/TRAVELLING THROUGH TIME AND SPACE)			
		Frequency	Valid Percent
N=251	No	182	72.5
	Yes	69	27.5
	Total	251	100

EXPERIENCE MEANING (IMMERSIVE EXPERIENCE)			
		Frequency	Valid Percent
N=251	No	152	61
	Yes	99	39
	Total	251	100

EXPERIENCE MEANING (BEING LIKE A DETECTIVE)			
		Frequency	Valid Percent
N=251	No	143	57
	Yes	108	43
	Total	251	100

EXPERIENCE MEANING (AESTHETIC PLEASURE)			
		Frequency	Valid Percent
N=251	No	209	83
	Yes	42	17
	Total	251	100

EXPERIENCE MEANING (SOCIABILITY/TIME FOR FAMILY AND FRIENDS)			
		Frequency	Valid Percent
N=251	No	218	87
	Yes	33	13
	Total	251	100

EXPERIENCE MEANING (DIVERSION)			
		Frequency	Valid Percent
N=251	No	221	88
	Yes	30	12
	Total	251	100

EXPERIENCE MEANING (CHANGE OR DEVELOPMENT OF ATTITUDES AND VALUES)			
		Frequency	Valid Percent
N=251	No	215	86
	Yes	36	14
	Total	251	100

EXPERIENCE MEANING (ACQUISITION OF SKILLS)			
		Frequency	Valid Percent
N=251	No	227	90
	Yes	24	10
	Total	251	100

EXPERIENCE MEANING (OTHER)			
		Frequency	Valid Percent
N=251	No	239	95
	Yes	12	5
	Total	251	100

Table 6.18

TOTAL SAMPLE			
WHEN WAS THE LAST TIME YOU WATCHED AN EPISODE OF TIME TEAM?			
		Frequency	Valid Percent
N=423	In the past month, BUT not in the past week	72	17
	In the past week	307	73
	More than one month ago	44	10
	Total	423	100.0

Table 6.19

SUB-SAMPLE OF UK RESIDENTS

INTEREST IN ARCHAEOLOGY vs. LEVEL OF EDUCATION ATTAINED

		Education							
		Primary	Lower secondary	Upper sec.	Profes. qualification	Univ. degree	Post-grad. degree	Total	
Interest in archaeology	Not at all interested	Count	0	1	0	0	0	0	1
		Expected Count	.0	.0	.2	.3	.2	.2	1.0
		% within Interest	.0%	100.0%	.0%	.0%	.0%	.0%	100.0%
		% within Edu	.0%	8.3%	.0%	.0%	.0%	.0%	.4%
	% of Total	.0%	.4%	.0%	.0%	.0%	.0%	.4%	
	Not very interested	Count	1	0	0	1	0	0	2
		Expected Count	.1	.1	.4	.6	.5	.4	2.0
		% within Interest	50.0%	.0%	.0%	50.0%	.0%	.0%	100.0%
		% within Edu	14.3%	.0%	.0%	1.4%	.0%	.0%	.8%
	% of Total	.4%	.0%	.0%	.4%	.0%	.0%	.8%	
	Fairly interested	Count	1	2	14	18	24	15	74
		Expected Count	2.1	3.6	13.6	21.3	17.5	16.0	74.0
		% within Interest	1.4%	2.7%	18.9%	24.3%	32.4%	20.3%	100.0%
		% within Edu	14.3%	16.7%	30.4%	25.0%	40.7%	27.8%	29.6%
	% of Total	.4%	.8%	5.6%	7.2%	9.6%	6.0%	29.6%	
	Very interested	Count	5	9	32	53	35	39	173
Expected Count		4.8	8.3	31.8	49.8	40.8	37.4	173.0	
% within Interest		2.9%	5.2%	18.5%	30.6%	20.2%	22.5%	100.0%	
% within Edu		71.4%	75.0%	69.6%	73.6%	59.3%	72.2%	69.2%	
% of Total	2.0%	3.6%	12.8%	21.2%	14.0%	15.6%	69.2%		
Total	Count	7	12	46	72	59	54	250	
	Expected Count	7.0	12.0	46.0	72.0	59.0	54.0	250.0	
	% within Interest	2.8%	4.8%	18.4%	28.8%	23.6%	21.6%	100.0%	
	% within Edu	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	
	% of Total	2.8%	4.8%	18.4%	28.8%	23.6%	21.6%	100.0%	

[$\chi^2 = 42.861a$ with 15 df; $P = 0.000$]. a. 15 cells (62.5%) have expected count less than 5. The minimum expected count is 0.03.

Table 6.20

SUB-SAMPLE OF UK RESIDENTS
INTEREST IN ARCHAEOLOGY vs. OCCUPATION (OFFICE WORKER)

		Occupation (Office worker)		Total	
		No	Yes		
Interest in archaeology	Not at all interested	Count	0	1	1
		Expected Count	.9	.1	1.0
		% within Interest	.0%	100.0%	100.0%
		% within Occupation (Office worker)	.0%	2.7%	.4%
		% of Total	.0%	.4%	.4%
	Not very interested	Count	0	2	2
		Expected Count	1.7	.3	2.0
		% within Interest	.0%	100.0%	100.0%
		% within Occupation (Office worker)	.0%	5.4%	.8%
		% of Total	.0%	.8%	.8%
	Fairly interested	Count	64	10	74
		Expected Count	63.0	11.0	74.0
		% within Interest	86.5%	13.5%	100.0%
		% within Occupation (Office worker)	30.0%	27.0%	29.6%
		% of Total	25.6%	4.0%	29.6%
	Very interested	Count	149	24	173
Expected Count		147.4	25.6	173.0	
% within Interest		86.1%	13.9%	100.0%	
% within Occupation (Office worker)		70.0%	64.9%	69.2%	
	% of Total	59.6%	9.6%	69.2%	
Total	Count	213	37	250	
	Expected Count	213.0	37.0	250.0	
	% within Interest	85.2%	14.8%	100.0%	
	% within Occupation (Office worker)	100.0%	100.0%	100.0%	
	% of Total	85.2%	14.8%	100.0%	

[$\chi^2 = 17.485a$ with 3 df; $P = 0.001$]. a. 4 cells (50.0%) have expected count less than 5. The minimum expected count is .15.

Table 6.21

SUB-SAMPLE OF UK RESIDENTS					
WAYS OF ACCESSING ARCHAEOLOGY (MUSEUMS/EXHIBITIONS) vs. GENDER					
		Gender		Total	
		Male	Female		
Ways of accessing archaeology (Visiting museums/ exhibitions)	No	Count	23	13	36
		Expected Count	17.2	18.8	36.0
		% within Museums/exh	63.9%	36.1%	100.0%
		% within Gender	19.2%	9.9%	14.3%
		% of Total	9.2%	5.2%	14.3%
	Yes	Count	97	118	215
		Expected Count	102.8	112.2	215.0
		% within Museums/exh	45.1%	54.9%	100.0%
		% within Gender	80.8%	90.1%	85.7%
		% of Total	38.6%	47.0%	85.7%
Total	Count	120	131	251	
	Expected Count	120.0	131.0	251.0	
	% within Museums/exh	47.8%	52.2%	100.0%	
	% within Gender	100.0%	100.0%	100.0%	
	% of Total	47.8%	52.2%	100.0%	

[$\chi^2 = 4.355$ with 1 df; $P = 0.037$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 17.21. b. Computed only for a 2x2 table.

Table 6.22

SUB-SAMPLE OF UK RESIDENTS									
WAYS OF ACCESSING ARCHAEOLOGY (MUSEUMS/EXHIBITIONS) vs. LEVEL OF EDUCATION ATTAINED									
		Education						Total	
		Primary	Lower secondary	Upper secondary	Professional qualification or other diploma	University first degree	University post-graduate diploma/degree		
Ways of accessing archaeology (Visiting museums/exhibitions)	No	Count	4	3	7	9	8	5	36
		Expected Count	1.0	1.7	6.6	10.5	8.5	7.7	36.0
		% within Museums/exh	11.1%	8.3%	19.4%	25.0%	22.2%	13.9%	100.0%
		% within Edu	57.1%	25.0%	15.2%	12.3%	13.6%	9.3%	14.3%
		% of Total	1.6%	1.2%	2.8%	3.6%	3.2%	2.0%	14.3%
	Yes	Count	3	9	39	64	51	49	215
		Expected Count	6.0	10.3	39.4	62.5	50.5	46.3	215.0
		% within Museums/exh	1.4%	4.2%	18.1%	29.8%	23.7%	22.8%	100.0%
		% within Edu	42.9%	75.0%	84.8%	87.7%	86.4%	90.7%	85.7%
		% of Total	1.2%	3.6%	15.5%	25.5%	20.3%	19.5%	85.7%
Total	Count	7	12	46	73	59	54	251	
	Expected Count	7.0	12.0	46.0	73.0	59.0	54.0	251.0	
	% within Museums/exh	2.8%	4.8%	18.3%	29.1%	23.5%	21.5%	100.0%	
	% within Edu	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	
	% of Total	2.8%	4.8%	18.3%	29.1%	23.5%	21.5%	100.0%	

[$\chi^2 = 12.982$ with 5 df; $P = 0.024$]. a. 2 cells (16.7%) have expected count less than 5. The minimum expected count is 1.00.

Table 6.23

SUB-SAMPLE OF UK RESIDENTS					
WAYS OF ACCESSING ARCHAEOLOGY (MUSEUMS/EXHIBITIONS) vs. OCCUPATION (MANAGER)					
		Occupation (Middle/upper management)			Total
		No	Yes		
Ways of accessing archaeology (Visiting museums/ exhibitions)	No	Count	26	10	36
		Expected Count	30.1	5.9	36.0
		% within Visiting museums/exhibitions	72.2%	27.8%	100.0%
		% within Manag	12.4%	24.4%	14.3%
		% of Total	10.4%	4.0%	14.3%
	Yes	Count	184	31	215
		Expected Count	179.9	35.1	215.0
		% within Visiting museums/exhibitions	85.6%	14.4%	100.0%
		% within Manag	87.6%	75.6%	85.7%
		% of Total	73.3%	12.4%	85.7%
Total	Count	210	41	251	
	Expected Count	210.0	41.0	251.0	
	% within Visiting museums/exhibitions	83.7%	16.3%	100.0%	
	% within Manag	100.0%	100.0%	100.0%	
	% of Total	83.7%	16.3%	100.0%	

[$\chi^2 = 4.027$ with 1 df; $P = 0.045$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 5.88. b. Computed only for a 2x2 table.

Table 6.24

SUB-SAMPLE OF UK RESIDENTS							
WAYS OF ACCESSING ARCHAEOLOGY (ARCHAEOLOGICAL SITES) vs. INTEREST IN ARCHAEOLOGY							
		Interest in archaeology				Total	
		Not at all interested	Not very interested	Fairly interested	Very interested		
Ways of accessing archaeology (Visiting archaeological sites)	No	Count	0	2	47	82	131
		Expected Count	.5	1.0	38.8	90.7	131.0
		% within Arch sites	.0%	1.5%	35.9%	62.6%	100.0%
		% within Interest	.0%	100.0%	63.5%	47.4%	52.4%
		% of Total	.0%	.8%	18.8%	32.8%	52.4%
	Yes	Count	1	0	27	91	119
		Expected Count	.5	1.0	35.2	82.3	119.0
		% within Arch sites	.8%	.0%	22.7%	76.5%	100.0%
		% within Interest	100.0%	.0%	36.5%	52.6%	47.6%
		% of Total	.4%	.0%	10.8%	36.4%	47.6%
Total	Count	1	2	74	173	250	
	Expected Count	1.0	2.0	74.0	173.0	250.0	
	% within Arch sites	.4%	.8%	29.6%	69.2%	100.0%	
	% within Interest	100.0%	100.0%	100.0%	100.0%	100.0%	
	% of Total	.4%	.8%	29.6%	69.2%	100.0%	

[$\chi^2 = 8.317a$ with 3 df; $P = 0.040$]. a. 4 cells (50.0%) have expected count less than 5. The minimum expected count is .48.

Table 6.25

SUB-SAMPLE OF UK RESIDENTS									
WAYS OF ACCESSING ARCHAEOLOGY (RADIO) vs. AGE									
		Age						Total	
		18-25	26-35	36-45	46-55	56-65	66-75		
Ways of accessing archaeology (Listening to the radio)	No	Count	16	48	73	36	26	2	201
		Expected Count	14.8	42.7	71.4	44.3	26.3	1.6	201.0
		% within Radio	8.0%	23.9%	36.3%	17.9%	12.9%	1.0%	100.0%
		% within Age	88.9%	92.3%	83.9%	66.7%	81.3%	100.0%	82.0%
		% of Total	6.5%	19.6%	29.8%	14.7%	10.6%	.8%	82.0%
	Yes	Count	2	4	14	18	6	0	44
		Expected Count	3.2	9.3	15.6	9.7	5.7	.4	44.0
		% within Radio	4.5%	9.1%	31.8%	40.9%	13.6%	.0%	100.0%
		% within Age	11.1%	7.7%	16.1%	33.3%	18.8%	.0%	18.0%
		% of Total	.8%	1.6%	5.7%	7.3%	2.4%	.0%	18.0%
Total	Count	18	52	87	54	32	2	245	
	Expected Count	18.0	52.0	87.0	54.0	32.0	2.0	245.0	
	% within Radio	7.3%	21.2%	35.5%	22.0%	13.1%	.8%	100.0%	
	% within Age	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	
	% of Total	7.3%	21.2%	35.5%	22.0%	13.1%	.8%	100.0%	

[$\chi^2 = 13.613a$ with 5 df; $P = 0.018$]. a. 3 cells (25.0%) have expected count less than 5. The minimum expected count is .36.

Table 6.26

SUB-SAMPLE OF UK RESIDENTS						
WAYS OF ACCESSING ARCHAEOLOGY (RADIO) vs. OCCUPATION (RETIRED)						
			Occupation (Retired)		Total	
			No	Yes		
Ways of accessing archaeology (Listening to the radio)	No	Count	199	7	206	
		Expected Count	194.5	11.5	206.0	
		% within Radio	96.6%	3.4%	100.0%	
		% within Retired	84.0%	50.0%	82.1%	
		% of Total	79.3%	2.8%	82.1%	
	Yes	Count	38	7	45	
		Expected Count	42.5	2.5	45.0	
		% within Radio	84.4%	15.6%	100.0%	
		% within Retired	16.0%	50.0%	17.9%	
		% of Total	15.1%	2.8%	17.9%	
	Total		Count	237	14	251
			Expected Count	237.0	14.0	251.0
			% within Radio	94.4%	5.6%	100.0%
			% within Retired	100.0%	100.0%	100.0%
		% of Total	94.4%	5.6%	100.0%	

[$\chi^2 = 10.365$ with 1 df; $P = 0.001$]. a. 1 cells (25.0%) have expected count less than 5. The minimum expected count is 2.51. b. Computed only for a 2x2 table.

Table 6.27

SUB-SAMPLE OF UK RESIDENTS
TYPE OF MUSEUM VISITOR vs. LEVEL OF EDUCATION ATTAINED

		Education							
		Primary	Lower secondar y	Upper secondar y	Professiona l qualificatio n or other diploma	University first degree	University post- graduate diploma/de gree	Total	
Type of museum visitor (TMV)	Non visitor	Count	4	3	8	20	9	0	
		Expected Count	1.2	2.1	8.1	12.8	10.3	9.5	44.0
		% within TMV	9.1%	6.8%	18.2%	45.5%	20.5%	.0%	100.0%
		% within Edu	57.1%	25.0%	17.4%	27.4%	15.3%	.0%	17.5%
	% of Total	1.6%	1.2%	3.2%	8.0%	3.6%	.0%	17.5%	
	Casual visitor	Count	1	6	22	22	20	18	89
		Expected Count	2.5	4.3	16.3	25.9	20.9	19.1	89.0
		% within TMV	1.1%	6.7%	24.7%	24.7%	22.5%	20.2%	100.0%
		% within Edu	14.3%	50.0%	47.8%	30.1%	33.9%	33.3%	35.5%
	% of Total	.4%	2.4%	8.8%	8.8%	8.0%	7.2%	35.5%	
	Repeat visitor	Count	1	2	12	20	22	17	74
		Expected Count	2.1	3.5	13.6	21.5	17.4	15.9	74.0
		% within TMV	1.4%	2.7%	16.2%	27.0%	29.7%	23.0%	100.0%
		% within Edu	14.3%	16.7%	26.1%	27.4%	37.3%	31.5%	29.5%
	% of Total	.4%	.8%	4.8%	8.0%	8.8%	6.8%	29.5%	
	Regular visitor	Count	1	1	4	11	8	19	44
Expected Count		1.2	2.1	8.1	12.8	10.3	9.5	44.0	
% within TMV		2.3%	2.3%	9.1%	25.0%	18.2%	43.2%	100.0%	
% within Edu		14.3%	8.3%	8.7%	15.1%	13.6%	35.2%	17.5%	
% of Total	.4%	.4%	1.6%	4.4%	3.2%	7.6%	17.5%		
Total	Count	7	12	46	73	59	54	251	
	Expected Count	7.0	12.0	46.0	73.0	59.0	54.0	251.0	
	% within TMV	2.8%	4.8%	18.3%	29.1%	23.5%	21.5%	100.0%	
	% within Edu	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	
	% of Total	2.8%	4.8%	18.3%	29.1%	23.5%	21.5%	100.0%	

[$\chi^2 = 40.472a$ with 15 df; $P = 0.000$]. a. 8 cells (33.3%) have expected count less than 5. The minimum expected count is 1.23.

Table 6.28

SUB-SAMPLE OF UK RESIDENTS					
TYPE OF MUSEUM VISITOR vs. OCCUPATION (TEACHER/UNIVERSITY LECTURER)					
			Occupation (Teacher/ University lecturer)		Total
			No	Yes	
Type of museum visitor (TMV)	Non visitor	Count	41	3	44
		Expected Count	39.1	4.9	44.0
		% within TMV	93.2%	6.8%	100.0%
		% within Teacher	18.4%	10.7%	17.5%
		% of Total	16.3%	1.2%	17.5%
	Casual visitor	Count	81	8	89
		Expected Count	79.1	9.9	89.0
		% within TMV	91.0%	9.0%	100.0%
		% within Teacher	36.3%	28.6%	35.5%
		% of Total	32.3%	3.2%	35.5%
	Repeat visitor	Count	68	6	74
		Expected Count	65.7	8.3	74.0
% within TMV		91.9%	8.1%	100.0%	
% within Teacher		30.5%	21.4%	29.5%	
	% of Total	27.1%	2.4%	29.5%	
Regular visitor	Count	33	11	44	
	Expected Count	39.1	4.9	44.0	
	% within TMV	75.0%	25.0%	100.0%	
	% within Teacher	14.8%	39.3%	17.5%	
	% of Total	13.1%	4.4%	17.5%	
Total	Count	223	28	251	
	Expected Count	223.0	28.0	251.0	
	% within TMV	88.8%	11.2%	100.0%	
	% within Teacher	100.0%	100.0%	100.0%	
	% of Total	88.8%	11.2%	100.0%	

[$\chi^2 = 10.459$ with 3 df; $P = 0.015$]. a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is 4.91.

Table 6.29

			SUB-SAMPLE OF UK RESIDENTS						
			TYPE OF ARCHAEOLOGICAL MUSEUM VISITOR (TAMV) vs. AGE						
			Age						Total
			18-25	26-35	36-45	46-55	56-65	66-75	
TAMV	Non visitor	Count	0	0	1	1	0	0	2
		Expected Count	.1	.4	.7	.4	.3	.0	2.0
		% within TAMV	.0%	.0%	50.0%	50.0%	.0%	.0%	100.0%
		% within Age	.0%	.0%	1.1%	1.9%	.0%	.0%	.8%
		% of Total	.0%	.0%	.4%	.4%	.0%	.0%	.8%
	Casual visitor	Count	3	4	0	4	2	0	13
		Expected Count	1.0	2.8	4.6	2.9	1.7	.1	13.0
		% within TAMV	23.1%	30.8%	.0%	30.8%	15.4%	.0%	100.0%
		% within Age	16.7%	7.7%	.0%	7.4%	6.3%	.0%	5.3%
		% of Total	1.2%	1.6%	.0%	1.6%	.8%	.0%	5.3%
	Repeat visitor	Count	5	8	6	1	0	0	20
		Expected Count	1.5	4.2	7.1	4.4	2.6	.2	20.0
		% within TAMV	25.0%	40.0%	30.0%	5.0%	.0%	.0%	100.0%
		% within Age	27.8%	15.4%	6.9%	1.9%	.0%	.0%	8.2%
		% of Total	2.0%	3.3%	2.4%	.4%	.0%	.0%	8.2%
Regular visitor	Count	10	40	80	48	30	2	210	
	Expected Count	15.4	44.6	74.6	46.3	27.4	1.7	210.0	
	% within TAMV	4.8%	19.0%	38.1%	22.9%	14.3%	1.0%	100.0%	
	% within Age	55.6%	76.9%	92.0%	88.9%	93.8%	100.0%	85.7%	
	% of Total	4.1%	16.3%	32.7%	19.6%	12.2%	.8%	85.7%	
Total	Count	18	52	87	54	32	2	245	
	Expected Count	18.0	52.0	87.0	54.0	32.0	2.0	245.0	
	% within TAMV	7.3%	21.2%	35.5%	22.0%	13.1%	.8%	100.0%	
	% within Age	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	
	% of Total	7.3%	21.2%	35.5%	22.0%	13.1%	.8%	100.0%	

[$\chi^2 = 32.351a$ with 15 df; $P = 0.006$]. a. 18 cells (75.0%) have expected count less than 5. The minimum expected count is .02.

