

APPENDIX A: KIOSK INTERPRETATION & MUSIC DVD AND STORYBOOK

- Links to the Beaulieu Abbey Kiosk interpretation, Reflection of Practice website, Music DVD and Storybook

APPENDIX B: STAGE 1 MATERIAL

- Unique application Data: 3D Models, Characters, Story Boards, Illustrations, Funding Docs, Animations and Photos
- Historical Reference Data: History of Beaulieu Abbey, Abbey and Cistercian Culture, Medieval Architecture, Royal Visitors and Medieval Music Grid produced for the characters

APPENDIX C: STAGE 2 MATERIAL

- Launch Preparation: Students' Marketing project, Beaulieu's PR and Marketing, Guest List and Catering
- Launch Event: Speech Transcripts & Video, Kiosk Demo, Attendees and Questionnaire Sheet (see Appendix F for the completed Questionnaires)
- Launch Event Survey: Questionnaire results and Web Application Google Analytics

APPENDIX D: STAGE 3 MATERIAL

- Fieldwork Interviews: Beaulieu Team, Designers, Launch Guests, External Curators
- Kiosk Observations: Beaulieu Staff Observations, My observations

APPENDIX E: Special Visit Sheet (SVS)

- Beaulieu's Special Visit Sheet for the Launch event is included in this appendix.

APPENDIX F: Launch Questionnaire Participant Sheets (17)

- The MA Marketing students' completed Launch Questionnaires are included in this appendix.

APPENDIX G: Interview Sheets

- The fieldwork interview sheets which outline the questions to prompt the interview discussion are included for the 14 participants.

APPENDIX H: ENGLISH HERITAGE STRATEGY 2005-2010

- English Heritage Strategy 2005-2010 document

APPENDIX I: NATIONAL TRUST'S 2004 STRATEGY - VISION FOR LEARNING

- National Trust's 2004 Strategy – Vision for Learning document

APPENDIX J: UK HERITAGE LOTTERY FUNDS' AUDIENCE DEVELOPMENT PLAN (BLACK, 2005)

- Audience Development Plan (Black, 2005)

APPENDIX K: SET OF CARDS FOR THE CHSID PROCESS

- Set of 9 cards for collaborative heritage site interpretation design process presented as a single sheet.

APPENDIX L: DESIGN PROCESS MODELS

- A range of Design Process models reviewed as part of the thesis research.

APPENDIX M: CASE STUDIES

- The three case study sites and their interpretations selected presented as an overview per site and per organisation involved.

APPENDIX N: INITIAL ANALYSIS OF DATA SOURCES USING KEY WORD FREQUENCY IN NVIVO FORMING A DRAFT OF THE HERITAGE INTERPRETATION DESIGN WHEEL

APPENDIX O: THEMING - SECOND ITERATION OF DATA NODES

APPENDIX P: FINAL ITERATION OF THEMED GROUPS AND HIERARCHIES, BASED ON THESIS CHAPTERS 2 & 3 AND INCORPORATING SUBJECT DISCIPLINES AND CATEGORIES

APPENDIX A: KIOSK INTERPRETATION, MUSIC DVD AND STORYBOOK &

Link to the web based copy of the Beaulieu Abbey Kiosk interpretation:

www.thetalkingwalls.co.uk/Beaulieu

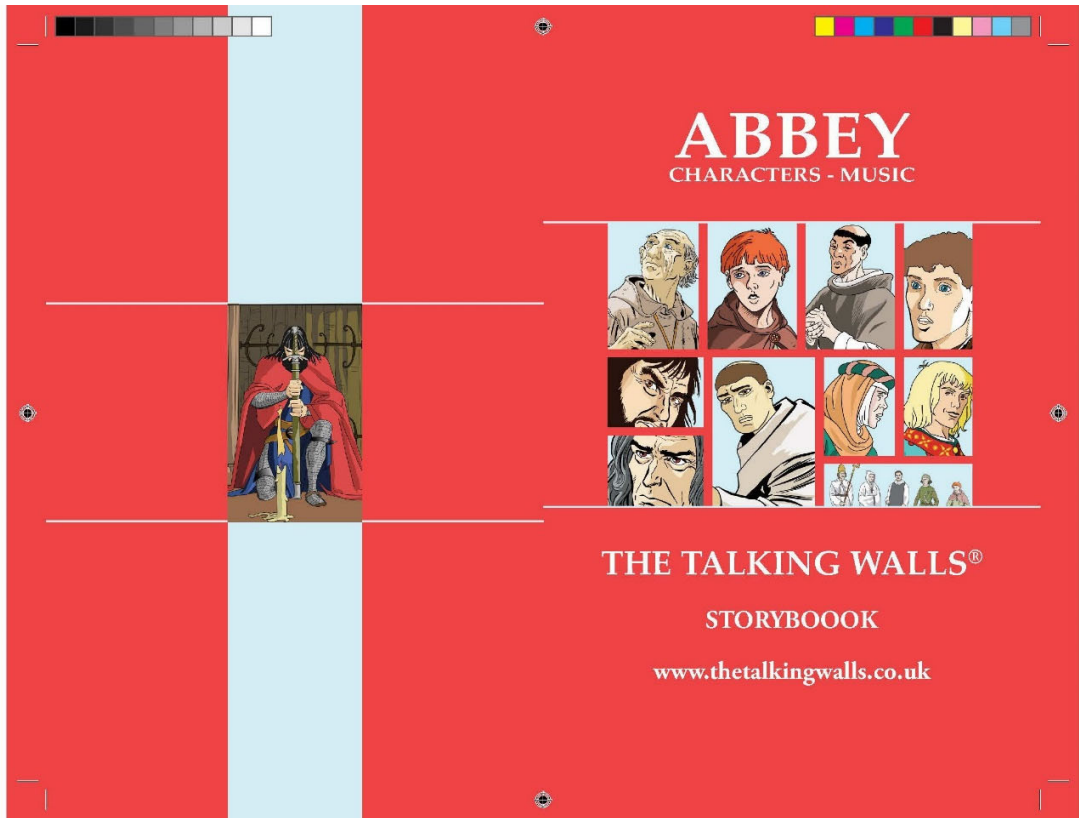
Link to The Talking Walls Reflection of Practice website:

http://thetalkingwalls.co.uk/wordpress/?page_id=2

The Music DVD and Storybook insert are included in a wallet. Below are images of the DVD artwork and storybook:



The story book was initially designed to form a DVD of the medieval music created for each of the characters. The story book was created to provide information about the characters, and provide images from the stories for children to colour in.



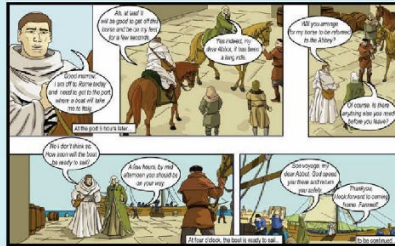
| Abbey Characters' Medieval Music | | Instruments used: | |
|--|--|--------------------------------------|---|
| Chapter