Table 6.30

SUB-SAMPLE OF UK RESIDENTS					
TYPE OF ARCHAEOLOGICAL MUSEUM VISITOR (TAMV) vs. OCCUPATION (STUDENT)					
		Occupation (Student)		Total	
		No	Yes		
TAMV	Non visitor	Count	2	0	2
		Expected Count	1.7	.3	2.0
		% within TAMV	100.0%	.0%	100.0%
		% within Student	.9%	.0%	.8%
		% of Total	.8%	.0%	.8%
	Casual visitor	Count	10	3	13
		Expected Count	11.3	1.7	13.0
		% within TAMV	76.9%	23.1%	100.0%
		% within Student	4.6%	9.1%	5.2%
		% of Total	4.0%	1.2%	5.2%
	Repeat visitor	Count	10	11	21
		Expected Count	18.2	2.8	21.0
		% within TAMV	47.6%	52.4%	100.0%
		% within Student	4.6%	33.3%	8.4%
		% of Total	4.0%	4.4%	8.4%
	Regular visitor	Count	196	19	215
Expected Count		186.7	28.3	215.0	
% within TAMV		91.2%	8.8%	100.0%	
% within Student		89.9%	57.6%	85.7%	
	% of Total	78.1%	7.6%	85.7%	
Total	Count	218	33	251	
	Expected Count	218.0	33.0	251.0	
	% within TAMV	86.9%	13.1%	100.0%	
	% within Student	100.0%	100.0%	100.0%	
	% of Total	86.9%	13.1%	100.0%	

[$\chi^2 = 33.231a$ with 3 df; $P = 0.000$]. a. 4 cells (50.0%) have expected count less than 5. The minimum expected count is .26.

Table 6.31

SUB-SAMPLE OF UK RESIDENTS					
TYPE OF ARCHAEOLOGICAL MUSEUM VISITOR (TAMV) vs. OCCUPATION (OFFICE WORKER)					
		Occupation (Office worker)			Total
			No	Yes	
TAMV	Non visitor	Count	0	2	2
		Expected Count	1.7	.3	2.0
		% within TAMV	.0%	100.0%	100.0%
		% within Office worker	.0%	5.4%	.8%
		% of Total	.0%	.8%	.8%
	Casual visitor	Count	10	3	13
		Expected Count	11.1	1.9	13.0
		% within TAMV	76.9%	23.1%	100.0%
		% within Office worker	4.7%	8.1%	5.2%
		% of Total	4.0%	1.2%	5.2%
	Repeat visitor	Count	19	2	21
		Expected Count	17.9	3.1	21.0
		% within TAMV	90.5%	9.5%	100.0%
		% within Office worker	8.9%	5.4%	8.4%
		% of Total	7.6%	.8%	8.4%
	Regular visitor	Count	185	30	215
Expected Count		183.3	31.7	215.0	
% within TAMV		86.0%	14.0%	100.0%	
% within Office worker		86.4%	81.1%	85.7%	
% of Total		73.7%	12.0%	85.7%	
Total	Count	214	37	251	
	Expected Count	214.0	37.0	251.0	
	% within TAMV	85.3%	14.7%	100.0%	
	% within Office worker	100.0%	100.0%	100.0%	
	% of Total	85.3%	14.7%	100.0%	

[$\chi^2 = 12.847a$ with 3 df; $P = 0.005$]. a. 4 cells (50.0%) have expected count less than 5. The minimum expected count is .29.

Table 6.32

SUB-SAMPLE OF UK RESIDENTS					
EXPERIENCE TYPE (EXCITEMENT)					
		Frequency	Percent	Valid Percent	Cumulative Percent
N=251	Yes	150	60	60	60
	No	101	40	40	100
	Total	251	100	100	

EXPERIENCE TYPE (CONTEMPLATION)					
		Frequency	Percent	Valid Percent	Cumulative Percent
N=251	Yes	42	17	17	17
	No	209	83	83	100
	Total	251	100	100	

EXPERIENCE TYPE (PLAYFULNESS)					
		Frequency	Percent	Valid Percent	Cumulative Percent
N=251	Yes	58	23	23	23
	No	193	77	77	100
	Total	251	100	100	

EXPERIENCE TYPE (LEARNING)					
		Frequency	Percent	Valid Percent	Cumulative Percent
N=251	Yes	166	66	66	66
	No	85	34	34	100
	Total	251	100	100	

Table 6.33

SUB-SAMPLE OF UK RESIDENTS										
EXPERIENCE TYPE (EXCITEMENT) vs. MOTIVATION FOR WATCHING										
		Motivation for watching ²⁵⁰							Total	
		1	2	3	4	5	6	7		
Excitement	Yes	Count	21	96	4	1	6	17	5	150
		Expected Count	51.4	74.7	2.4	1.2	4.8	11.4	4.2	150.0
		% within Exc	14.0%	64.0%	2.7%	.7%	4.0%	11.3%	3.3%	100.0%
		% within Motivation	24.4%	76.8%	100.0%	50.0%	75.0%	89.5%	71.4%	59.8%
		% of Total	8.4%	38.2%	1.6%	.4%	2.4%	6.8%	2.0%	59.8%
	No	Count	65	29	0	1	2	2	2	101
		Expected Count	34.6	50.3	1.6	.8	3.2	7.6	2.8	101.0
		% within Exc	64.4%	28.7%	.0%	1.0%	2.0%	2.0%	2.0%	100.0%
		% within Motivation	75.6%	23.2%	.0%	50.0%	25.0%	10.5%	28.6%	40.2%
		% of Total	25.9%	11.6%	.0%	.4%	.8%	.8%	.8%	40.2%
Total	Count	86	125	4	2	8	19	7	251	
	Expected Count	86.0	125.0	4.0	2.0	8.0	19.0	7.0	251.0	
	% within Exc	34.3%	49.8%	1.6%	.8%	3.2%	7.6%	2.8%	100.0%	
	% within Motivation	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	
	% of Total	34.3%	49.8%	1.6%	.8%	3.2%	7.6%	2.8%	100.0%	

[$\chi^2 = 70.679$ a with 6 df; P = 0.000]. a. 8 cells (57.1%) have expected count less than 5. The minimum expected count is .80.

²⁵⁰ See next table for the motivations corresponding to each value.

Motivation for watching the last episode of Time Team						
1	2	3	4	5	6	7
I had planned to watch the episode out of a SPECIALIST interest in archaeology or history	I had planned to watch the episode out of a GENERAL interest in archaeology or history	I had planned to watch the episode out of an interest in the history of the local area where I live/come from	I had planned to watch the episode because my children/relatives likes it	I had planned to watch the episode for reasons other than those stated above	I had not planned to watch the episode, but casually found it while zapping	Other

Table 6.34

SUB-SAMPLE OF UK RESIDENTS							
EXPERIENCE TYPE (EXCITEMENT) vs. SOCIAL CONTEXT OF WATCHING							
		Social context of viewing				Total	
		Alone	Family (with children)	Partner	Relatives/frien ds		
Excitement	Yes	Count	89	34	17	10	150
		Expected Count	100.4	25.7	14.3	9.6	150.0
		% within Exc	59.3%	22.7%	11.3%	6.7%	100.0%
		% within SC	53.0%	79.1%	70.8%	62.5%	59.8%
		% of Total	35.5%	13.5%	6.8%	4.0%	59.8%
	No	Count	79	9	7	6	101
		Expected Count	67.6	17.3	9.7	6.4	101.0
		% within Exc	78.2%	8.9%	6.9%	5.9%	100.0%
		% within SC	47.0%	20.9%	29.2%	37.5%	40.2%
		% of Total	31.5%	3.6%	2.8%	2.4%	40.2%
Total	Count	168	43	24	16	251	
	Expected Count	168.0	43.0	24.0	16.0	251.0	
	% within Exc	66.9%	17.1%	9.6%	6.4%	100.0%	
	% within SC	100.0%	100.0%	100.0%	100.0%	100.0%	
	% of Total	66.9%	17.1%	9.6%	6.4%	100.0%	

[$\chi^2 = 11.156a$ with 3 df; $P = 0.011$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 6.44.

Table 6.35

SUB-SAMPLE OF UK RESIDENTS							
EXPERIENCE TYPES (EXCITEMENT) vs. TYPE OF ARCHAEOLOGICAL TV VIEWER (TATVV)							
		TATVV				Total	
		Non viewer	Casual viewer	Repeat viewer	Regular viewer		
Excitement	Yes	Count	0	4	9	137	150
		Expected Count	1.2	7.8	12.5	128.5	150.0
		% within Exc	.0%	2.7%	6.0%	91.3%	100.0%
		% within TATVV	.0%	30.8%	42.9%	63.7%	59.8%
		% of Total	.0%	1.6%	3.6%	54.6%	59.8%
	No	Count	2	9	12	78	101
		Expected Count	.8	5.2	8.5	86.5	101.0
		% within Exc	2.0%	8.9%	11.9%	77.2%	100.0%
		% within TATVV	100.0%	69.2%	57.1%	36.3%	40.2%
		% of Total	.8%	3.6%	4.8%	31.1%	40.2%
Total	Count	2	13	21	215	251	
	Expected Count	2.0	13.0	21.0	215.0	251.0	
	% within Exc	.8%	5.2%	8.4%	85.7%	100.0%	
	% within TATVV	100.0%	100.0%	100.0%	100.0%	100.0%	
	% of Total	.8%	5.2%	8.4%	85.7%	100.0%	

[$\chi^2 = 11.412a$ with 3 df; $P = 0.010$]. a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is .80.

Table 6.36

SUB-SAMPLE OF UK RESIDENTS						
EXPERIENCE TYPE (PLAYFULNESS) vs. LAST TIME THAT AN EPISODE OF TIME TEAM WAS WATCHED						
		When was the last time you watched an episode of Time Team?			Total	
		In the past month, BUT not in the past week	In the past week	More than one month ago		
Playfulness	Yes	Count	13	36	9	58
		Expected Count	9.9	43.0	5.1	58.0
		% within Playfulness	22.4%	62.1%	15.5%	100.0%
		% within When	30.2%	19.4%	40.9%	23.1%
		% of Total	5.2%	14.3%	3.6%	23.1%
	No	Count	30	150	13	193
		Expected Count	33.1	143.0	16.9	193.0
		% within Playfulness	15.5%	77.7%	6.7%	100.0%
		% within When	69.8%	80.6%	59.1%	76.9%
		% of Total	12.0%	59.8%	5.2%	76.9%
Total	Count	43	186	22	251	
	Expected Count	43.0	186.0	22.0	251.0	
	% within Playfulness	17.1%	74.1%	8.8%	100.0%	
	% within When	100.0%	100.0%	100.0%	100.0%	
	% of Total	17.1%	74.1%	8.8%	100.0%	

[$\chi^2 = 6.627$ a with 2 df; P = 0.036]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 5.08.

Table 6.37

SUB-SAMPLE OF UK RESIDENTS										
EXPERIENCE TYPE (PLAYFULNESS) vs. MOTIVATION FOR WATCHING										
		Motivation for watching ²⁵¹							Total	
		1	2	3	4	5	6	7		
Playfulness	Yes	Count	9	33	3	2	4	6	1	58
		Expected Count	19.9	28.9	.9	.5	1.8	4.4	1.6	58.0
		% within Playfulness	15.5%	56.9%	5.2%	3.4%	6.9%	10.3%	1.7%	100.0%
		% within Motivation	10.5%	26.4%	75.0%	100.0%	50.0%	31.6%	14.3%	23.1%
		% of Total	3.6%	13.1%	1.2%	.8%	1.6%	2.4%	.4%	23.1%
No	No	Count	77	92	1	0	4	13	6	193
		Expected Count	66.1	96.1	3.1	1.5	6.2	14.6	5.4	193.0
		% within Playfulness	39.9%	47.7%	.5%	.0%	2.1%	6.7%	3.1%	100.0%
		% within Motivation	89.5%	73.6%	25.0%	.0%	50.0%	68.4%	85.7%	76.9%
		% of Total	30.7%	36.7%	.4%	.0%	1.6%	5.2%	2.4%	76.9%
Total	Total	Count	86	125	4	2	8	19	7	251
		Expected Count	86.0	125.0	4.0	2.0	8.0	19.0	7.0	251.0
		% within Playfulness	34.3%	49.8%	1.6%	.8%	3.2%	7.6%	2.8%	100.0%
		% within Motivation	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
		% of Total	34.3%	49.8%	1.6%	.8%	3.2%	7.6%	2.8%	100.0%

[$\chi^2 = 25.546a$ with 6 df; $P = 0.000$]. a. 7 cells (50.0%) have expected count less than 5. The minimum expected count is .46.

²⁵¹ See p. 439 for the motivations corresponding to each value.

Table 6.38

SUB-SAMPLE OF UK RESIDENTS							
EXPERIENCE TYPE (PLAYFULNESS) vs. SOCIAL CONTEXT OF WATCHING							
			Social context of watching				Total
			Alone	Family (with children)	Partner	Relatives/ friends	
Playfulness	Yes	Count	22	15	10	11	58
		Expected Count	38.8	9.9	5.5	3.7	58.0
		% within Playfulness	37.9%	25.9%	17.2%	19.0%	100.0%
		% within SC	13.1%	34.9%	41.7%	68.8%	23.1%
		% of Total	8.8%	6.0%	4.0%	4.4%	23.1%
	No	Count	146	28	14	5	193
		Expected Count	129.2	33.1	18.5	12.3	193.0
		% within Playfulness	75.6%	14.5%	7.3%	2.6%	100.0%
		% within SC	86.9%	65.1%	58.3%	31.3%	76.9%
		% of Total	58.2%	11.2%	5.6%	2.0%	76.9%
Total	Count	168	43	24	16	251	
	Expected Count	168.0	43.0	24.0	16.0	251.0	
	% within Playfulness	66.9%	17.1%	9.6%	6.4%	100.0%	
	% within SC	100.0%	100.0%	100.0%	100.0%	100.0%	
	% of Total	66.9%	17.1%	9.6%	6.4%	100.0%	

[$\chi^2 = 36.247$ with 3 df; $P = 0.000$]. a. 1 cells (12.5%) have expected count less than 5. The minimum expected count is 3.70.

Table 6.39

SUB-SAMPLE OF UK RESIDENTS							
EXPERIENCE TYPE (PLAYFULNESS) vs. LEVEL OF ATTENTION WHILE WATCHING							
		Level of attention while watching				Total	
		Excellent	Very good	Good	Fair		
Playfulness	Yes	Count	25	22	9	2	58
		Expected Count	36.0	15.0	5.5	1.4	58.0
		% within Playfulness	43.1%	37.9%	15.5%	3.4%	100.0%
		% within Attention	16.0%	33.8%	37.5%	33.3%	23.1%
		% of Total	10.0%	8.8%	3.6%	.8%	23.1%
	No	Count	131	43	15	4	193
		Expected Count	120.0	50.0	18.5	4.6	193.0
		% within Playfulness	67.9%	22.3%	7.8%	2.1%	100.0%
		% within Attention	84.0%	66.2%	62.5%	66.7%	76.9%
		% of Total	52.2%	17.1%	6.0%	1.6%	76.9%
Total	Count	156	65	24	6	251	
	Expected Count	156.0	65.0	24.0	6.0	251.0	
	% within Playfulness	62.2%	25.9%	9.6%	2.4%	100.0%	
	% within Attention	100.0%	100.0%	100.0%	100.0%	100.0%	
	% of Total	62.2%	25.9%	9.6%	2.4%	100.0%	

[$\chi^2 = 11.773a$ with 3 df; $P = 0.008$]. a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is 1.39.

Table 6.40

SUB-SAMPLE OF UK RESIDENTS					
EXPERIENCE TYPE (LEARNING) vs. OCCUPATION (MIDDLE/UPPER MANAGEMENT)					
		Occupation (Middle/upper management)			
		No	Yes	Total	
Learning	Yes	Count	127	39	166
		Expected Count	132.9	33.1	166.0
		% within Learning	76.5%	23.5%	100.0%
		% within Manag	63.2%	78.0%	66.1%
		% of Total	50.6%	15.5%	66.1%
	No	Count	74	11	85
		Expected Count	68.1	16.9	85.0
		% within Learning	87.1%	12.9%	100.0%
		% within Manag	36.8%	22.0%	33.9%
		% of Total	29.5%	4.4%	33.9%
Total	Count	201	50	251	
	Expected Count	201.0	50.0	251.0	
	% within Learning	80.1%	19.9%	100.0%	
	% within Manag	100.0%	100.0%	100.0%	
	% of Total	80.1%	19.9%	100.0%	

[$\chi^2 = 3.924$ with 1 df; $P = 0.048$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 16.93. b. Computed only for a 2x2 table.

Table 6.41

SUB-SAMPLE OF UK RESIDENTS					
EXPERIENCE TYPES (LEARNING) vs. WAYS OF ACCESSING ARCHAEOLOGY (ARCHAEOLOGICAL SITES)					
		Ways of accessing archaeology (Visiting archaeological sites)			Total
		No	Yes		
Learning	Yes	Count	79	87	166
		Expected Count	86.6	79.4	166.0
		% within Learning	47.6%	52.4%	100.0%
		% within Arch sites	60.3%	72.5%	66.1%
		% of Total	31.5%	34.7%	66.1%
No		Count	52	33	85
		Expected Count	44.4	40.6	85.0
		% within Learning	61.2%	38.8%	100.0%
		% within Arch sites	39.7%	27.5%	33.9%
		% of Total	20.7%	13.1%	33.9%
Total		Count	131	120	251
		Expected Count	131.0	120.0	251.0
		% within Learning	52.2%	47.8%	100.0%
		% within Arch sites	100.0%	100.0%	100.0%
		% of Total	52.2%	47.8%	100.0%

[$\chi^2 = 4.159$ with 1 df; $P = 0.041$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 40.64. b. Computed only for a 2x2 table.

Table 6.42

SUB-SAMPLE OF UK RESIDENTS						
EXPERIENCE TYPE (LEARNING) vs. LAST TIME THAT AN EPISODE OF TIME TEAM WAS WATCHED						
		When was the last time you watched an episode of Time Team?			Total	
		In the past month, BUT not in the past week	In the past week	More than one month ago		
Learning	Yes	Count	39	111	16	166
		Expected Count	28.4	123.0	14.5	166.0
		% within Learning	23.5%	66.9%	9.6%	100.0%
		% within When	90.7%	59.7%	72.7%	66.1%
		% of Total	15.5%	44.2%	6.4%	66.1%
	No	Count	4	75	6	85
		Expected Count	14.6	63.0	7.5	85.0
		% within Learning	4.7%	88.2%	7.1%	100.0%
		% within When	9.3%	40.3%	27.3%	33.9%
		% of Total	1.6%	29.9%	2.4%	33.9%
Total	Count	43	186	22	251	
	Expected Count	43.0	186.0	22.0	251.0	
	% within Learning	17.1%	74.1%	8.8%	100.0%	
	% within When	100.0%	100.0%	100.0%	100.0%	
	% of Total	17.1%	74.1%	8.8%	100.0%	

[$\chi^2 = 15.474a$ with 2 df; $P = 0.000$]. a. 0 cells (.0) have expected count less than 5. The minimum expected count is 7.45.

Table 6.43

SUB-SAMPLE OF UK RESIDENTS										
EXPERIENCE TYPE (LEARNING) vs. MOTIVATION FOR WATCHING THE LAST EPISODE OF TIME TEAM THAT WAS WATCHED										
		Motivation for watching the last episode of Time Team that was watched								
			1	2	3	4	5	6	7	Total
Learning	Yes	Count	30	104	4	0	7	16	5	166
		Expected Count	56.9	82.7	2.6	1.3	5.3	12.6	4.6	166.0
		% within Learning	18.1%	62.7%	2.4%	.0%	4.2%	9.6%	3.0%	100.0%
		% within Motivation	34.9%	83.2%	100.0%	.0%	87.5%	84.2%	71.4%	66.1%
	% of Total	12.0%	41.4%	1.6%	.0%	2.8%	6.4%	2.0%	66.1%	
	No	Count	56	21	0	2	1	3	2	85
		Expected Count	29.1	42.3	1.4	.7	2.7	6.4	2.4	85.0
		% within Learning	65.9%	24.7%	.0%	2.4%	1.2%	3.5%	2.4%	100.0%
		% within Motivation	65.1%	16.8%	.0%	100.0%	12.5%	15.8%	28.6%	33.9%
% of Total		22.3%	8.4%	.0%	.8%	.4%	1.2%	.8%	33.9%	
Total	Count	86	125	4	2	8	19	7	251	
	Expected Count	86.0	125.0	4.0	2.0	8.0	19.0	7.0	251.0	
	% within Learning	34.3%	49.8%	1.6%	.8%	3.2%	7.6%	2.8%	100.0%	
	% within Motivation	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	
	% of Total	34.3%	49.8%	1.6%	.8%	3.2%	7.6%	2.8%	100.0%	

[$\chi^2 = 64.199a$ with 6 df; $P = 0.000$]. a. 7 cells (50.0%) have expected count less than 5. The minimum expected count is .68.

Table 6.44

SUB-SAMPLE OF UK RESIDENTS							
EXPERIENCE TYPE (LEARNING) vs. SOCIAL CONTEXT OF WATCHING							
		Social context of viewing				Total	
		Alone	Partner	Family (with children)	Relatives/ friends		
Learning	Yes	Count	91	40	22	13	166
		Expected Count	111.1	28.4	15.9	10.6	166.0
		% within Learning	54.8%	24.1%	13.3%	7.8%	100.0%
		% within SC	54.2%	93.0%	91.7%	81.3%	66.1%
		% of Total	36.3%	15.9%	8.8%	5.2%	66.1%
	No	Count	77	3	2	3	85
		Expected Count	56.9	14.6	8.1	5.4	85.0
		% within Learning	90.6%	3.5%	2.4%	3.5%	100.0%
		% within SC	45.8%	7.0%	8.3%	18.8%	33.9%
		% of Total	30.7%	1.2%	.8%	1.2%	33.9%
Total	Count	168	43	24	16	251	
	Expected Count	168.0	43.0	24.0	16.0	251.0	
	% within Learning	66.9%	17.1%	9.6%	6.4%	100.0%	
	% within SC	100.0%	100.0%	100.0%	100.0%	100.0%	
	% of Total	66.9%	17.1%	9.6%	6.4%	100.0%	

[$\chi^2 = 33.243a$ with 3 df; $P = 0.000$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 5.42.

Table 6.45

SUB-SAMPLE OF UK RESIDENTS						
EXPERIENCE TYPE (LEARNING) vs. TYPE OF ARCHAEOLOGICAL TV VIEWER (TATVV)						
		TATVV				Total
		Non viewer	Casual viewer	Repeat viewer	Regular viewer	
Learning Yes	Count	0	7	10	149	166
	Expected Count	1.3	8.6	13.9	142.2	166.0
	% within Learning	.0%	4.2%	6.0%	89.8%	100.0%
	% within TATVV	.0%	53.8%	47.6%	69.3%	66.1%
	% of Total	.0%	2.8%	4.0%	59.4%	66.1%
No	Count	2	6	11	66	85
	Expected Count	.7	4.4	7.1	72.8	85.0
	% within Learning	2.4%	7.1%	12.9%	77.6%	100.0%
	% within TATVV	100.0%	46.2%	52.4%	30.7%	33.9%
	% of Total	.8%	2.4%	4.4%	26.3%	33.9%
Total	Count	2	13	21	215	251
	Expected Count	2.0	13.0	21.0	215.0	251.0
	% within Learning	.8%	5.2%	8.4%	85.7%	100.0%
	% within TATVV	100.0%	100.0%	100.0%	100.0%	100.0%
	% of Total	.8%	5.2%	8.4%	85.7%	100.0%

[$\chi^2 = 8.960a$ with 3 df; $P = 0.030$]. a. 3 cells (37.5%) have expected count less than 5. The minimum expected count is .68.

Table 6.46

SUB-SAMPLE OF UK RESIDENTS			
UNDERSTANDING OF ARCHAEOLOGY as			
Study of the past/history			
		Frequency	Valid Percent
N=233	Yes	54	23
	No	179	77
	Total	233	100

Table 6.47

SUB-SAMPLE OF UK RESIDENTS			
UNDERSTANDING OF ARCHAEOLOGY as			
Study of the past via digging and excavating			
		Frequency	Valid Percent
N=233	Yes	31	13
	No	202	87
		233	100

Table 6.48

SUB-SAMPLE OF UK RESIDENTS			
UNDERSTANDING OF ARCHAEOLOGY as			
Process of digging, excavating, searching for artefacts <i>per se</i>			
(no historical aim is identified)			
		Frequency	Valid Percent
N=233	Yes	6	13
	No	227	87
		233	100

Table 6.49

SUB-SAMPLE OF UK RESIDENTS			
UNDERSTANDING OF ARCHAEOLOGY as			
Study of the past to understand the present/future, to protect the future			
		Frequency	Valid Percent
N=233	Yes	25	11
	No	208	89
		233	100

Table 6.50

SUB-SAMPLE OF UK RESIDENTS			
UNDERSTANDING OF ARCHAEOLOGY as			
Other			
		Frequency	Valid Percent
N=233	Yes	23	10
	No	210	90
		233	100

Table 6.51

SUB-SAMPLE OF UK RESIDENTS			
UNDERSTANDING OF ARCHAEOLOGY as			
Investigation of material evidence from the past			
(but no reference is made to historical aims)			
		Frequency	Valid Percent
N=233	Yes	12	5
	No	221	95
		233	100

Table 6.52

SUB-SAMPLE OF UK RESIDENTS			
UNDERSTANDING OF ARCHAEOLOGY as			
Study of the past through the discover/discovery and study of material			
evidence from the past			
		Frequency	Valid Percent
N=233	Yes	95	41
	No	138	59
		233	100

Table 6.53

SUB-SAMPLE OF NON-UK RESIDENTS			
GLO1: Knowledge and understanding			
		Frequency	Valid Percent
N=172	Yes	124	72
	No	48	28
		172	100
GLO2: Skills			
		Frequency	Valid Percent
N=172	Yes	5	3
	No	167	97
		172	100
GLO3: Attitudes and values			
		Frequency	Valid Percent
N=172	Yes	22	13
	No	150	87
		172	100
GLO4: Enjoyment, inspiration and creativity			
		Frequency	Valid Percent
N=172	Yes	17	10
	No	154	90
		171	100
GLO5: Action, behaviour and progression			
		Frequency	Valid Percent
N=172	Yes	2	1
	No	170	99
		172	100
Comments not indicating learning outcomes			
		Frequency	Valid Percent
N=172	Yes	14	8
	No	158	92
		172	100
I have not learnt anything			
		Frequency	Valid Percent
N=172	Yes	9	5
	No	163	95
		172	100

Table 6.54

SUB-SAMPLE OF UK RESIDENTS					
UNDERSTANDING OF ARCHAEOLOGY vs. WAYS OF ACCESSING ARCHAEOLOGY (ARCHAEOLOGICAL SITES)					
Ways of accessing archaeology (Visiting archaeological sites)					
			No	Yes	Total
Understanding of archaeology as the study of the past to understand the present/future, to protect the future	Yes	Count	8	17	25
		Expected Count	13.3	11.7	25.0
		% within Understanding of archaeology	32.0%	68.0%	100.0%
		% within Arch sites	6.5%	15.6%	10.7%
		% of Total	3.4%	7.3%	10.7%
	No	Count	116	92	208
		Expected Count	110.7	97.3	208.0
		% within Understanding of archaeology	55.8%	44.2%	100.0%
		% within Arch sites	93.5%	84.4%	89.3%
		% of Total	49.8%	39.5%	89.3%
Total	Count	124	109	233	
	Expected Count	124.0	109.0	233.0	
	% within Understanding of archaeology	53.2%	46.8%	100.0%	
	% within Arch sites	100.0%	100.0%	100.0%	
	% of Total	53.2%	46.8%	100.0%	

[$\chi^2 = 5.065$ with 1 df; $P = 0.024$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 11.70. b. Computed only for a 2x2 table.

Table 6.55²⁵²

EVIDENCE OF THE ACHIEVEMENT OF GLO1: KNOWLEDGE AND UNDERSTANDING	CODE
How differing tactics could have changed the type of warfare waged in the trenches.	2
... that archaeology is a fascinating subject but is based on luck as well as skill. However experienced the archaeologist, there appears to be a measure of luck involved in plotting the exact position of buildings, ditches etc. Despite the advances in technology there is still a very much 'hit and miss' approach. It is also clear from this episode and others as well, that three days is not enough to excavate even the straightest forward of sites. Time Team is almost 'bite-size' archaeology.	4
A better knowledge of history.	5
A better understanding of our shared history.	5
A bit more about that area of England. Being Australian it means I have little experience and knowledge of much of the local geography of Britain. I would also like to see more examples of how people lived in the different time periods, especially if TT can reveal more new information.	2
A bit more knowledge of a past time.	5
A great deal that I did not know about the Castle and the area.	1
A greater appreciation of the history & length of time that the Abbey has existed.	1
A greater understanding on the mobility of groups of people in Southern England with a greater link in death and religion as such an important part of the way of life in pre-Roman Britain.	2
A greater understanding and knowledge of the Romans.	2
A greater understanding for that period in history, an understanding about what belongings they possessed.	2
A little bit of British history that I didn't know.	2
A little more about the industrial revolution.	2
A more solid grounding in the history of the Anglo-Saxon Kingdom of Northumbria.	2
Specific knowledge and insight into that particular period of history in that particular area at that time. Archaeology proves what was actually there as opposed to secondary and other sources offering opinions.	1
About a real family that lived in the mill, how they lived.	2
About the different types of water mill. Where they are in the landscape and how they were used.	2
All about life in the mill all those years ago.	2
An idea that even in Anglo Saxon times there was a thriving import/export industry and links with foreign lands that we don't always appreciate or acknowledge.	2
An increased knowledge of the Saxon history of Northumbria.	2
An understanding of some of the technologies used during that period of history.	2
Anglo Saxon mills are hard to find.	2
Apart from the knowledge gained about the three royal sites, it also enhanced my understanding of archaeology. Being a history student who has only dabbled with archaeological evidence and data, I always find Time Team useful for learning about the work that is involved in archaeology ... this episode was no different.	4
Archaeology under water is hard. Ownership of treasure in wrecks in the sea is tricky.	4
Armada ships, Italian pottery, underwater archaeology.	2, 4

²⁵² Answers to the question "What do you feel that you have learnt from watching THAT (the last that was watched) episode of Time Team?" are listed in the first column exactly as they were written by respondents.

As an American history teacher now living in England it helps me to understand the history of my new home. I specifically learned from this episode about the process of creating charcoal and more about how the landscape plays such an important part in where particular sites are built.	2
Bemused by the fact that for some two hundred years or so the main battle site was wrong. It proved that by careful and painstaking examination of the surrounding area and use of modern technology the right site had been found.	2
Besides the historical knowledge, there was also interesting engineering knowledge on mills and their construction.	2
Better understanding of the pertinent era of history.	2
Better understanding of the history of the castle and local area.	1
Development of a rural roman town from the 2nd to the 5th century. The biggest coin hoard in Britain consisted of ca. 50,000 coins.	2
Boat building of past times.	2
Bringing the Thames to life. I watch at least one episode every evening.	
Coins were recycled when no longer valid. Bamburgh may once have been a virtual island. Much of the castle is much more modern than first appears. That archaeology can be rewarding and frustrating at the same time - but that's not new!	2
Consolidation of knowledge.	5
Continuing progression of critical think methods.	4
Development in archaeology through time.	4
Different approaches used.	4
Enjoyable way of learning history from a very good bunch of experts.	6
Excavation techniques. Prehistory of Cornwall.	2,4
Expect the unexpected. Learnt more about Bamburgh Castle, its people and what went on there.	5
Further knowledge of the period's architecture and of archaeology technique.	2
Furthered my knowledge of the castle and the area; learned more about the ongoing archaeology project at the site; also learned more about the complexities/processes involved in a long-term archaeological dig (out with the TT 3 day digs!).	1, 4
Generations tend to return to the same areas to settle during different eras.	2
Greater understanding of our history.	5
History, perseverance, and teamwork.	6
How cannon balls were made.	2
How excavating on a site like that works (with sand that quickly moves, artefacts that are brittle etc.).	4
How growth of city changes riverside site.	2
How our ancestors lived and died while living in that era.	2
How people lived during the war. How it affected their lives. The devastation caused by the Blitz in various places.	2
How people used to live, how they had different values and ideas. That I had uncovered an artefact and thrown it away as I thought it was an old car part :(... hence that I am an idiot.	2
How the placement of items on a slope is often related to their place in time. Also, how the discovery of a particular type of material (e.g. shelly mortar) can be tied to a very precise period in time.	4
How the Romans lived and what they did in that particular area of the country.	2
How there are different ways to do geophysical surveys and how they pick up different objects.	4
How we lived in times past.	2
I always learn something from each episode and most things are fascinating be it a coin, a broken bit of pot or a brooch. Any of the episodes where hauls of gold are found are always particularly exciting as the art work is usually of	2

a high standard and visually quite stunning. It always amazes me how that standard of work has been achieved given the age of any given object with the tools they had to work with.	
I didn't know anything about the other henges in the area, so it was certainly an episode I learnt a lot from.	2
I feel I have learnt more about the Romans and the society they created here in Britain. Plus the difficulties faced by archaeologists when excavating sites.	2, 4
I found the underwater archaeology in this episode really entertaining and learnt how difficult it is.	4
I have all the old episodes in box sets (hard core TT watcher, but NOT a TV watcher ever). I have a degree in Archaeology and Anthropology from the University of Western Australia. My children are studying at UWA now. For us, TT shows practical skills, technological development...and something Australia lacks...excellent stratigraphy!!!! And on a personal note, I have a child (now 17) who is extremely physically disabled, but loves this so much. For her, it is a journey she can never make (she is BRILLIANT at palaeontology and really, really smart). For the family it is good solid methodology, it's great for Ellie, we love the Team and their style and its very well presented to get the kids up to speed in the processes of archaeology. Sometimes I cringe at the site disturbance and at the rush that commercial TV enforces, but I know that something has to lift the profile of Arts, and TT has done that and more for Archaeology, and the social sciences.	4
I have learned the basics of archaeology. And it's maybe because of Time Team that I study archaeology and conservation. I watched the series for some years. And then got inspired!	4
I have learnt how ideas evolve and theories are developed from the things that are found.	4
I learnt something about Bamburgh castle.	1
I learned a lot about the history of the royal sites that were being looked at and also of the people that originally built and subsequently modified the sites. Learned about new people in British history I hadn't heard of before.	2
I learned about a weapon of the great war that I had no previous knowledge of. I also learned about the man who invented it and the way the soldiers who operated it lived.	2
I learned about the view of women from Anglo-Saxon times, learned about the weaponry etc.	2
I learned it was the first castle to fall to cannon fire and was amazed at how complete and detailed its restoration has been.	1
I learned several things about this age, all of which stimulated my interest.	2
I learned that great care and attention must be taken whilst excavating and recording a site and that you must not jump to conclusions without having the evidence to back up your theories.	4
I learned that Stonehenge is thought to have been created around 2,500 to 3,000 years ago and concerns the human subject of death much like we do today with burial and also made use of the waterways in that specific area of Wiltshire for that purpose.	1
I learned the value of public relations in Archaeology- How groups such as English Heritage cannot afford to neglect the feelings of the public on excavations (along with of course information about the site).	4
I learnt a bit about the Templars, about my local area, and a little about archaeological methodology and resources.	1, 2, 4
I learnt a lot of things about the past that I did not know before.	5
I learnt about developing geophysics techniques.	4
I learnt about the grange system for monasteries and how the granges had become ordinary farms over time, with relics of the ecclesiastical buildings being recycled in the new structures.	2
I learnt more about hill-fort life during the Iron-age.	2
I learnt more about the history of the area.	1

I like discovering new things from areas I would probably never visit.	1
I really enjoy the artists' reconstructions and the 3D reconstructions which piece all the information together to give an overall impression of what the building most likely looked like, I find this the most helpful element and I feel that I have learnt something from the events of the show.	1
I think on a whole it added to my general pool of knowledge on various subjects. Too many things to list really, but I really do love what Stewart does, in investigating the landscape, because it reveals so much more of the bigger picture, and often answers other questions relating to what they are actually digging. And made me realize I really do need to visit the various Scottish islands.	6
I've learned how development might have taken place in that area. A bit surprising though, how the resident of several periods might have built up to three different mills at three different places. Defies logic a tiny bit. You would expect them to choose the best place and keep it up through times.	1
I've learnt more about the histories of my city.	1
I've recently been interested in the idea that certain ancient structures were visible and known to people hundreds or even more than a thousand years later, even though they are not so visible today. So the idea that the survey thought there was a moat from a vague depression in the ground, even though that turned out to be erroneous, people in the past may have seen the same feature and been drawn to it, to the degree that they built their manor house next to it.	1
Informed and entertained.	6
Insight into the life of a Gilbertine (hadn't heard of the order, prior to TT) nun. That Gilbertines were a British foundation, and a 'mixed' order. The 'holy anorexia' reference was fascinating. The kind of thing that makes me think "Must Google that..." (but I usually promptly forget...).	2
Interesting to note how my home city has changed in only 12 years.	1
Interesting info ref my local area.	1
It expanded my knowledge of that site, which I visited on holiday decades ago.	1
It is difficult to be specific. We watch every episode of Time Team, one every day. We tape those we can't watch. We learn both huge and tiny bits of information from every show. Whether information on flint napping (sp?), how some metals were made, and other skills we take for granted today. We watch and learn how they can distinguish every type of building is formed and how they date archaeology with finds.	2
It was a great insight into the life of nuns and within the monasteries in general. I loved seeing the re-enactment of a nun's life. I also learned not only the information they gathered but rather also to look at findings always in a critical way, as the search for the cloister turned out to be a quite tricky one.	2
It was an episode about one of the castles in Scotland. Learned a great deal about history about the wars and other events that shaped its history.	2
Just how unlucky the Armada were to have been ship wrecked and that they were able to narrow down pottery to a family.	2
Last one I watched was on DVD this year 2011 - Roman site in Gloucester. Useful for my history teaching of Roman culture etc.	6
Learned a bit of war history I never know about.	2
Learned about crannogs and more about how people in the first century showed their status/wealth. Also saw more about how archaeologists search in difficult situations such as shallow water.	2
Learned about Gilbertine Monasteries.	2
Learned about Roman forts, and when the Roman invasion began. Also about the day to day life of the Roman soldiers, and what some of the ceramics that were around at the time were.	2
Learned about the history of place and people.	5

Learnt about the smelting process.	2
Learnt about new laser technique for mapping ground elevations. Learnt that Roman have a society similar to ours with Management and Workers who had very different standards of living.	2, 4
Learnt more about the history of that area.	1
Learnt more about the life of monks and nuns as well as interesting information about buildings and graves from that period.	2
Learnt of the importance of that part of England in Anglo-Saxon times.	2
Learnt something about Jersey that I hadn't previously known.	2
Learnt something completely new and surprising. My partner is a HUGE WW2 fanatic and even he had never heard of this weapon!	2
Learnt that there was a bronze age enclosure on the site. Very little is known about Welsh prehistory, mainly because a lot of it has been urbanized/ignored.	2
Locations and common formations of Medieval religious structures.	2
Love Applecross very much and found it really exciting and interesting finding out more about the area. Wonderful!	1
More about Bamburgh Castle ...	1
More about Bamburgh ... not just the castle.	1
More about castle defence.	2
More about excavation skills, the history/arch of Bamburgh and the north east, what some of my friends were up to over the last couple of years.	1, 4
More about how the Romans organised movement throughout their new colony.	2
More about how the Saxon people lived, and their attitudes and way of life.	2
More about methods of excavation.	4
More about nuns' life, attitudes and behaviour in 13th century.	2
More about that area of Jersey, that I have visited on several occasions.	1
More about that time in history in that area. More about how castles and their surrounds were inhabited.	1
More about the ancient people of Jersey.	2
More about the earlier phases of industry in Shropshire.	2
More about the early history of Northumbria.	2
More about the evolution and development of fortified structures in general and Bamburgh Castle in particular. I get a particular kick out of seeing previously unknown aspects of a site coming to light - as it were!	1, 2
More about the history of the area, and the importance of careful investigation.	1, 4
More about the history of the castle.	1
More about the pre-Norman history of Bamburgh and Northumbria.	1
More about the wider history of Bamburgh and some specifics from the excavation information.	1
More information about the castle in the olden times especially the Anglo-Saxon cemetery.	1
More of an insight into the rulers of the time and the history of the North-East.	2
My Father's family are from that area of Northumberland, it was interesting on a personal level. I learnt about the importance of the castle on that part of the country.	1
Never trust Phil Harding to identify statues? On a more serious note, probably that even in what I would expect to be a terrible area for archaeological preservation - a wood - a surprising amount can still survive.	4
New info on roman period.	2
Not learnt a great deal new from that one <i>per se</i> as I'd seen all the episodes that were compiled into that one. None the less, certainly gave a general appreciation for the period and the lives and times of the people in it.	2
Nothing extra, save about the site.	1
Nuns' life and monastic knowledge.	2

Process of mill technology development.	2
Respect for the ancestors the story behind the facts, the way you can put a face on a skull brings it to life.	
Rising sea levels are constantly changing and effecting human's living environments.	2
Roman and iron age settlements can be closely linked sometimes and amazing that they can be found together but still distinct. They had industrial site in those days with "melting plants" for metal.	2
Sense of history. How society lived.	5
Some history of London, listening to locals who experienced the bombings and could point out specific areas to the team was very interesting as with most archaeology you have old records etc.	1
Some local historical knowledge and the logistics of excavating in water logged sites!	4
Some of the history of Jersey. Some modern archaeology techniques.	1, 4
Some specific information concerning middle/late Saxon Bamburgh; and adding to what I had already known about the excavation there.	1
Sometimes you don't find that many items. Bamburgh Castle has an interesting history. The site was important in the Early Medieval period. Mick, Phil & Tony seem to take the mickey out of each other more these days, but affectionately.	1
That the Brits had weapons that have been forgotten about.	6
That a castle such as Bamburgh is continually rebuilt to cover new situations.	1
That a lot can be learnt from the landscape surrounding a site, without digging, geophysics etc.	6
That all sorts of history is still very much present all around us without really realising it. It's also a reminder of what life once was.	6
That although antiquarians in the past are thought of as great people, their results and observations should always be challenged and if correct, then agreed upon. If not to be put right by the understanding of archaeologists. This helps me in other fields of life. Also the team always make it look fun whilst a dig being hard work.	4
That archaeology doesn't always do what the archaeologists expect or want.	4
That the site wasn't suitable for the programme: too big and not enough time.	
That archaeology can be very informative, can find new things but also can confirm/disprove what previous archaeologists have recorded in the past.	4
That buildings change over time to suit the purposes of those who use them.	6
That buildings that look modern can actually be very old in some parts.	6
That ELY is a much older town than I realised and that one building can have many lives and changes over time.	1
That finds, as insignificant as they may be can add value to the understanding of history.	4
That history can be right under your nose, but you don't know where to look.	6
That history is just under our feet.	6
That it was very educational. It showed an early form of iron works and what was made there, how it was transported and what resources were used.	2
That Jersey was a very strategic island.	1
That landscapes can change drastically over time.	6
That Lincs has more of a Roman influence than I realised previously around the area I grew up in. I know of the main sites and Roman roads only. You don't really think about what the rest of the land may have held. Know of a Roman site at Kirmond le Mire and would have loved to have seen more of that when it was being excavated but little is heard about the actual digs.	1
That many of the images I have seen representing pleasure gardens are based off reality not fantasy imagined by the artist. Also that I need to buy the complete series of Time Team so I can re-watch when I am researching particular areas of history.	2
That Mills were an extremely important part of human enterprise from the	2

middle ages through the 17th c.	
That people only lived at the front of caves, as far as the light reached - significantly different to what Jean Auel suggests in her novels!	2
That prisoners of war were treated more humanly than I would have imagined for that time period.	2
That religious sites have a long history of habitation and the church/cathedrals are built on many different sized earlier buildings. Also such buildings are often the hub of older day's communities.	2
That Roman and pre-Roman civilisations in Britain were blended - in terms of architecture, artefacts etc - the existing population of Britain incorporated Roman design features into their round dwellings e.g. by building in stone instead of wattle & daub. Had not thought about those liminal stages of history before - they are usually presented as discrete time periods. Also interested in the tribes that existed before the Romans, & their coin with the horse with 3 tails.	2
That Roman archaeology can be very near the surface. Romans processed iron and how they utilised the resources around them. How iron was processed.	2
THAT specific episode of Time Team brought into mind the fact that no matter whether you have traditional views or modern skills both can work together and complement each other to help us better understand and learn.	4
That the all the post-Roman invaders must have come from a distant Celtic ancestry.	2
That the castle has much more to teach us, and we have underestimated its importance with respect to its area of influence.	1
That the Drake wasn't as clever as history might suggest. That Howard of Effingham actually led the English Fleet. That only one Spanish ship was sunk. That marine archaeology is very different. That disciplines other than archaeology are involved in rescuing the past. I think Phil Harding is ACE!	2, 4
That the Middle Ages have destroyed iron age archaeology by ploughing the land. And that I love Phil loads :)	2
That the progression of social history and culture is constant and often parallel. The things which attracted ancient people to a particular locale continue to draw us there. Actual time may be the greatest gap between them and us, but in so many ways we are all the product of our surroundings.	2
That the Romans in Britain were advanced with their industrial sites.	2
That there are stunning written records of great antiquity still available in the UK. That some substantial ruins have been profoundly modified after they were ruins, not for practical reasons, but simply as landscaping.	6
That there is archaeology even under the forests.	6
That there is much more to the castles we see, and that they are built on prior fortifications and defensive military sites.	2
That there was more to Roman/British history than soldiers, forts and grand villas.	2
That there was probably an earlier castle on the site that advances in technology can turn a good site for a castle into not so good.	1, 2
That what I believed about Llancaiach Fawr was correct! There wasn't another building in the field. Also the house was largely built around the 1530s.	1
The discovery that the place had been inhabited for over 5,000 years.	1
The accepted position of the Battle of Bosworth is, in all likelihood wrong, due the finds, surveys and excavations indicating a different site.	2
The achievements of technology.	6
The difficulties involved with Marine Archaeology.	4
The fact that The Armada came so far north. The possibility of settlement on the coast. The incredible capabilities of underwater mapping. The equality of the finds.	2, 4
The history of the Castle.	1

The history of the different ages of the castle and its original foundations.	1
The history of the topic.	5
The importance of careful recording of data in situ.	4
The increased use of Lidar in archaeology.	4
The Jersey Islands were just a name to me. I had no real idea where they were, and no idea the Nazis had occupied them. It gave me a whole new perspective on WWII. It also showed me more of what the Nazis were like.	2
The knowledge of Northumberland castles particularly Bamburgh which I have not visited, though I do often visit Lindisfarne.	1
The landscape changes quite quickly with the growth of trees.	4
The multiple layers that can exist on any given site, that can confuse and perplex even experts.	4
The persistence of older structures in current buildings in Britain (I live in New Zealand).	2
The previous water feature that was on drawings and maps was eventually found. Learned quite a bit about Buckingham House and the English Civil War.	2
The production of Samian pottery. Recognising Roman coins.	2
The sense of history and life as it was then.	5
The various stages of iron working technology, as well as an enhanced knowledge of the way archaeologists interpret the evidence they find. I also learned the degree to which slag iron throughout the site interferes with geophysics equipment.	2, 4
There has been a castle there for thousands of years.	1
There is always something to learn. Today was about cast iron amazing.	2
This was a particularly good subject because it involved a piece of land that had been occupied for over a thousand years. The programme gives me an insight to how the people and buildings have evolved in that time. Stuart always gives me an impression of how the landscape was at that time and how and why it has changed.	1, 2
Unfortunately, that "weapons of mass destruction" are not so new ...	2
What I learn from every episode. Not just the history and what goes with it. But also, it keeps proving to me how much I want to study Archaeology myself.	
What remains hidden in that area. Design/use of the flame-thrower machine. How a 'dig' works etc.	1, 2, 4
When watching all episodes of Time Team I learn about the history of Britain, but also about how people lived during different periods of history.	2
While in college we are studying the concept of deposition of objects in bronze age culture, this episode made it more concrete and consolidated previous knowledge.	4
The Romans made iron.	2
You can always learn something new, even from a 'well known' site like Bamburgh.	6

EVIDENCE OF THE ACHIEVEMENT OF GLO2: SKILLS

How to find artefacts and what tools are used.

How to overcome the difficulty of excavating complex locations.

I have learnt how to make charcoal.

More about excavation skills, the history/arch of Bamburgh and the north east, what some of my friends were up to over the last couple of years.

That Lincs has more of a Roman influence than I realised previously around the area I grew up in. I know of the main sites and Roman roads only. You don't really think about what the rest of the land may have held. Know of a roman site at Kirmond le Mire and would have loved to have seen more

of that when it was being excavated but little is heard about the actual digs.

That underwater archaeology is harder than you'd think.

The production of Samian pottery. Recognising Roman coins.

EVIDENCE OF THE ACHIEVEMENT OF GLO3: ATTITUDES AND VALUES

...that archaeology is a fascinating subject but is based on luck as well as skill. However experienced the archaeologist, there appears to be a measure of luck involved in plotting the exact position of buildings, ditches etc. Despite the advances in technology there is still a very much 'hit and miss' approach. It is also clear from this episode and others as well, that three days is not enough to excavate even the straightest forward of sites. Time Team is almost 'bite-size' archaeology.

A huge respect for the builders who achieved so much without any of the sophisticated technology that we take for granted today. For their vision and ability to solve the challenges that they were faced with resulting in an enduring work of great strength and beauty.

Coins were recycled when no longer valid. Bamburgh may once have been a virtual island. Much of the castle is much more modern than first appears. That archaeology can be rewarding and frustrating at the same time - but that's not new!

Didn't learn anything new *per se*. But it was confirmed that you can never quite trust your own interpretation of maps or your measurements. Check and check again.

Historical sites have much to offer that one can't always see.

How absorbing the subject is. If only I could have my time over again ...

How difficult it is for archaeologists. I was intrigued that they could still find so much after digging there for so many years.

I learned that great care and attention must be taken whilst excavating and recording a site and that you must not jump to conclusions without having the evidence to back up your theories.

I learned the value of public relations in Archaeology - How groups such as English Heritage cannot afford to neglect the feelings of the public on excavations (along with of course information about the site).

It makes me aware of what to look for in a landscape when out and about sometimes looking for things of interest in. What I am looking at like some of our local features trying to guess what could have been there in the past.

Just how different we are today as a race, how very different people were back in those days gone by and how life was much harder/harsher but more simple as well.

More about the history of the area, and the importance of careful investigation.

Not to take one's freedom for granted; that many sacrifices were made during WW2 for the benefit of subsequent generations.

That although antiquarians in the past are thought of as great people, their results and observations should always be challenged and if correct, then agreed upon. If not to be put right by the understanding of archaeologists. This helps me in other fields of life. Also the team always make it look fun whilst a dig being hard work.

That Archaeology can be difficult!

That archaeology does not lie!

That archaeology is bigger than one programme, and that 3 days is never enough!

That Australia really needs more history, but that is what I learn from every episode.

That even in a well known historically interesting place - and one I have visited more than once in this case - there are many, many things still to be discovered. I now see clearly that much of the most revealing and fascinating archaeology must be at least partly obscured by valued buildings and settlements.

That history can be so much more exciting than how it is portrayed in history books.

That it is good that there are people out there willing to take the time to do the digs and take the knocks along the way when trenches come up empty and geophiz is giving false readings, but carry on and find something worthwhile in the end.

That people (general public) are passionate about the past. But I feel deprived that I live in a county with very a very short history (Aussie).

That pre-history is not my favourite period.

That the castle has much more to teach us, and we have underestimated its importance with respect to its area of influence.

That there was more to Roman/British history than soldiers, forts and grand villas.

That you don't have to find locations of Roman, Saxon eras etc., it's fun to find any story from the past. Finding the real story is what it's all about.

That you have to have patience and work as a team to figure it out.

The importance of understanding, and evaluating information held within the landscape.

The same thing that I learn from every Time Team episode, that there is always something fascinating to be learned from history.

There is so much buried history in England that impacts the rest of the world. Why doesn't the British govt fund more of these digs for the future of our world knowledge?

We know so much already of our island's history but there is always so much more to discover. And that may drastically alter how we interpret the knowledge we are already in receipt of.

What I learn from every episode. Not just the history and what goes with it. But also, it keeps proving to me how much I want to study Archaeology myself.

EVIDENCE OF THE ACHIEVEMENT OF GLO4: ENJOYMENT, INSPIRATION AND CREATIVITY

An appreciation of the finished edited programme and its relationship to the dig as I witnessed it happening.

At the time I was an MA student in Archaeology and it was helpful because we were considering opening our site in Detroit to other students as a field school and I had read about the site featured on Time Team and found it great to see it live.

Enjoyable way of learning history from a very good bunch of experts.

How difficult it is for archaeologists. I was intrigued that they could still find so much after digging there for so many years.

I always learn something from each episode and most things are fascinating be it a coin, a broken bit of pot or a brooch. Any of the episodes where hauls of gold are found are always particularly exciting as the art work is usually of a high standard and visually quite stunning. It always amazes me how that standard of work has been achieved given the age of any given object with the tools they had to work with.

I found the underwater archaeology in this episode really entertaining and learnt how difficult it is.

I have all the old episodes in box sets (hard core TT watcher, but NOT a TV watcher ever). I have a degree in Archaeology and Anthropology from the University of Western Australia. My children are studying at UWA now. For us, TT shows practical skills, technological development. And something Australia lacks ... excellent stratigraphy!!!! And on a personal note, I have a child (now 17) who is extremely physically disabled, but loves this so much. For her, it is a journey she can never make (she is BRILLIANT at palaeontology and really, really smart). For the family it is good solid methodology, it's great for Ellie, we love the Team and their style and it's very well presented to get the kids up to speed in the processes of archaeology. Sometimes I cringe at the site disturbance and at the rush that commercial TV enforces, but I know that something has to lift the profile of Arts, and TT has done that and more for Archaeology, and the social sciences.

I learned it was the first castle to fall to cannon fire and was amazed at how complete and detailed its restoration has been.

I like discovering new things from areas I would probably never visit.

I liked that the children were very interested in history and were very knowledgeable from all the various grades in the school. It reinforced that TIME TEAM were very generous in sharing their knowledge as the children participated in the dig. It also reinforced the fact that the show is a family show as the children shared their confirmed and new found knowledge with their families. Also I LOVE Phil's accent and knowledge and reminded me that is one of the reasons I love the show.

I really enjoy the artists' reconstructions and the 3D reconstructions which piece all the information together to give an overall impression of what the building most likely looked like, I find this the most helpful element and I feel that I have learnt something from the events of the show.

Informed and entertained.

It is remarkable that major Roman sites are still being (re)discovered and that a great deal of information can still be gathered about such early industry.

It was a great insight into the life of nuns and within the monasteries in general. I loved seeing the re-enactment of a nuns' life. I also learned not only the information they gathered but rather also to look at findings always in a critical way, as the search for the cloister turned out to be a quite tricky one.

Learnt something completely new and surprising. My partner is a HUGE WW2 fanatic and even he had never heard of this weapon!

Love Applecross very much and found it really exciting and interesting finding out more about the area. Wonderful!

More about the evolution and development of fortified structures in general and Bamburgh Castle in particular. I get a particular kick out of seeing previously unknown aspects of a site coming to light - as it were!

More wonderment on how the guy buried in the stone coffin must have felt walking around with what looks like 2 broken legs.

Sometimes you don't find that many items. Bamburgh Castle has an interesting history. The site was important in the Early Medieval period. Mick, Phil & Tony seem to take the Mickey out of each other more these days, but affectionately.

That although antiquarians in the past are thought of as great people, their results and observations should always be challenged and if correct, then agreed upon. If not to be put right by the understanding of archaeologists. This helps me in other fields of life. Also the team always make it look fun whilst a dig being hard work.

That the Drake wasn't as clever as history might suggest. That Howard of Effingham actually led the English Fleet. That only one Spanish ship was sunk. That marine archaeology is very different. That disciplines other than archaeology are involved in rescuing the past. I think Phil Harding is ACE!

That Time Team still rocks the house! go TT!!! :-) Love your show!

The amazing things that are still there from so long ago just under the surface and right in front of us, and some people just don't even see the forest for the trees!

there is always something to learn today was about cast iron amazing.

This was a particularly good subject because it involved a piece of land that had been occupied for over a thousand years. The programme gives me an insight to how the people and buildings have evolved in that time. Stuart always gives me an impression of how the landscape was at that time and how and why it has changed.

We watch so many it's difficult to be specific but are always impressed by Phil's enthusiasm and knowledge.

EVIDENCE OF THE ACHIEVEMENT OF GLO5: ACTION, BEHAVIOUR AND PROGRESSION

I have learned the basics of archaeology. And it's maybe because of Time Team that I study archaeology and conservation. I watched the series for some years. And then got inspired!

I think on a whole it added to my general pool of knowledge on various subjects. Too many things to list really, but I really do love what Stewart does, in investigating the landscape, because it reveals so much more of the bigger picture, and often answers other questions relating to what they are actually digging. And made me realize I really do need to visit the various Scottish islands.

That many of the images I have seen representing pleasure gardens are based off reality not fantasy imagined by the artist. Also that I need to buy the complete series of Time Team so I can re-watch when I am researching particular areas of history.

Table 6.56

Had the fortune of going on a dig this week and have had a chat with Tim Taylor. Tim asked if I could collate people's views on what you would like to see in future Time Team episodes. Is the programme better or worse than it has been? Would you like to see MORE of the digs? Maybe a deeper look at sites and their backgrounds? More media on the internet? Would more content on each episode available in the internet interest you, for example site reports etc...?	
RESPONDENTS	ANSWERS
1	<p>This needs some thought but off the top of my head I have come to enjoy the shows that deal with the last 500 years more and more (even the WW II shows much to my surprise as they are almost within my memory!).</p> <p>One thing I have missed of late is the visits to the pub where they all discuss the day and plan the next day.</p> <p>Another thing that has not been seen as much is the shuttling off of Phil to learn a new skill.</p> <p>One thing I think would make a good special would be a whole show by Phil where he teaches some of the others (Tony and Mick perhaps) flint knapping. I have been trying to make my own gun flints for years and while I have made some of the musket size that work after a fashion (i.e. not very well) and can sharpen the ones made by real knappers; the smaller pistol size flints I have attempted have been a real mess.</p> <p>He could start with the early stuff and then the late stone age and then the last flowering with the gun flint trade from the 16th to early 19th century. I will be back with more in this thread when I have some time to think about it and to watch all the 2008 shows again so I have better feel for where the show is now. I tend to be very scattered in the shows that I watch this time of year and they can come from any series which tends to mix up my memories of the current season.</p>
2	<p>The Time Team Extra programmes following up each dig were great. More of these would be good.</p>
3	<p>I like the end-of-day pub visits too. They sure do like their drinking. I'd like to see more genuine footage of conversations, and less rehearsed stuff. I understand when and why the rehearsed or re-shot conversations happen, but it would be nice if they could be minimised. Decisions on a dig being made in real time fascinate me more than pretending that pre-made decisions were spontaneous.</p>
4	<p>Besides subscribing to the "reintroducing the pub discussion" idea that was already presented, I have only one big wish from Time Team: to make more back-garden episodes then they did in the last 2 seasons. I understand the reputation of the show is bigger and bigger, so they can dig in more and more important places now, but I kinda miss the little places. I guess there were a few back-garden episodes in the last 2 series, but sadly I can't remember any of them.</p> <p>PS: Another Big Dig series would be great, but I bet they already have something like that in mind anyway.</p>
5	<p>I would like to see more artefacts being shown and there use explained. Bring back Robin! Too much Roman, not enough Saxon.</p>
6	<p>Most people have said what I wanted to say. I spent ages hunting for a quote I'm sure I found somewhere where Phil said something to the effect that TT was about showing people doing archaeology and having fun doing it. Can't find it.</p> <p>To me that last few series have become just a little bit less 'fun'. TT seems to be taking itself a little bit more seriously - less cameos making things, less end-of-the-day pub gatherings. And I miss them. The programme is a delicate balance of 'Time' and 'Team' - the serious archaeology (and I know it <i>does</i> have to be taken seriously) and the team element of people enjoying themselves and being together while they do it. Sometimes, those two come</p>

	<p>together, and you can see people utterly engrossed in and enjoying the discovery process (Phil and Stuart are especially good at conveying this). But sometimes I wonder whether they actually wanted to be there.</p> <p>The comment has been made about more 'back garden' work. They've done big and impressive - the trouble with that is that there's only so much you can do. You can't really get any more impressive than digging live in the Queen's back garden. When you've done that, you can't stop it. So don't try - do Mavis's back garden under her privet hedge and stray bits of moor and heath no-one bothers with.</p> <p>They've covered every period of history, and all sorts of environments. I can understand they're wondering about new ideas. But every dig is different - maybe we're not as bored as they think we are!</p> <p>Oh, and yes... Bring back Robin!</p>
7	Another person who'd like to see Robin back here too.
8	<p>How about a look at a parish instead of a particular site. I've done loads of work in the parishes of Almeley and Lucton in Herefordshire. There is archaeology and history (unrecorded when I started) jumping out of every corner of these two parishes. Your expertise and knowledge and facilities could make a most entertaining programme. I could guarantee you prehistoric, Roman, and early Medieval? Medieval, Tudor, Georgian, industrial revolution, lollards, enclosure act, modern and this includes three castle sites (extremely unusual in one parish) missing lengths of off as dyke should be here. The list is endless. I would also love to see more emphasis on why and how conclusions are reached especially as to why a trench is placed where it is. Bring back Robin. More on after programme analysis. Then finally the last two series have been well back on form with some brilliant sites especially the prehistoric ones.</p>
9	Thank you all ... Please keep the ideas coming, as I will send a new batch of ideas after the 2009 series has ended, as I'm sure we will get a lot more visitors then.
10	<p>I have always enjoyed the episodes where members of the public are involved, albeit just by being able to observe (as in Burslem etc. ...) or by being more closely involved. By doing so, the team open up archaeology to a wider audience, thus encouraging new blood. Oh, and as purely personal choice, have Jonathan Foyle in it every week! And ... bring back Barney Sloane!!</p>
11	<p>Further to what I said earlier about the delicate balance of 'Time' and 'Team', I find myself reflecting that the documentaries about other archaeological investigations that are voiced over by Tony Robinson aren't <i>really</i> Time Team. I realise that the team can't do everything, and that there are some amazing other discoveries going on, but I wonder if there's need for more care the 'Time Team Brand'.</p> <p>To offset those 'un-teamy' specials, I wonder if it would be worth considering some 'team centred' specials, showing what the Team do in their day jobs (not their private lives - that would be intrusive!!). I would love to see more about Francis Pryor's work at Flag fen, or about the work of a surveyor with Ordinance Survey (aren't the maps already made?). What exactly does academic archaeology get up? And what about the daily work of Wessex Archaeology? There was a moment (I think last season) when Phil described having spent two weeks on Salisbury plain finding one solitary post hole... which would be something rather different from the find-packed Time Team we're used to!</p> <p>Well, you asked for ideas!</p>
12	<p>Not sure which Big Dig it was but the one where Time Team was airing live for several hours each day. Absolutely loved it ... like post modern Time Team. We really, really miss the Big Digs and would love more of those or similar.</p> <p>Agree that the pub scenes were nice too. And back garden digs have a real charm.</p>

	Time Team specials on city sites are really good too. Perhaps more could be done with urban area archaeology, especially Industrial Revolution sites. Essentially would like more Time Team programmes each year than the season that starts in January.
13	My idea is maybe off topic but it concerns the other side of the pond's access to the programs. It would be really nice to have DVD copies of the programs in North American standard, such that we could watch them at our leisure. A local educational channel started four years ago rebroadcasting the 2003 season, followed by 2004 and 2005. This year they are rebroadcasting 2000. We just get to see the regular shows - no specials. So if I want to see a program I have to look on the illegal internet market. Some may think this is naive of me but if I want the information, I have to download it and once used delete it as it was illegal. Anyway if Time Team could consider that idea, it would be most helpful.
14	I must admit, I always liked Robin, he made some very enthusiastic contributions no matter what.

Table 6.57

Again, it's just a few hours until another new Time Team episode. This week, it's back with the Romans, as the team attempt to uncover an ornate mosaic floor, but which time period do you enjoy the team exploring most?	
	Roman.
	Anything up to Medieval ... don't like 'modern' Saxon!!!!
	I find the pre-Roman invasion period the most interesting!
	I like the pre-Roman in particular ... but it's all wonderful.
	You're nothing but legends in my eyes.
	Celtic/Viking.
	Industrial era is quite interesting but I like it when they start on what they think is Roman and then it turned out to be far more complex than that, uncovering thousands of years of history on the same site.
	Saxon/Viking and prehistoric Britain - Iron Age and before! Also Norman up until Medieval - Elizabeth I.
	The earlier the better for me ...
	Anything with a "nice bit of pottery"- lol.
	Can't wait, should be chance 4 gd variety of pottery :-)
	I like all from Medieval bkwards, not that keen on modern.
	Roman and anything up to medieval, but find it all interesting.
	I like anything ancient history. Love 'the Dark Ages', Anglo-Saxon times and Medieval. Not too keen on modern history, I gave the episode two weeks ago a miss and even though I recorded last week's episode I have not watched it yet. And that's saying something as I cannot get enough of TT usually! Look forward to today's episode!
	I love Phil and the way he gets so excited over the tiniest piece of flint.
	Saxon/Viking and prehistoric Britain & Iron Age - do some more in the whitby area please.
	ON SADDLEWORTH MOOR TO FIND THE LOST BODY OF KEITH BENNETT FOR HIS MOTHER ...
	Are we going to get the full series or split into 2 bits
	Love the Roman stuff.
	I like a good mixture, have enjoyed them all, do you have any on Colchester area. Enjoy when Phil finds a piece of "Flint" I record at least 3/5 episodes per night and watch them early hours. Keep up the great work.
	Anything pre-Christianity but particularly bronze/iron age.
	Medieval think Time Team should come to Lancaster we got an ancient castle church and I know Henry V stayed there.
	Roman/Medieval :)
	As long as it's ancient, it's magnificent!

I don't mind!! Love everything you cover!! Looking forward to tonight's programme ;-)

The Roman ...

The Anglo-Saxon and Romano-British.

Sorry to sit on the fence but I love every show ...

Roman.

Dark Ages, we know so little about his period.

I love them ALL too, but here in Denmark, the only channel showing Time Team keeps repeating the 3rd season, over and over again :-)

Have they removed TT again tonight? Jon Snow just tweeted that C4 news is starting.

ANYTHING THAT EXPANDS MY KNOWLEDGE OF HISTORY AND DOESN'T DETRACT FROM MY ENJOYMENT OF ARMCHAIR DIGGING FOR GOODIES.

Roman.

Like Charlotte, I love them all too, but here we can't watch them anymore. We used to have Discovery Channel broadcasting just a few early seasons' years ago but no longer :(

Pre-Roman ...

Any of them that stand out as something different, rather than feeling like retreads of about 20 previous episodes. Or, failing that, an episode where they actually find something.

Medieval period but I like them all.

All eras are good for me: ancient and modern but particularly enjoy Roman and industrial digs.

Any chance of further visits abroad for a dig or two?

The Roman's period.

Saxon.

18th 19th century. Even though it was only few centuries ago still must be many questions still to be answered about those ages.

Love it all but Roman my fav.

Any period. I'd just much rather be out there with them than watching on tele!

Futuristic alien tech.

When and where will it air?

Any period. Love you TIME TEAM!!! :)

Anything as long as the cast have a laugh ... Funny how I didn't like history at school - they were more interested in death which I guess was the point at the time ... But Time Team has always brought history to life whatever the period they are covering ... I really love the way the crew bring back the traditions - food clothes and all the trades ... etc etc. etc. ... Great stuff. Best series on TV EVER and by far ...

Keep it up TIME TEAM ... And thanks to Channel 4 for showing it :) - more often would be better ;)

Medieval, Celtic & Viking.

The older the better. I love it when Phil gets to show off his flint knapping abilities.

It's always Romans. How about some more Industrial stuff?

And dinosaur archaeology.

Middle Ages.

All the shows are interesting but I've always preferred episodes that involve industrial archaeology or architecture.

Jon Snow on Twitter has just said Ch4 news is going out at 6pm tonight as an extended version - Don't know where this leaves TT the Listings on Ch4's website haven't been changed.

Anything pre-modern.

You can keep your Romans, give us Bronze Age and Medieval.

Roman and Medieval for me.

Prehistoric Britain up to Medieval interests me!!!!

Bronze Age to Tudors - not keen on 18th century industrial or modern. Would like to see some of the very early ones again to see how the programme has progressed!

Chris I think you may be correct :) Deal or no deal is half hour early. Hope TIME TEAM STILL ON - Go Time Team! :-)

Medieval is always good, civil war is nice as long as it involves more than clay pipes and musket balls.

Had the Mick took out of me at work, but I don't care I love Time Team.

I like any period where there are nice juicy finds!

Roman/Medieval are my favourites, but I do like all the programs that Time Team do.

I really like the new episodes, probably more than the first ones because somehow they seem more informative!!

Dark Ages and Medieval.

I really enjoyed the WW2 German flak battery from a few weeks ago. More WW2 digs please. My favourites are probably prehistoric and early Medieval.

Pre-historic is the best, but I like Roman and Anglo-Saxon. Medieval at a push. Anything after 17c is far too modern for me :-D

So much for recording this week's episode as the timings are all wrong :(not have been updated, thanks very much Channel 4.

Neolithic and Saxon for me. There's a point at which I rather feel "seen one villa, seen them all" which will infuriate the Romanists, but there you have it!

Anglo-Saxon, there's a look on Phil's face that you only get when he's got a bit of Saxon earthenware in his hands.

Blame this group, no update for this change, there's another fan page which has posted this update so I missed nothing.

I'm going to record deal or no deal on 4+1 to make sure I catch Time Team. Glad I spotted people's posts about time change! Thanks.

I enjoy the Neolithic best, along with the Iron Age.

Robbie - what is the other fan group?

Looks like the repeat is being shown on Channel 4 + 1 at 6pm!! Can't wait folks x.

Industrial and ww2 esp aircraft.

Tudor!!

Don't care as long as they find something!

Prehistory - anything before Romans ... though I like everything really. It's just that archaeology of pre-Roman stuff is casting light with everything it discovers, since comparatively so little is known. I love things where they find and ... investigate skeletons, too, and the habits of prehistoric people are less well known.

Pre-historic because uncovered artefacts are the only way of finding out about these times.

Have to 4od it. Just settled down to the start and a friend phoned!!! Completely forgot I've got an HD recorder too!

WW1 as well for me.

Missed it as Sky didn't change the time codes...when will it be repeated.

Roman is very dull. Saxon and pre-Roman much more interesting.

Was very annoyed that they changed the times today with no warning, had to watch Ch4+1 to see the first 20 mins I missed.

Brilliant episode, although wouldn't fancy digging up sacred ground...but really interesting viewing.

When is TT coming back to Australia?

Any more repeats planned? My V+ box didn't cope and I was out :-)

I'm a Roman fan for most of the UK, but the sub-Roman and early Medieval periods also interest me, especially for the outlying areas (Cornwall, Wales, and Scotland).

Got to be prehistory as favourite & any time after that, especially if involves art & design. Enjoy them working hard solving conundrums!

Late Roman occupation.

Hi Helenka, the only way to watch TT in Australia is to get pay TV like foxtel and Austar. TT is on twice morning and twice evening. Beats waiting for it to air on free to air TV. Plus my favourite timeline would be anything between Mesolithic to Roman.

All of them.

Prehistoric and Medieval.

My favourite is Medieval, but I can't watch anything new. Channel 4 won't allow us in the US to access 4od or their YouTube channel.

Very confusing watching the second half of the programme then dashing over to C4+1 to catch the first half! I understand the enormity of the event in Japan being more important than TT, but starting the news half an hour early means that anyone who tuned in to watch the news would have missed the start anyway! Why not skip the programme after the news and let everything else start on time?

Cracking show last night! Some of those antiquarians knew what they were doing.

If you go to the official TT Facebook page you will find comments from the producer of the

programme + opportunity to go on a dig this year if you "like" their Facebook page. It is fantastic to have blow by blow commentary from Tim Taylor.

Would like to talk about how to increase your exposure on Facebook.

I have watched Time Team from the start. My favourite period is Roman especially the Legions.

Got to be Roman with a slant toward the military, though I do enjoy the WWII ones if only their ID'ing of German items was more accurate.

Table 6.58

TOTAL SAMPLE			
PRE-ROMAN			
		Frequency	Valid Percent
N=107	Yes	25	23
	No	82	77
	Total	107	100
ROMAN			
		Frequency	Valid Percent
N=107	Yes	27	25
	No	80	75
	Total	107	100
MEDIEVAL			
		Frequency	Valid Percent
N=107	Yes	32	30
	No	75	70
	Total	107	100
MODERN			
		Frequency	Valid Percent
N=107	Yes	7	6.5
	No	100	93.5
	Total	107	100
CONTEMPORARY			
		Frequency	Valid Percent
N=107	Yes	6	6
	No	101	94
	Total	107	100
A MIX			
		Frequency	Valid Percent
N=107	Yes	3	3
	No	104	97
	Total	107	100

DON'T MIND			
		Frequency	Valid Percent
N=107	Yes	15	14
	No	92	86
	Total	107	100

UNRELATED COMMENTS			
		Frequency	Valid Percent
N=107	Yes	35	33
	No	72	67
	Total	107	100

Chapter 7.

Table 7.1

TOTAL SAMPLE					
ORIGIN vs. GENDER					
			Origin		Total
			Italian residents	International tourists	
Gender	Males	Count	103	119	222
		Expected Count	120.6	101.4	222.0
		% within Gender	46.4%	53.6%	100.0%
		% within Origin	39.2%	53.8%	45.9%
		% of Total	21.3%	24.6%	45.9%
	Females	Count	160	102	262
		Expected Count	142.4	119.6	262.0
		% within Gender	61.1%	38.9%	100.0%
		% within Origin	60.8%	46.2%	54.1%
		% of Total	33.1%	21.1%	54.1%
Total	Count	263	221	484	
	Expected Count	263.0	221.0	484.0	
	% within Gender	54.3%	45.7%	100.0%	
	% within Origin	100.0%	100.0%	100.0%	
	% of Total	54.3%	45.7%	100.0%	

[$\chi^2 = 10.427$ a with 1 df; $P = 0.001$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 101.37; b. Computed only for a 2x2 table.

Table 7.2

TOTAL SAMPLE					
ORIGIN vs. LEVEL OF EDUCATION ATTAINED					
			Origin		Total
			Italian residents	International visitors	
Education	Elementary	Count	3	1	4
		Expected Count	2.2	1.8	4.0
		% within Edu	75.0%	25.0%	100.0%
		% within Origin	1.1%	.4%	.8%
		% of Total	.6%	.2%	.8%
	High school	Count	110	33	143
		Expected Count	77.2	65.8	143.0
		% within Edu	76.9%	23.1%	100.0%
		% within Origin	41.5%	14.6%	29.1%
		% of Total	22.4%	6.7%	29.1%
	Middle school	Count	27	10	37
		Expected Count	20.0	17.0	37.0
		% within Edu	73.0%	27.0%	100.0%
		% within Origin	10.2%	4.4%	7.5%
		% of Total	5.5%	2.0%	7.5%
	University or post-graduate degree	Count	125	182	307
		Expected Count	165.7	141.3	307.0
		% within Edu	40.7%	59.3%	100.0%
		% within Origin	47.2%	80.5%	62.5%
		% of Total	25.5%	37.1%	62.5%
Total	Count	265	226	491	
	Expected Count	265.0	226.0	491.0	
	% within Edu	54.0%	46.0%	100.0%	
	% within Origin	100.0%	100.0%	100.0%	
	% of Total	54.0%	46.0%	100.0%	

[$\chi^2 = 58.124a$ with 3 df; $P = 0.000$]. a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is 1.84.

Table 7.3

TOTAL SAMPLE					
ORIGIN vs. AGE					
			Origin		Total
			Italian residents	International visitors	
Age	18-25	Count	26	34	60
		Expected Count	32.8	27.2	60.0
		% within Age	43.3%	56.7%	100.0%
		% within Orig	10.2%	16.0%	12.8%
		% of Total	5.6%	7.3%	12.8%
	26-35	Count	40	57	97
		Expected Count	53.0	44.0	97.0
		% within Age	41.2%	58.8%	100.0%
		% within Orig	15.7%	26.9%	20.8%
		% of Total	8.6%	12.2%	20.8%
	36-45	Count	36	34	70
		Expected Count	38.2	31.8	70.0
		% within Age	51.4%	48.6%	100.0%
		% within Orig	14.1%	16.0%	15.0%
		% of Total	7.7%	7.3%	15.0%
	46-55	Count	31	42	73
		Expected Count	39.9	33.1	73.0
		% within Age	42.5%	57.5%	100.0%
		% within Orig	12.2%	19.8%	15.6%
		% of Total	6.6%	9.0%	15.6%
56-65	Count	74	38	112	
	Expected Count	61.2	50.8	112.0	
	% within Age	66.1%	33.9%	100.0%	
	% within Orig	29.0%	17.9%	24.0%	
	% of Total	15.8%	8.1%	24.0%	
66-75	Count	41	7	48	
	Expected Count	26.2	21.8	48.0	
	% within Age	85.4%	14.6%	100.0%	
	% within Orig	16.1%	3.3%	10.3%	
	% of Total	8.8%	1.5%	10.3%	
76+	Count	7	0	7	
	Expected Count	3.8	3.2	7.0	
	% within Age	100.0%	.0%	100.0%	
	% within Orig	2.7%	.0%	1.5%	
	% of Total	1.5%	.0%	1.5%	
Total	Count	255	212	467	
	Expected Count	255.0	212.0	467.0	
	% within Age	54.6%	45.4%	100.0%	
	% within Orig	100.0%	100.0%	100.0%	
	% of Total	54.6%	45.4%	100.0%	

[$\chi^2 = 44.836a$ with 6 df; $P = 0.000$]. a. 2 cells (14.3%) have expected count less than 5. The minimum expected count is 3.18.

Table 7.4

TOTAL SAMPLE					
ORIGIN vs. OCCUPATION					
			Origin		Total
			Italian residents	International tourists	
Occupation ²⁵³	1	Count	10	33	43
		Expected Count	23.7	19.3	43.0
		% within Occ	23.3%	76.7%	100.0%
		% within Orig	4.4%	17.8%	10.4%
		% of Total	2.4%	8.0%	10.4%
	2	Count	3	20	23
		Expected Count	12.7	10.3	23.0
		% within Occ	13.0%	87.0%	100.0%
		% within Orig	1.3%	10.8%	5.6%
		% of Total	.7%	4.9%	5.6%
	3	Count	19	12	31
		Expected Count	17.1	13.9	31.0
		% within Occ	61.3%	38.7%	100.0%
		% within Orig	8.4%	6.5%	7.5%
		% of Total	4.6%	2.9%	7.5%
	4	Count	31	19	50
		Expected Count	27.5	22.5	50.0
		% within Occ	62.0%	38.0%	100.0%
		% within Orig	13.7%	10.3%	12.1%
		% of Total	7.5%	4.6%	12.1%
	5	Count	79	22	101
		Expected Count	55.6	45.4	101.0
		% within Occ	78.2%	21.8%	100.0%
		% within Orig	34.8%	11.9%	24.5%
		% of Total	19.2%	5.3%	24.5%
	6	Count	5	2	7
		Expected Count	3.9	3.1	7.0
		% within Occ	71.4%	28.6%	100.0%
		% within Orig	2.2%	1.1%	1.7%
		% of Total	1.2%	.5%	1.7%
	7	Count	19	53	72
		Expected Count	39.7	32.3	72.0
		% within Occ	26.4%	73.6%	100.0%
		% within Orig	8.4%	28.6%	17.5%
		% of Total	4.6%	12.9%	17.5%
	8	Count	42	19	61
		Expected Count	33.6	27.4	61.0
		% within Occ	68.9%	31.1%	100.0%
		% within Orig	18.5%	10.3%	14.8%
		% of Total	10.2%	4.6%	14.8%
	9	Count	6	1	7

²⁵³ See next table for the occupations corresponding to each value.

	Expected Count	3.9	3.1	7.0
	% within Occ	85.7%	14.3%	100.0%
	% within Orig	2.6%	.5%	1.7%
	% of Total	1.5%	.2%	1.7%
10	Count	10	2	12
	Expected Count	6.6	5.4	12.0
	% within Occ	83.3%	16.7%	100.0%
	% within Orig	4.4%	1.1%	2.9%
	% of Total	2.4%	.5%	2.9%
11	Count	3	2	5
	Expected Count	2.8	2.2	5.0
	% within Occ	60.0%	40.0%	100.0%
	% within Orig	1.3%	1.1%	1.2%
	% of Total	.7%	.5%	1.2%
Total	Count	227	185	412
	Expected Count	227.0	185.0	412.0
	% within Occ	55.1%	44.9%	100.0%
	% within Orig	100.0%	100.0%	100.0%
	% of Total	55.1%	44.9%	100.0%

[$\chi^2 = 93.303a$ with 10 df; $P = 0.000$]. a. 6 cells (27.3%) have expected count less than 5. The minimum expected count is 2.25.

1	Middle/upper management
2	Professional/entrepreneur
3	Unemployed/seeking first job
4	Self-employed
5	Retired
6	Student
7	Office worker
8	Factory worker
9	Homemaker
10	Teacher
11	Other

Table 7.5

TOTAL SAMPLE					
ORIGIN vs. INTEREST IN ARCHAEOLOGY					
		Origin			Total
		Italian residents	International tourists		
Interest in archaeology	Not at all interested	Count	1	2	3
		Expected Count	1.6	1.4	3.0
		% within Interest	33.3%	66.7%	100.0%
		% within Orig	.4%	.9%	.6%
		% of Total	.2%	.4%	.6%
	Not very interested	Count	33	44	77
		Expected Count	41.3	35.7	77.0
		% within Interest	42.9%	57.1%	100.0%
		% within Orig	12.5%	19.4%	15.7%
		% of Total	6.7%	9.0%	15.7%
	Fairly interested	Count	144	136	280
		Expected Count	150.3	129.7	280.0
		% within Interest	51.4%	48.6%	100.0%
		% within Orig	54.8%	59.9%	57.1%
		% of Total	29.4%	27.8%	57.1%
	Very interested	Count	85	45	130
Expected Count		69.8	60.2	130.0	
% within Interest		65.4%	34.6%	100.0%	
% within Orig		32.3%	19.8%	26.5%	
	% of Total	17.3%	9.2%	26.5%	
Total	Count	263	227	490	
	Expected Count	263.0	227.0	490.0	
	% within Interest	53.7%	46.3%	100.0%	
	% within Orig	100.0%	100.0%	100.0%	
	% of Total	53.7%	46.3%	100.0%	

[$\chi^2 = 11.860a$ with 3 df; $P = 0.008$]. a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is 1.39.

Table 7.6

TOTAL SAMPLE		
WAYS OF ACCESSING ARCHAEOLOGY		
	% replies Italian residents N=266	% replies Intern. tourists N=232
Visiting museums/exhibitions	71	79
Visiting archaeological sites	49	37.5
Through the Internet/the Web	20	27
Watching TV programmes	37	52
Listening to the radio	3	3
Reading newspapers/magazines	40	10
Attending courses/lectures	11	7
Participating in excavations	8	2
Reading specialized magazines/handbooks	22	28
Other	1	1

Table 7.7

TOTAL SAMPLE					
ORIGIN vs. WAYS OF ACCESSING ARCHAEOLOGY (MUSEUMS/EXHIBITIONS)					
		Origin		Total	
		Italian residents	International tourists		
Accessing archaeology through museums/exhibitions	Yes	Count	189	184	373
		Expected Count	199.2	173.8	373.0
		% within Arch mus	50.7%	49.3%	100.0%
		% within Origin	71.1%	79.3%	74.9%
		% of Total	38.0%	36.9%	74.9%
	No	Count	77	48	125
		Expected Count	66.8	58.2	125.0
		% within Arch mus	61.6%	38.4%	100.0%
		% within Origin	28.9%	20.7%	25.1%
		% of Total	15.5%	9.6%	25.1%
Total	Count	266	232	498	
	Expected Count	266.0	232.0	498.0	
	% within Arch mus	53.4%	46.6%	100.0%	
	% within Origin	100.0%	100.0%	100.0%	
	% of Total	53.4%	46.6%	100.0%	

[$\chi^2 = 4.495a$ with 1 df; $P = 0.034$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 58.23; b. Computed only for a 2x2 table.

Table 7.8

TOTAL SAMPLE						
ORIGIN vs. WAYS OF ACCESSING ARCHAEOLOGY (NEWSPAPERS/MAGAZINES)						
		Origin				
		Italian residents	International tourists	Total		
Accessing archaeology through newspapers/magazines	Yes	Count	105	65	170	
		Expected Count	90.8	79.2	170.0	
		% within News/Mag	61.8%	38.2%	100.0%	
		% within Origin	39.5%	28.0%	34.1%	
	No	Count	161	167	328	
		Expected Count	175.2	152.8	328.0	
		% within News/Mag	49.1%	50.9%	100.0%	
		% within Origin	60.5%	72.0%	65.9%	
		% of Total	32.3%	33.5%	65.9%	
		Total	Count	266	232	498
	Expected Count	266.0	232.0	498.0		
	% within News/Mag	53.4%	46.6%	100.0%		
	% within Origin	100.0%	100.0%	100.0%		
	% of Total	53.4%	46.6%	100.0%		

[$\chi^2 = 7.234a$ with 1 df; $P = 0.007$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 79.20.; b. Computed only for a 2x2 table.

Table 7.9

TOTAL SAMPLE					
ORIGIN vs. WAYS OF ACCESSING ARCHAEOLOGY (ARCHAEOLOGICAL SITES)					
		Origin		Total	
		Italian residents	International tourists		
Accessing archaeology by visiting archaeological sites	Yes	Count	130	87	217
		Expected Count	115.9	101.1	217.0
		% within Arch sites	59.9%	40.1%	100.0%
		% within Origin	48.9%	37.5%	43.6%
		% of Total	26.1%	17.5%	43.6%
	No	Count	136	145	281
		Expected Count	150.1	130.9	281.0
		% within Arch sites	48.4%	51.6%	100.0%
		% within Origin	51.1%	62.5%	56.4%
		% of Total	27.3%	29.1%	56.4%
Total	Count	266	232	498	
	Expected Count	266.0	232.0	498.0	
	% within Arch sites	53.4%	46.6%	100.0%	
	% within Origin	100.0%	100.0%	100.0%	
	% of Total	53.4%	46.6%	100.0%	

[$\chi^2 = 6.518$ a with 1 df; $P = 0.011$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 101.09.; b. Computed only for a 2x2 table.

Table 7.10

TOTAL SAMPLE					
ORIGIN vs. WAYS OF ACCESSING ARCHAEOLOGY (EXCAVATIONS)					
		Origin			Total
		Italian residents	Internation al tourists		
Accessing archaeology by participating in excavations	Yes	Count	22	5	27
		Expected Count	14.4	12.6	27.0
		% within Exc	81.5%	18.5%	100.0%
		% within Origin	8.3%	2.2%	5.4%
		% of Total	4.4%	1.0%	5.4%
	No	Count	244	227	471
		Expected Count	251.6	219.4	471.0
		% within Exc	51.8%	48.2%	100.0%
		% within Origin	91.7%	97.8%	94.6%
		% of Total	49.0%	45.6%	94.6%
Total	Count	266	232	498	
	Expected Count	266.0	232.0	498.0	
	% within Exc	53.4%	46.6%	100.0%	
	% within Origin	100.0%	100.0%	100.0%	
	% of Total	53.4%	46.6%	100.0%	

[$\chi^2 = 9.038a$ with 1 df; $P = 0.003$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 12.58.; b. Computed only for a 2x2 table.

Table 7.11

TOTAL SAMPLE					
ORIGIN vs. WAYS OF ACCESSING ARCHAEOLOGY (TV PROGRAMMES)					
		Origin			Total
			Italian residents	International tourists	
Accessing archaeology through TV programmes	Yes	Count	98	121	219
		Expected Count	117.0	102.0	219.0
		% within Arch TV	44.7%	55.3%	100.0%
		% within Origin	36.8%	52.2%	44.0%
	% of Total	19.7%	24.3%	44.0%	
	No	Count	168	111	279
		Expected Count	149.0	130.0	279.0
		% within Arch TV	60.2%	39.8%	100.0%
		% within Origin	63.2%	47.8%	56.0%
		% of Total	33.7%	22.3%	56.0%
Total		Count	266	232	498
	Expected Count	266.0	232.0	498.0	
	% within Arch TV	53.4%	46.6%	100.0%	
	% within Origin	100.0%	100.0%	100.0%	
	% of Total	53.4%	46.6%	100.0%	

[$\chi^2 = 11.794a$ with 1 df; $P = 0.001$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 102.02; b. Computed only for a 2x2 table.

Table 7.12

TOTAL SAMPLE					
ORIGIN vs. WAYS OF ACCESSING ARCHAEOLOGY (SPECIALISED MAGAZINE/HANDBOOK)					
			Origin		Total
			Italian residents	International tourists	
Accessing archaeology through specialised magazine/handbooks	Yes	Count	59	24	83
		Expected Count	44.3	38.7	83.0
		% within Mag/hand	71.1%	28.9%	100.0%
		% within Origin	22.2%	10.3%	16.7%
		% of Total	11.8%	4.8%	16.7%
	No	Count	207	208	415
		Expected Count	221.7	193.3	415.0
		% within Mag/hand	49.9%	50.1%	100.0%
		% within Origin	77.8%	89.7%	83.3%
			% of Total	41.6%	41.8%
Total	Count	266	232	498	
	Expected Count	266.0	232.0	498.0	
	% within Mag/hand	53.4%	46.6%	100.0%	
	% within Origin	100.0%	100.0%	100.0%	
		% of Total	53.4%	46.6%	100.0%

[$\chi^2 = 12.498a$ with 1 df; $P = 0.000$]. a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 38.67.; b. Computed only for a 2x2 table.

Table 7.13

SUB-SAMPLE OF ITALIAN RESIDENTS
WAYS OF ACCESSING ARCHAEOLOGY (MUSEUMS/EXHIBITIONS)
vs. INTEREST IN ARCHAEOLOGY

			Accessing archaeology through museums/exhibitions		Total
			Yes	No	
Interest in archaeology	Not at all interested	Count	0	1	1
		Expected Count	.7	.3	1.0
		% within Interest	.0%	100.0%	100.0%
		% within Arch mus	.0%	1.3%	.4%
	% of Total	.0%	.4%	.4%	
	Not very interested	Count	21	12	33
		Expected Count	23.6	9.4	33.0
		% within Interest	63.6%	36.4%	100.0%
		% within Arch mus	11.2%	16.0%	12.5%
	% of Total	8.0%	4.6%	12.5%	
	Fairly interested	Count	96	48	144
		Expected Count	102.9	41.1	144.0
		% within Interest	66.7%	33.3%	100.0%
		% within Arch mus	51.1%	64.0%	54.8%
	% of Total	36.5%	18.3%	54.8%	
	Very interested	Count	71	14	85
Expected Count		60.8	24.2	85.0	
% within Interest		83.5%	16.5%	100.0%	
% within Arch mus		37.8%	18.7%	32.3%	
% of Total	27.0%	5.3%	32.3%		
Total	Count	188	75	263	
	Expected Count	188.0	75.0	263.0	
	% within Interest	71.5%	28.5%	100.0%	
	% within Museums/exhib	100.0%	100.0%	100.0%	
% of Total	71.5%	28.5%	100.0%		

[$\chi^2 = 11.193a$ with 3 df; $P = 0.011$]. a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is .29.

Table 7.14

SUB-SAMPLE OF ITALIAN RESIDENTS
WAYS OF ACCESSING ARCHAEOLOGY (ARCHAEOLOGICAL SITES) vs.
INTEREST IN ARCHAEOLOGY

Interest in archaeology		Count	Accessing archaeology by visiting archaeological sites		Total	
			Yes	No		
Not at all interested		0	1	1		
	Expected Count	.5	.5	1.0		
	% within Interest	.0%	100.0%	100.0%		
	% within Arch sites	.0%	.7%	.4%		
	% of Total	.0%	.4%	.4%		
	Not very interested	Count	7	26	33	
		Expected Count	16.2	16.8	33.0	
		% within Interest	21.2%	78.8%	100.0%	
		% within Arch sites	5.4%	19.4%	12.5%	
	Fairly interested	Count	66	78	144	
		Expected Count	70.6	73.4	144.0	
		% within Interest	45.8%	54.2%	100.0%	
		% within Arch sites	51.2%	58.2%	54.8%	
	Very interested	Count	56	29	85	
		Expected Count	41.7	43.3	85.0	
		% within Interest	65.9%	34.1%	100.0%	
% within Arch sites		43.4%	21.6%	32.3%		
Total	Count	129	134	263		
	Expected Count	129.0	134.0	263.0		
	% within Interest	49.0%	51.0%	100.0%		
	% within Arch sites	100.0%	100.0%	100.0%		
		% of Total	49.0%	51.0%	100.0%	

[$\chi^2 = 21.429a$ with 3 df; $P = 0.000$]. a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is .49.

Table 7.15

SUB-SAMPLE OF ITALIAN RESIDENTS
WAYS OF ACCESSING ARCHAEOLOGY (ARCHAEOLOGICAL SITES)
vs. LEVEL OF EDUCATION ATTAINED

Education			Accessing archaeology by visiting archaeological sites		Total
			Yes	No	
Education	Elementary	Count	2	1	3
		Expected Count	1.5	1.5	3.0
		% within Edu	66.7%	33.3%	100.0%
		% within Arch sites	1.6%	.7%	1.1%
	High School	Count	48	62	110
		Expected Count	53.5	56.5	110.0
		% within Edu	43.6%	56.4%	100.0%
		% within Arch sites	37.2%	45.6%	41.5%
	Middle School	Count	8	19	27
		Expected Count	13.1	13.9	27.0
		% within Edu	29.6%	70.4%	100.0%
		% within Arch sites	6.2%	14.0%	10.2%
	University/ Post-grad degree	Count	71	54	125
		Expected Count	60.8	64.2	125.0
		% within Edu	56.8%	43.2%	100.0%
		% within Arch sites	55.0%	39.7%	47.2%
Total	Count	129	136	265	
	Expected Count	129.0	136.0	265.0	
	% within Edu	48.7%	51.3%	100.0%	
	% within Arch sites	100.0%	100.0%	100.0%	
	% of Total	48.7%	51.3%	100.0%	

[$\chi^2 = 8.730a$ with 3 df; $P = 0.033$]. a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is 1.46.

Table 7.16

SUB-SAMPLE OF ITALIAN RESIDENTS					
WAYS OF ACCESSING ARCHAEOLOGY (COURSES/LECTURES) vs. OCCUPATION					
		Attending courses/lectures about archaeology		Total	
		Yes	No		
Occupation²⁵⁴	1	Count	1	9	10
	Expected Count	1.1	8.9	10.0	
	% within Occ	10.0%	90.0%	100.0%	
	% within Cour/lec	4.2%	4.4%	4.4%	
	% of Total	.4%	4.0%	4.4%	
	2	Count	1	2	3
	Expected Count	.3	2.7	3.0	
	% within Occ	33.3%	66.7%	100.0%	
	% within Cour/lec	4.2%	1.0%	1.3%	
	% of Total	.4%	.9%	1.3%	
	3	Count	1	18	19
	Expected Count	2.0	17.0	19.0	
	% within Occ	5.3%	94.7%	100.0%	
	% within Cour/lec	4.2%	8.9%	8.4%	
	% of Total	.4%	7.9%	8.4%	
	4	Count	9	22	31
	Expected Count	3.3	27.7	31.0	
	% within Occ	29.0%	71.0%	100.0%	
	% within Cour/lec	37.5%	10.8%	13.7%	
	% of Total	4.0%	9.7%	13.7%	
5	Count	8	71	79	
Expected Count	8.4	70.6	79.0		
% within Occ	10.1%	89.9%	100.0%		
% within Cour/lec	33.3%	35.0%	34.8%		
% of Total	3.5%	31.3%	34.8%		
6	Count	0	5	5	
Expected Count	.5	4.5	5.0		
% within Occ	.0%	100.0%	100.0%		
% within Cour/lec	.0%	2.5%	2.2%		
% of Total	.0%	2.2%	2.2%		
7	Count	0	19	19	
Expected Count	2.0	17.0	19.0		
% within Occ	.0%	100.0%	100.0%		
% within Cour/lec	.0%	9.4%	8.4%		
% of Total	.0%	8.4%	8.4%		
8	Count	2	40	42	
Expected Count	4.4	37.6	42.0		
% within Occ	4.8%	95.2%	100.0%		
% within Cour/lec	8.3%	19.7%	18.5%		
% of Total	.9%	17.6%	18.5%		
9	Count	0	6	6	

²⁵⁴ See p. 478 for the occupations corresponding to each value.

	Expected Count	.6	5.4	6.0
	% within Occ	.0%	100.0%	100.0%
	% within Cour/lec	.0%	3.0%	2.6%
	% of Total	.0%	2.6%	2.6%
10	Count	0	10	10
	Expected Count	1.1	8.9	10.0
	% within Occ	.0%	100.0%	100.0%
	% within Cour/lec	.0%	4.9%	4.4%
	% of Total	.0%	4.4%	4.4%
11	Count	2	1	3
	Expected Count	.3	2.7	3.0
	% within Occ	66.7%	33.3%	100.0%
	% within Cour/lec	8.3%	.5%	1.3%
	% of Total	.9%	.4%	1.3%
Total	Count	24	203	227
	Expected Count	24.0	203.0	227.0
	% within Occ	10.6%	89.4%	100.0%
	% within Cour/lec	100.0%	100.0%	100.0%
	% of Total	10.6%	89.4%	100.0%

[$\chi^2 = 29.616a$ with 10 df; $P = 0.001$] a. 13 cells (59.1%) have expected count less than 5. The minimum expected count is .32.

Table 7.17

SUB-SAMPLE OF ITALIAN RESIDENTS
WAYS OF ACCESSING ARCHAEOLOGY (COURSES/LECTURES)
vs. INTEREST IN ARCHAEOLOGY

			Attending courses/lectures about archaeology		Total
			Yes	No	
Interest in archaeology	Not at all interested	Count	0	1	1
		Expected Count	.1	.9	1.0
		% within Interest	.0%	100.0%	100.0%
		% within Courses	.0%	.4%	.4%
	% of Total	.0%	.4%	.4%	
	Not very interested	Count	0	33	33
		Expected Count	3.5	29.5	33.0
		% within Interest	.0%	100.0%	100.0%
		% within Courses	.0%	14.0%	12.5%
	% of Total	.0%	12.5%	12.5%	
	Fairly interested	Count	8	136	144
		Expected Count	15.3	128.7	144.0
		% within Interest	5.6%	94.4%	100.0%
		% within Courses	28.6%	57.9%	54.8%
	% of Total	3.0%	51.7%	54.8%	
	Very interested	Count	20	65	85
Expected Count		9.0	76.0	85.0	
% within Interest		23.5%	76.5%	100.0%	
% within Courses		71.4%	27.7%	32.3%	
% of Total	7.6%	24.7%	32.3%		
Total	Count	28	235	263	
	Expected Count	28.0	235.0	263.0	
	% within Interest	10.6%	89.4%	100.0%	
	% within Courses	100.0%	100.0%	100.0%	
	% of Total	10.6%	89.4%	100.0%	

[$\chi^2 = 22.804$ with 3df; $P = 0.000$] a. 3 cells (37.5%) have expected count less than 5. The minimum expected count is .11.

Table 7.18

SUB-SAMPLE OF ITALIAN RESIDENTS					
WAYS OF ACCESSING ARCHAEOLOGY (INTERNET/WEB) vs. AGE					
			Accessing archaeology through the Internet/Web		Total
			Yes	No	
Age	18-25	Count	7	19	26
		Expected Count	5.4	20.6	26.0
		% within Age	26.9%	73.1%	100.0%
		% within Web	13.2%	9.4%	10.2%
		% of Total	2.7%	7.5%	10.2%
	26-35	Count	15	25	40
		Expected Count	8.3	31.7	40.0
		% within Age	37.5%	62.5%	100.0%
		% within Web	28.3%	12.4%	15.7%
		% of Total	5.9%	9.8%	15.7%
	36-45	Count	9	27	36
		Expected Count	7.5	28.5	36.0
		% within Age	25.0%	75.0%	100.0%
		% within Web	17.0%	13.4%	14.1%
		% of Total	3.5%	10.6%	14.1%
	46-55	Count	4	27	31
		Expected Count	6.4	24.6	31.0
		% within Age	12.9%	87.1%	100.0%
		% within Web	7.5%	13.4%	12.2%
		% of Total	1.6%	10.6%	12.2%
	56-65	Count	15	59	74
		Expected Count	15.4	58.6	74.0
		% within Age	20.3%	79.7%	100.0%
		% within Web	28.3%	29.2%	29.0%
		% of Total	5.9%	23.1%	29.0%
	66-75	Count	3	38	41
		Expected Count	8.5	32.5	41.0
		% within Age	7.3%	92.7%	100.0%
		% within Web	5.7%	18.8%	16.1%
		% of Total	1.2%	14.9%	16.1%
	76+	Count	0	7	7
		Expected Count	1.5	5.5	7.0
		% within Age	.0%	100.0%	100.0%
		% within Web	.0%	3.5%	2.7%
		% of Total	.0%	2.7%	2.7%
Total	Count	53	202	255	
	Expected Count	53.0	202.0	255.0	
	% within Age	20.8%	79.2%	100.0%	
	% within Web	100.0%	100.0%	100.0%	
	% of Total	20.8%	79.2%	100.0%	

[$\chi^2 = 15.306a$ with 6 df; $P = 0.018$] a. 1 cells (7.1%) have expected count less than 5. The minimum expected count is 1.45.

Table 7.19

SUB-SAMPLE OF ITALIAN RESIDENTS										
AGE vs. WAYS OF ACCESSING ARCHAEOLOGY (EXCAVATIONS)										
		Age							Total	
		18-25	26-35	36-45	46-55	56-65	66-75	76+		
Accessing archaeology by participating in excavations	Yes	Count	5	7	3	0	3	4	0	22
		Expected Count	2.2	3.5	3.1	2.7	6.4	3.5	.6	22.0
		% within Exc	22.7%	31.8%	13.6%	.0%	13.6%	18.2%	.0%	100.0%
		% within Age	19.2%	17.5%	8.3%	.0%	4.1%	9.8%	.0%	8.6%
		% of Total	2.0%	2.7%	1.2%	.0%	1.2%	1.6%	.0%	8.6%
	No	Count	21	33	33	31	71	37	7	233
		Expected Count	23.8	36.5	32.9	28.3	67.6	37.5	6.4	233.0
		% within Exc	9.0%	14.2%	14.2%	13.3%	30.5%	15.9%	3.0%	100.0%
		% within Age	80.8%	82.5%	91.7%	100.0%	95.9%	90.2%	100.0%	91.4%
		% of Total	8.2%	12.9%	12.9%	12.2%	27.8%	14.5%	2.7%	91.4%
Total	Count	26	40	36	31	74	41	7	255	
	Expected Count	26.0	40.0	36.0	31.0	74.0	41.0	7.0	255.0	
	% within Exc	10.2%	15.7%	14.1%	12.2%	29.0%	16.1%	2.7%	100.0%	
	% within Age	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	
	% of Total	10.2%	15.7%	14.1%	12.2%	29.0%	16.1%	2.7%	100.0%	

[$\chi^2 = 13.324a$ with 6 df; $P = 0.038$] a. 6 cells (42.9%) have expected count less than 5. The minimum expected count is .60.

Table 7.20

**SUB-SAMPLE OF ITALIAN RESIDENTS
OCCUPATION vs. WAYS OF ACCESSING ARCHAEOLOGY (EXCAVATIONS)**

		Occupation ²⁵⁵											Total
		1	2	3	4	5	6	7	8	9	10	11	
Accessing archaeology by participating in excavations	Yes Count	0	0	1	8	4	0	0	2	0	0	2	17
	Expected Count	.7	.2	1.4	2.3	5.9	.4	1.4	3.1	.4	.7	.2	17.0
	% within Exc	.0%	.0%	5.9%	47.1%	23.5%	.0%	.0%	11.8%	.0%	.0%	11.8%	100.0%
	% within Occ	.0%	.0%	5.3%	25.8%	5.1%	.0%	.0%	4.8%	.0%	.0%	66.7%	7.5%
	% of Total	.0%	.0%	.4%	3.5%	1.8%	.0%	.0%	.9%	.0%	.0%	.9%	7.5%
	No Count	10	3	18	23	75	5	19	40	6	10	1	210
	Expected Count	9.3	2.8	17.6	28.7	73.1	4.6	17.6	38.9	5.6	9.3	2.8	210.0
	% within Exc	4.8%	1.4%	8.6%	11.0%	35.7%	2.4%	9.0%	19.0%	2.9%	4.8%	.5%	100.0%
% within Occ	100.0%	100.0%	94.7%	74.2%	94.9%	100.0%	100.0%	95.2%	100.0%	100.0%	33.3%	92.5%	
% of Total	4.4%	1.3%	7.9%	10.1%	33.0%	2.2%	8.4%	17.6%	2.6%	4.4%	.4%	92.5%	
Total	Count	10	3	19	31	79	5	19	42	6	10	3	227
	Expected Count	10.0	3.0	19.0	31.0	79.0	5.0	19.0	42.0	6.0	10.0	3.0	227.0
	% within Exc	4.4%	1.3%	8.4%	13.7%	34.8%	2.2%	8.4%	18.5%	2.6%	4.4%	1.3%	100.0%
	% within Occ	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
	% of Total	4.4%	1.3%	8.4%	13.7%	34.8%	2.2%	8.4%	18.5%	2.6%	4.4%	1.3%	100.0%

[$\chi^2 = 35.726a$ with 10 df; $P = 0.000$] a. 6 cells (42.9%) have expected count less than 5. The minimum expected count is .60.

²⁵⁵ See p. 478 for the occupations corresponding to each value.

Table 7.21

SUB-SAMPLE OF ITALIAN RESIDENTS							
INTEREST IN ARCHAEOLOGY vs. WAYS OF ACCESSING ARCHAEOLOGY (EXCAVATIONS)							
		Interest in archaeology				Total	
		Not at all interested	Not very interested	Fairly interested	Very interested		
Accessing archaeology by participating in excavations	Yes	Count	1	0	5	15	21
		Expected Count	.1	2.6	11.5	6.8	21.0
		% within Exc	4.8%	.0%	23.8%	71.4%	100.0%
		% within Interest	100.0%	.0%	3.5%	17.6%	8.0%
		% of Total	.4%	.0%	1.9%	5.7%	8.0%
	No	Count	0	33	139	70	242
		Expected Count	.9	30.4	132.5	78.2	242.0
		% within Exc	.0%	13.6%	57.4%	28.9%	100.0%
		% within Interest	.0%	100.0%	96.5%	82.4%	92.0%
		% of Total	.0%	12.5%	52.9%	26.6%	92.0%
Total	Count	1	33	144	85	263	
	Expected Count	1.0	33.0	144.0	85.0	263.0	
	% within Exc	.4%	12.5%	54.8%	32.3%	100.0%	
	% within Interest	100.0%	100.0%	100.0%	100.0%	100.0%	
	% of Total	.4%	12.5%	54.8%	32.3%	100.0%	

[$\chi^2 = 29.179a$ with 3 df; $P = 0.000$] a. 3 cells (37.5%) have expected count less than 5. The minimum expected count is .08.

Table 7.22

SUB-SAMPLE OF ITALIAN RESIDENTS							
INTEREST IN ARCHAEOLOGY vs. WAYS OF ACCESSING ARCHAEOLOGY (TV PROGRAMMES)							
		Interest in archaeology				Total	
		Not at all interested	Not very interested	Fairly interested	Very interested		
Accessing archaeology through TV programmes	Yes	Count	0	6	49	43	98
		Expected Count	.4	12.3	53.7	31.7	98.0
		% within Arch TV	.0%	6.1%	50.0%	43.9%	100.0%
		% within Interest	.0%	18.2%	34.0%	50.6%	37.3%
	% of Total	.0%	2.3%	18.6%	16.3%	37.3%	
	No	Count	1	27	95	42	165
		Expected Count	.6	20.7	90.3	53.3	165.0
		% within Arch TV	.6%	16.4%	57.6%	25.5%	100.0%
		% within Interest	100.0%	81.8%	66.0%	49.4%	62.7%
		% of Total	.4%	10.3%	36.1%	16.0%	62.7%
Total	Count	1	33	144	85	263	
	Expected Count	1.0	33.0	144.0	85.0	263.0	
	% within Arch TV	.4%	12.5%	54.8%	32.3%	100.0%	
	% within Interest	100.0%	100.0%	100.0%	100.0%	100.0%	
	% of Total	.4%	12.5%	54.8%	32.3%	100.0%	

$[\chi^2 = 12.834a$ with 3 df; $P = 0.005]$ a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is .37.

Table 7.23

SUB-SAMPLE OF ITALIAN RESIDENTS LEVEL OF EDUCATION ATTAINED vs. WAYS OF ACCESSING ARCHAEOLOGY (TV PROGRAMMES)							
		Education				Total	
		Elementary	High school	Middle school	University/ post-graduate		
Accessing archaeology through TV programmes	Yes	Count	1	51	7	38	97
		Expected Count	1.1	40.3	9.9	45.8	97.0
		% within Arch TV	1.0%	52.6%	7.2%	39.2%	100.0%
		% within Edu	33.3%	46.4%	25.9%	30.4%	36.6%
		% of Total	.4%	19.2%	2.6%	14.3%	36.6%
	No	Count	2	59	20	87	168
		Expected Count	1.9	69.7	17.1	79.2	168.0
		% within Arch TV	1.2%	35.1%	11.9%	51.8%	100.0%
		% within Edu	66.7%	53.6%	74.1%	69.6%	63.4%
		% of Total	.8%	22.3%	7.5%	32.8%	63.4%
Total		Count	3	110	27	125	265
		Expected Count	3.0	110.0	27.0	125.0	265.0
		% within Arch TV	1.1%	41.5%	10.2%	47.2%	100.0%
		% within Edu	100.0%	100.0%	100.0%	100.0%	100.0%
		% of Total	1.1%	41.5%	10.2%	47.2%	100.0%

[$\chi^2 = 7.929a$ with 3 df; $P = 0.048$] a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is 1.10.

Table 7.24

SUB-SAMPLE OF ITALIAN RESIDENTS INTEREST IN ARCHAEOLOGY vs. WAYS OF ACCESSING ARCHAEOLOGY (SPECIALISED MAGAZINES/HANDBOOKS)							
			Interest in archaeology				Total
			Not at all interested	Not very interested	Fairly interested	Very interested	
Accessing archaeology through specialized magazines/ handbooks	Yes	Count	0	0	24	35	59
		Expected Count	.2	7.4	32.3	19.1	59.0
		% within Mag/hand	.0%	.0%	40.7%	59.3%	100.0%
		% within Interest	.0%	.0%	16.7%	41.2%	22.4%
		% of Total	.0%	.0%	9.1%	13.3%	22.4%
	No	Count	1	33	120	50	204
		Expected Count	.8	25.6	111.7	65.9	204.0
		% within Mag/hand	.5%	16.2%	58.8%	24.5%	100.0%
		% within Interest	100.0%	100.0%	83.3%	58.8%	77.6%
		% of Total	.4%	12.5%	45.6%	19.0%	77.6%
Total	Count	1	33	144	85	263	
	Expected Count	1.0	33.0	144.0	85.0	263.0	
	% within Mag/hand	.4%	12.5%	54.8%	32.3%	100.0%	
	% within Interest	100.0%	100.0%	100.0%	100.0%	100.0%	
	% of Total	.4%	12.5%	54.8%	32.3%	100.0%	

[$\chi^2 = 29.746a$ with 3 df; $P = 0.000$] a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is .22.

Table 7.25

SUB-SAMPLE OF ITALIAN RESIDENTS					
GENDER vs. WAYS OF ACCESSING ARCHAEOLOGY (RADIO)					
		Gender			Total
			Male	Female	
Accessing archaeology through the radio	Yes	Count	0	9	9
		Expected Count	3.5	5.5	9.0
		% within Radio	.0%	100.0%	100.0%
		% within Gender	.0%	5.7%	3.4%
		% of Total	.0%	3.4%	3.4%
	No	Count	103	150	253
		Expected Count	99.5	153.5	253.0
		% within Radio	40.7%	59.3%	100.0%
		% within Gender	100.0 %	94.3%	96.6%
		% of Total	39.3%	57.3%	96.6%
Total	Count	103	159	262	
	Expected Count	103.0	159.0	262.0	
	% within Radio	39.3%	60.7%	100.0%	
	% within Gender	100.0 %	100.0%	100.0%	
	% of Total	39.3%	60.7%	100.0%	

[$\chi^2 = 6.038a$ with 1 df; $P = 0.014$] a. 1 cells (25.0%) have expected count less than 5. The minimum expected count is 3.54. b. Computed only for a 2x2 table.

Table 7.26

SUB-SAMPLE OF ITALIAN RESIDENTS
OCCUPATION vs. WAYS OF ACCESSING ARCHAEOLOGY (RADIO)

		Occupation ²⁵⁶											Total	
		1	2	3	4	5	6	7	8	9	10	11		
Accessing archaeology through the radio	Yes	Count	0	0	1	0	4	0	0	0	2	1	0	
		Expected Count	.4	.1	.7	1.1	2.8	.2	.7	1.5	.2	.4	.1	8.0
		% within Radio	.0%	.0%	12.5%	.0%	50.0%	.0%	.0%	.0%	25.0%	12.5%	.0%	100.0%
		% within Occ	.0%	.0%	5.3%	.0%	5.1%	.0%	.0%	.0%	33.3%	10.0%	.0%	3.5%
		% of Total	.0%	.0%	.4%	.0%	1.8%	.0%	.0%	.0%	.9%	.4%	.0%	3.5%
	No	Count	10	3	18	31	74	5	19	42	4	9	3	218
		Expected Count	9.6	2.9	18.3	29.9	75.2	4.8	18.3	40.5	5.8	9.6	2.9	218.0
		% within Radio	4.6%	1.4%	8.3%	14.2%	33.9%	2.3%	8.7%	19.3%	1.8%	4.1%	1.4%	100.0%
		% within Occ	100.0%	100.0%	94.7%	100.0%	94.9%	100.0%	100.0%	100.0%	66.7%	90.0%	100.0%	96.5%
		% of Total	4.4%	1.3%	8.0%	13.7%	32.7%	2.2%	8.4%	18.6%	1.8%	4.0%	1.3%	96.5%
Total	Count	10	3	19	31	78	5	19	42	6	10	3	226	
	Expected Count	10.0	3.0	19.0	31.0	78.0	5.0	19.0	42.0	6.0	10.0	3.0	226.0	
	% within Radio	4.4%	1.3%	8.4%	13.7%	34.5%	2.2%	8.4%	18.6%	2.7%	4.4%	1.3%	100.0%	
	% within Occ	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	
	% of Total	4.4%	1.3%	8.4%	13.7%	34.5%	2.2%	8.4%	18.6%	2.7%	4.4%	1.3%	100.0%	

[$\chi^2 = 21.708a$ with 10 df; $P = 0.017$] a. 14 cells (63.6%) have expected count less than 5. The minimum expected count is .11.

²⁵⁶ See p. 478 for the occupations corresponding to each value.

Table 7.27

SUB-SAMPLE OF ITALIAN RESIDENTS			
TYPE OF MUSEUM VISITOR			
		Frequency	Valid Percent
N=261	Casual	40	15
	Repeat	100	38
	Regular	121	46

Table 7.28

SUB-SAMPLE OF ITALIAN RESIDENTS					
GENDER vs. TYPE OF MUSEUM VISITOR					
			Gender		
			Male	Female	Total
Type of museum visitor	Casual	Count	23	17	40
		Expected Count	15.7	24.3	40.0
		% within TMV	57.5%	42.5%	100.0%
		% within Gender	22.8%	10.8%	15.5%
		% of Total	8.9%	6.6%	15.5%
	Repeat	Count	37	63	100
		Expected Count	39.1	60.9	100.0
		% within TMV	37.0%	63.0%	100.0%
		% within Gender	36.6%	40.1%	38.8%
		% of Total	14.3%	24.4%	38.8%
	Regular	Count	41	77	118
		Expected Count	46.2	71.8	118.0
		% within TMV	34.7%	65.3%	100.0%
		% within Gender	40.6%	49.0%	45.7%
		% of Total	15.9%	29.8%	45.7%
Total	Count	101	157	258	
	Expected Count	101.0	157.0	258.0	
	% within TMV	39.1%	60.9%	100.0%	
	% within Gender	100.0%	100.0%	100.0%	
	% of Total	39.1%	60.9%	100.0%	

[$\chi^2 = 6.809a$ with 2 df; $P = 0.033$] a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 15.66.

Table 7.29

SUB-SAMPLE OF INTERNATIONAL TOURISTS			
TYPE OF MUSEUM VISITOR			
		Frequency	Valid Percent
N=232	Casual	49	21
	Repeat	70	30
	Regular	113	49

Table 7.30

SUB-SAMPLE OF ITALIAN RESIDENTS			
SOCIAL CONTEXT OF VISITING			
		Frequency	Valid Percent
N=265	Organised group	24	9
	Alone	71	27
	Partner	80	30
	Family (with children)	21	8
	Relatives/friends	69	26

Table 7.31

TOTAL SAMPLE					
ORIGIN vs. SOCIAL CONTEXT OF VISITING					
Social context			Origin		Total
			Italian residents	International visitors	
Social context	Organised group	Count	24	5	
		Expected Count	15.5	13.5	29.0
		% within SC	82.8%	17.2%	100.0%
		% within Origin	9.1%	2.2%	5.8%
		% of Total	4.8%	1.0%	5.8%
	Alone	Count	71	54	125
		Expected Count	66.6	58.4	125.0
		% within SC	56.8%	43.2%	100.0%
		% within Origin	26.8%	23.3%	25.2%
		% of Total	14.3%	10.9%	25.2%
	Partner	Count	80	106	186
		Expected Count	99.2	86.8	186.0
		% within SC	43.0%	57.0%	100.0%
		% within Origin	30.2%	45.7%	37.4%
		% of Total	16.1%	21.3%	37.4%
	Family (with children)	Count	21	28	49
		Expected Count	26.1	22.9	49.0
		% within SC	42.9%	57.1%	100.0%
		% within Origin	7.9%	12.1%	9.9%
		% of Total	4.2%	5.6%	9.9%
Relatives/friends	Count	69	39	108	
	Expected Count	57.6	50.4	108.0	
	% within SC	63.9%	36.1%	100.0%	
	% within Origin	26.0%	16.8%	21.7%	
	% of Total	13.9%	7.8%	21.7%	
Total	Count	265	232	497	
	Expected Count	265.0	232.0	497.0	
	% within SC	53.3%	46.7%	100.0%	
	% within Origin	100.0%	100.0%	100.0%	
	% of Total	53.3%	46.7%	100.0%	

[$\chi^2 = 25.650$ a with 4 df; P = 0.000] a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 13.54.

Table 7.32

TOTAL SAMPLE TIME SPENT IN THE GALLERY			
		Frequency	Valid Percent
N=499	Less than 30 min	204	41
	30 min to 1 hour	211	42
	From 1 to 2 hours	67	13
	More than 2 hours	17	3

Table 7.33

TOTAL SAMPLE ORIGIN vs. TIME SPENT IN THE GALLERY					
		Origin			Total
			Italian residents	International tourists	
Time spent in the gallery	Less than 30 min	Count	65	137	202
		Expected Count	108.3	93.7	202.0
		% within VD	32.2%	67.8%	100.0%
		% within Origin	24.4%	59.6%	40.7%
		% of Total	13.1%	27.6%	40.7%
	30 min to 1 hour	Count	130	80	210
		Expected Count	112.6	97.4	210.0
		% within VD	61.9%	38.1%	100.0%
		% within Origin	48.9%	34.8%	42.3%
		% of Total	26.2%	16.1%	42.3%
	From 1 to 2 hours	Count	61	6	67
		Expected Count	35.9	31.1	67.0
		% within VD	91.0%	9.0%	100.0%
		% within Origin	22.9%	2.6%	13.5%
		% of Total	12.3%	1.2%	13.5%
	More than 2 hours	Count	10	7	17
Expected Count		9.1	7.9	17.0	
% within VD		58.8%	41.2%	100.0%	
% within Origin		3.8%	3.0%	3.4%	
	% of Total	2.0%	1.4%	3.4%	
Total	Count	266	230	496	
	Expected Count	266.0	230.0	496.0	
	% within VD	53.6%	46.4%	100.0%	
	% within Origin	100.0%	100.0%	100.0%	
	% of Total	53.6%	46.4%	100.0%	

[$\chi^2 = 81.061a$ with 3 df; $P = 0.000$] a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 7.88.

Table 7.34

TOTAL SAMPLE			
LEVEL OF SATISFACTION FOR THE VISIT			
		Frequency	Valid Percent
N=497	Not at all satisfied	4	1
	Not very satisfied	27	5
	Fairly satisfied	277	56
	Very satisfied	189	38

Table 7.35

TOTAL SAMPLE					
ORIGIN vs. TYPE OF EXPERIENCE TRIGGER (ORGANISATION OF SENSORY MATERIALS)					
		Origin		Total	
		Italian residents	International tourists		
Organisation of sensory materials	Yes	Count	55	69	124
		Expected Count	69.8	54.2	124.0
		% within	44.4%	55.6%	100.0
		Sensory material			%
		% within Origin	26.2%	42.3%	33.2%
	% of Total	14.7%	18.5%	33.2%	
	No	Count	155	94	249
		Expected Count	140.2	108.8	249.0
		% within	62.2%	37.8%	100.0
		Sensory material			%
% within Origin		73.8%	57.7%	66.8%	
% of Total	41.6%	25.2%	66.8%		
Total	Count	210	163	373	
	Expected Count	210.0	163.0	373.0	
	% within	56.3%	43.7%	100.0	
	Sensory material			%	
	% within Origin	100.0%	100.0%	100.0	
	% of Total	56.3%	43.7%	100.0	

[$\chi^2 = 10.773a$ with 1 df; $P = 0.001$] a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 54.19. b. Computed only for a 2x2 table.

Table 7.36

SUB-SAMPLE OF ITALIAN RESIDENTS					
GENDER vs. EXPERIENCE TYPE (EXCITEMENT)					
		Gender			Total
		Males	Females		
Excitement	Yes	Count	9	31	40
		Expected Count	15.7	24.3	40.0
		% within Exc	22.5%	77.5%	100.0%
		% within Gender	8.9%	19.9%	15.6%
		% of Total	3.5%	12.1%	15.6%
	No	Count	92	125	217
		Expected Count	85.3	131.7	217.0
		% within Exc	42.4%	57.6%	100.0%
		% within Gender	91.1%	80.1%	84.4%
		% of Total	35.8%	48.6%	84.4%
Total	Count	101	156	257	
	Expected Count	101.0	156.0	257.0	
	% within Exc	39.3%	60.7%	100.0%	
	% within Gender	100.0%	100.0%	100.0%	
	% of Total	39.3%	60.7%	100.0%	

[$\chi^2 = 5.605$ a with 1 df; P = 0.018] a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 15.72. b. Computed only for a 2x2 table.

Table 7.37

SUB-SAMPLE OF ITALIAN RESIDENTS										
AGE vs. EXPERIENCE TYPE (EXCITEMENT)										
		Age							Total	
		18-25	26-35	36-45	46-55	56-65	66-75	76+		
Excitement	Yes	Count	4	2	8	7	6	10	0	37
		Expected Count	3.7	5.9	5.1	4.5	10.7	6.1	1.0	37.0
		% within Exc	10.8%	5.4%	21.6%	18.9%	16.2%	27.0%	.0%	100.0%
		% within Age	16.0%	5.0%	23.5%	23.3%	8.3%	24.4%	.0%	14.9%
		% of Total	1.6%	.8%	3.2%	2.8%	2.4%	4.0%	.0%	14.9%
	No	Count	21	38	26	23	66	31	7	212
		Expected Count	21.3	34.1	28.9	25.5	61.3	34.9	6.0	212.0
		% within Exc	9.9%	17.9%	12.3%	10.8%	31.1%	14.6%	3.3%	100.0%
		% within Age	84.0%	95.0%	76.5%	76.7%	91.7%	75.6%	100.0%	85.1%
		% of Total	8.4%	15.3%	10.4%	9.2%	26.5%	12.4%	2.8%	85.1%
Total	Count	25	40	34	30	72	41	7	249	
	Expected Count	25.0	40.0	34.0	30.0	72.0	41.0	7.0	249.0	
	% within Exc	10.0%	16.1%	13.7%	12.0%	28.9%	16.5%	2.8%	100.0%	
	% within Age	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	
	% of Total	10.0%	16.1%	13.7%	12.0%	28.9%	16.5%	2.8%	100.0%	

[$\chi^2 = 13.41$ 1a with 6 df; P = 0.037] a. 3 cells (21.4%) have expected count less than 5. The minimum expected count is 1.04.

Table 7.38

SUB-SAMPLE OF ITALIAN RESIDENTS					
TYPE OF EXPERIENCE TRIGGER (INTERACTIVITY)					
vs. EXPERIENCE TYPE (EXCITEMENT)					
		Interactivity		Total	
		Yes	No		
Excitement	Yes	Count	1	19	20
		Expected Count	.9	19.1	20.0
		% within Exc	5.0%	95.0%	100.0%
		% within Inter	16.7%	15.0%	15.0%
		% of Total	.8%	14.3%	15.0%
	No	Count	5	108	113
		Expected Count	5.1	107.9	113.0
		% within Exc	4.4%	95.6%	100.0%
		% within Inter	83.3%	85.0%	85.0%
		% of Total	3.8%	81.2%	85.0%
		Count	6	127	133
Total	Expected Count	6.0	127.0	133.0	
	% within Exc	4.5%	95.5%	100.0%	
	% within Inter	100.0%	100.0	100.0%	
			%		
	% of Total	4.5%	95.5%	100.0%	

[$\chi^2 = 0.13$ a with 1 df; P = 0.909] a. 1 cells (25.0%) have expected count less than 5. The minimum expected count is .90. b. Computed only for a 2x2 table.

Table 7.39

SUB-SAMPLE OF ITALIAN RESIDENTS										
AGE vs. EXPERIENCE TYPE (PLAYFULNESS)										
Playfulness			Age							Total
			18-25	26-35	36-45	46-55	56-65	66-75	76+	
Yes	Yes	Count	7	16	2	5	12	9	0	51
		Expected	5.1	8.2	7.0	6.1	14.7	8.4	1.4	51.0
		Count								
		% within Playf	13.7%	31.4%	3.9%	9.8%	23.5%	17.6%	.0%	100.0
		%								%
	% within Age	28.0%	40.0%	5.9%	16.7%	16.7%	22.0%	.0%	20.5%	
	% of Total	2.8%	6.4%	.8%	2.0%	4.8%	3.6%	.0%	20.5%	
	No	Count	18	24	32	25	60	32	7	198
		Expected	19.9	31.8	27.0	23.9	57.3	32.6	5.6	198.0
		Count								
% within Playf		9.1%	12.1%	16.2%	12.6%	30.3%	16.2%	3.5%	100.0	
%									%	
% within Age	72.0%	60.0%	94.1%	83.3%	83.3%	78.0%	100.0	79.5%		
%							%	%		
% of Total	7.2%	9.6%	12.9%	10.0%	24.1%	12.9%	2.8%	79.5%		
Total	Count	25	40	34	30	72	41	7	249	
	Expected	25.0	40.0	34.0	30.0	72.0	41.0	7.0	249.0	
	Count									
	% within Playf	10.0%	16.1%	13.7%	12.0%	28.9%	16.5%	2.8%	100.0	
	%								%	
	% within Age	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	
%	%	%	%	%	%	%	%	%		
% of Total	10.0%	16.1%	13.7%	12.0%	28.9%	16.5%	2.8%	100.0		
%								%		

[$\chi^2 = 17.442a$ with 6 df; $P = 0.008$] a. 1 cells (7.1%) have expected count less than 5. The minimum expected count is 1.43.

Table 7.40

SUB-SAMPLE OF ITALIAN RESIDENTS INTEREST IN ARCHAEOLOGY vs. EXPERIENCE TYPE (LEARNING)							
			Interest in archaeology				Total
			Not at all interested	Not very interested	Fairly interested	Very interested	
Learning	Yes	Count	1	24	111	67	203
		Expected	.8	26.0	110.2	66.1	203.0
		Count					
		% within	.5%	11.8%	54.7%	33.0%	100.0%
		Learn					
		% within	100.0%	72.7%	79.3%	79.8%	78.7%
		Interest					
	% of Total	.4%	9.3%	43.0%	26.0%	78.7%	
	No	Count	0	9	29	17	55
		Expected	.2	7.0	29.8	17.9	55.0
		Count					
		% within	.0%	16.4%	52.7%	30.9%	100.0%
		Learn					
		% within	.0%	27.3%	20.7%	20.2%	21.3%
Interest							
% of Total	.0%	3.5%	11.2%	6.6%	21.3%		
Total	Count	1	33	140	84	258	
	Expected	1.0	33.0	140.0	84.0	258.0	
	Count						
	% within	.4%	12.8%	54.3%	32.6%	100.0%	
	Learn						
	% within	100.0%	100.0%	100.0%	100.0%	100.0%	
	Interest						
% of Total	.4%	12.8%	54.3%	32.6%	100.0%		

[$\chi^2 = 1.05a$ with 3 df; $P = 0.787$] a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is .21.

Table 7.41

SUB-SAMPLE OF ITALIAN RESIDENTS											
AGE vs. EXPERIENCE TYPE (LEARNING)											
				Age						Total	
				18-25	26-35	36-45	46-55	56-65	66-75	76+	
Learning	Yes	Count		18	23	27	26	63	36	5	198
		Expected		19.9	31.8	27.0	23.9	57.3	32.6	5.6	198.0
		Count									
		% within		9.1%	11.6%	13.6%	13.1%	31.8%	18.2%	2.5%	100.0
		Learn									%
	% within Age		72.0%	57.5%	79.4%	86.7%	87.5%	87.8%	71.4%	79.5%	
	% of Total		7.2%	9.2%	10.8%	10.4%	25.3%	14.5%	2.0%	79.5%	
	No	Count		7	17	7	4	9	5	2	51
		Expected		5.1	8.2	7.0	6.1	14.7	8.4	1.4	51.0
		Count									
% within			13.7%	33.3%	13.7%	7.8%	17.6%	9.8%	3.9%	100.0	
Learn										%	
% within Age		28.0%	42.5%	20.6%	13.3%	12.5%	12.2%	28.6%	20.5%		
% of Total		2.8%	6.8%	2.8%	1.6%	3.6%	2.0%	.8%	20.5%		
Total	Count		25	40	34	30	72	41	7	249	
	Expected		25.0	40.0	34.0	30.0	72.0	41.0	7.0	249.0	
	Count										
	% within		10.0%	16.1%	13.7%	12.0%	28.9%	16.5%	2.8%	100.0	
	Learn									%	
	% within Age		100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	
% of Total		10.0%	16.1%	13.7%	12.0%	28.9%	16.5%	2.8%	100.0		
										%	

[$\chi^2 = 18.542a$ with 6 df; $P = 0.005$] a. 1 cells (7.1%) have expected count less than 5. The minimum expected count is 1.43.

Table 7.42

SUB-SAMPLE OF ITALIAN RESIDENTS														
OCCUPATION vs. EXPERIENCE TYPE (LEARNING)														
		Occupation ²⁵⁷											Total	
		1	2	3	4	5	6	7	8	9	10	11		
Learning	Yes	Count	9	1	13	20	67	5	16	32	4	8	0	175
		Expected Count	7.9	2.4	15.0	23.6	60.7	3.9	15.0	32.3	3.9	7.9	2.4	175.0
		% within Learn	5.1%	.6%	7.4%	11.4%	38.3%	2.9%	9.1%	18.3%	2.3%	4.6%	.0%	100.0%
		% within Occ	90.0%	33.3%	68.4%	66.7%	87.0%	100.0%	84.2%	78.0%	80.0%	80.0%	.0%	78.8%
		% of Total	4.1%	.5%	5.9%	9.0%	30.2%	2.3%	7.2%	14.4%	1.8%	3.6%	.0%	78.8%
	No	Count	1	2	6	10	10	0	3	9	1	2	3	47
		Expected Count	2.1	.6	4.0	6.4	16.3	1.1	4.0	8.7	1.1	2.1	.6	47.0
		% within Learn	2.1%	4.3%	12.8%	21.3%	21.3%	.0%	6.4%	19.1%	2.1%	4.3%	6.4%	100.0%
		% within Occ	10.0%	66.7%	31.6%	33.3%	13.0%	.0%	15.8%	22.0%	20.0%	20.0%	100.0%	21.2%
		% of Total	.5%	.9%	2.7%	4.5%	4.5%	.0%	1.4%	4.1%	.5%	.9%	1.4%	21.2%
Total	Count	10	3	19	30	77	5	19	41	5	10	3	222	
	Expected Count	10.0	3.0	19.0	30.0	77.0	5.0	19.0	41.0	5.0	10.0	3.0	222.0	
	% within Learn	4.5%	1.4%	8.6%	13.5%	34.7%	2.3%	8.6%	18.5%	2.3%	4.5%	1.4%	100.0%	
	% within Occ	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	
	% of Total	4.5%	1.4%	8.6%	13.5%	34.7%	2.3%	8.6%	18.5%	2.3%	4.5%	1.4%	100.0%	

[$\chi^2 = 24.321$ a with 10 df; P = 0.007] a. 12 cells (54.5%) have expected count less than 5. The minimum expected count is .64.

²⁵⁷ See p. 478 for the occupations corresponding to each value.

Table 7.43

SUB-SAMPLE OF ITALIAN RESIDENTS					
EXPERIENCE TRIGGER (TEXTS) vs. EXPERIENCE TYPE (LEARNING)					
		Texts		Total	
		Yes	No		
Learning	Yes	Count	25	76	101
		Expected Count	20.5	80.5	101.0
		% within Learn	24.8%	75.2%	100.0%
		% within Texts	92.6%	71.7%	75.9%
	No	% of Total	18.8%	57.1%	75.9%
		Count	2	30	32
		Expected Count	6.5	25.5	32.0
		% within Learn	6.3%	93.8%	100.0%
Total		% within Texts	7.4%	28.3%	24.1%
		% of Total	1.5%	22.6%	24.1%
		Count	27	106	133
		Expected Count	27.0	106.0	133.0
		% within Learn	20.3%	79.7%	100.0%
		% within Texts	100.0%	100.0%	100.0%
		% of Total	20.3%	79.7%	100.0%

[$\chi^2 = 5.142a$ with 1 df; $P = 0.023$] a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 6.50. b. Computed only for a 2x2 table.

Table 7.44

SUB-SAMPLE OF INTERNATIONAL TOURISTS EXPERIENCE TRIGGER (HISTORICAL CONTENTS) vs. EXPERIENCE TYPE (EXCITEMENT)					
			Historical contents		Total
			Yes	No	
Excitement	Yes	Count	4	4	8
		Expected Count	1.7	6.3	8.0
		% within Exc	50.0%	50.0%	100.0%
		% within Hist cont	36.4%	10.0%	15.7%
		% of Total	7.8%	7.8%	15.7%
	No	Count	7	36	43
		Expected Count	9.3	33.7	43.0
		% within Exc	16.3%	83.7%	100.0%
		% within Hist cont	63.6%	90.0%	84.3%
		% of Total	13.7%	70.6%	84.3%
Total	Count	11	40	51	
	Expected Count	11.0	40.0	51.0	
	% within Exc	21.6%	78.4%	100.0%	
	% within Hist cont	100.0%	100.0%	100.0%	
	% of Total	21.6%	78.4%	100.0%	

[$\chi^2 = 4.534a$ with 1 df; $P = 0.033$] a. 1 cells (25.0%) have expected count less than 5. The minimum expected count is 1.73 b. Computed only for a 2x2 table.

Table 7.45

SUB-SAMPLE OF INTERNATIONAL TOURISTS EXPERIENCE TRIGGER (PRESENTATION OF ARCHAEOLOGICAL WORK) vs. EXPERIENCE TYPE (EXCITEMENT)					
			Presentation of archaeological work		Total
			Yes	No	
Excitement	Yes	Count	1	7	8
		Expected Count	.2	7.8	8.0
		% within Exc	12.5%	87.5%	100.0%
		% within Arch work	100.0%	14.0%	15.7%
		% of Total	2.0%	13.7%	15.7%
	No	Count	0	43	43
		Expected Count	.8	42.2	43.0
		% within Exc	.0%	100.0%	100.0%
		% within Arch work	.0%	86.0%	84.3%
		% of Total	.0%	84.3%	84.3%
Total	Count	1	50	51	
	Expected Count	1.0	50.0	51.0	
	% within Exc	2.0%	98.0%	100.0%	
	% within Arch work	100.0%	100.0%	100.0%	
	% of Total	2.0%	98.0%	100.0%	

[$\chi^2 = 5.483a$ with 1 df; $P = 0.019$] a. 2 cells (50.0%) have expected count less than 5. The minimum expected count is .16. b. Computed only for a 2x2 table.

Table 7.46

SUB-SAMPLE OF INTERNATIONAL TOURISTS						
UNDERSTANDING OF ARCHAEOLOGY (TRAVELLING THROUGH SPACE AND TIME) vs. EXPERIENCE TYPE (EXCITEMENT)						
			Archaeology as travelling through space and time		Total	
			Yes	No		
Excitement	Yes	Count	1	23		24
		Expected Count	.2	23.8		24.0
		% within Exc	4.2%	95.8%		100.0%
		% within Trav	100.0%	17.3%		17.9%
		% of Total	.7%	17.2%		17.9%
	No	Count	0	110		110
		Expected Count	.8	109.2		110.0
		% within Exc	.0%	100.0		100.0%
		% within Trav	.0%	82.7%		82.1%
		% of Total	.0%	82.1%		82.1%
Total	Count	1	133		134	
	Expected Count	1.0	133.0		134.0	
	% within Exc	.7%	99.3%		100.0%	
	% within Trav	100.0%	100.0		100.0%	
	% of Total	.7%	99.3%		100.0%	

[$\chi^2 = 4.618a$ with 1 df; $P = 0.032$] a. 2 cells (50.0%) have expected count less than 5. The minimum expected count is .18. b. Computed only for a 2x2 table.

Table 7.47

SUB-SAMPLE OF INTERNATIONAL TOURISTS							
TIME SPENT IN THE GALLERY vs. EXPERIENCE TYPE (PLAYFULNESS)							
			Time spent in the gallery				Total
			Less than 30 min	30 min to 1 hour	From 1 to 2 hours	More than 2 hours	
Playfulness	Yes	Count	55	23	4	5	87
		Expected Count	52.3	29.8	2.3	2.7	87.0
		% within Playf	63.2%	26.4%	4.6%	5.7%	100.0%
		% within Time	40.1%	29.5%	66.7%	71.4%	38.2%
		% of Total	24.1%	10.1%	1.8%	2.2%	38.2%
	No	Count	82	55	2	2	141
		Expected Count	84.7	48.2	3.7	4.3	141.0
		% within Playf	58.2%	39.0%	1.4%	1.4%	100.0%
		% within Time	59.9%	70.5%	33.3%	28.6%	61.8%
		% of Total	36.0%	24.1%	.9%	.9%	61.8%
Total	Count	137	78	6	7	228	
	Expected Count	137.0	78.0	6.0	7.0	228.0	
	% within Playf	60.1%	34.2%	2.6%	3.1%	100.0%	
	% within Time	100.0%	100.0	100.0	100.0%	100.0%	
	% of Total	60.1%	34.2%	2.6%	3.1%	100.0%	

[$\chi^2 = 8.065a$ with 3 df; $P = 0.045$] a. 4 cells (50.0%) have expected count less than 5. The minimum expected count is 2.29.

Table 7.48

SUB-SAMPLE OF INTERNATIONAL TOURISTS EXPERIENCE TRIGGER (PHOTOGRAPHS/GRAPHICS) vs. EXPERIENCE TYPE (PLAYFULNESS)					
		Photographs/graphics		Total	
		Yes	No		
Playfulness	Yes	Count	7	18	25
		Expected Count	3.0	22.0	25.0
		% within Playf	28.0%	72.0%	100.0%
		% within Photog	77.8%	27.7%	33.8%
	No	% of Total	9.5%	24.3%	33.8%
		Count	2	47	49
		Expected Count	6.0	43.0	49.0
		% within Playf	4.1%	95.9%	100.0%
Total	% within Photog	22.2%	72.3%	66.2%	
	% of Total	2.7%	63.5%	66.2%	
	Count	9	65	74	
	Expected Count	9.0	65.0	74.0	
	% within Playf	12.2%	87.8%	100.0%	
	% within Photog	100.0%	100.0%	100.0%	
	% of Total	12.2%	87.8%	100.0%	

[$\chi^2 = 8.865$ with 1 df; $P = 0.003$] a. 1 cells (25.0%) have expected count less than 5. The minimum expected count is 3.04. b. Computed only for a 2x2 table.

Table 7.49

SUB-SAMPLE OF INTERNATIONAL TOURISTS								
SOCIAL CONTEXT OF VISITING vs. EXPERIENCE TYPE (LEARNING)								
			Social context					Total
			Organise d group	Alone	Partner	Family	Relativ es/frie nds	
Learning	Yes	Count	1	44	75	25	23	168
		Expected Count	2.9	39.4	76.7	20.5	28.5	168.0
		% within Learn	.6%	26.2%	44.6%	14.9%	13.7%	100.0 %
		% within SC	25.0%	81.5%	71.4%	89.3%	59.0%	73.0 %
		% of Total	.4%	19.1%	32.6%	10.9%	10.0%	73.0 %
	No	Count	3	10	30	3	16	62
		Expected Count	1.1	14.6	28.3	7.5	10.5	62.0
		% within Learn	4.8%	16.1%	48.4%	4.8%	25.8%	100.0 %
		% within SC	75.0%	18.5%	28.6%	10.7%	41.0%	27.0 %
		% of Total	1.3%	4.3%	13.0%	1.3%	7.0%	27.0 %
Total	Count	4	54	105	28	39	230	
	Expected Count	4.0	54.0	105.0	28.0	39.0	230.0	
	% within Learn	1.7%	23.5%	45.7%	12.2%	17.0%	100.0 %	
	% within SC	100.0%	100.0 %	100.0%	100.0%	100.0 %	100.0 %	
	% of Total	1.7%	23.5%	45.7%	12.2%	17.0%	100.0 %	

[$\chi^2 = 14.453a$ with 4 df; $P = 0.006$] a. 2 cells (20.0%) have expected count less than 5. The minimum expected count is 1.08.

Table 7.50

SUB-SAMPLE OF INTERNATIONAL TOURISTS TIME SPENT IN THE GALLERY vs. EXPERIENCE TYPE (LEARNING)							
			Time spent in the gallery				Total
			Less than 30 min	30 min to 1 hour	From 1 to 2 hours	More than 2 hours	
Learning	Yes	Count	89	67	5	5	166
		Expected	99.7	56.8	4.4	5.1	166.0
		Count					
		% within Learn	53.6%	40.4%	3.0%	3.0%	100.0%
		% within Time	65.0%	85.9%	83.3%	71.4%	72.8%
	No	% of Total	39.0%	29.4%	2.2%	2.2%	72.8%
		Count	48	11	1	2	62
		Expected	37.3	21.2	1.6	1.9	62.0
		Count					
		% within Learn	77.4%	17.7%	1.6%	3.2%	100.0%
Total	% within Time	35.0%	14.1%	16.7%	28.6%	27.2%	
	% of Total	21.1%	4.8%	.4%	.9%	27.2%	
	Count	137	78	6	7	228	
	Expected	137.0	78.0	6.0	7.0	228.0	
	Count						
	% within Learn	60.1%	34.2%	2.6%	3.1%	100.0%	
	% within Time	100.0%	100.0	100.0	100.0%	100.0%	
	% of Total	60.1%	34.2%	2.6%	3.1%	100.0%	

$\chi^2 = 11.351^a$ a with 3 df; P = 0.010] a. 3 cells (37.5%) have expected count less than 5. The minimum expected count is 1.63.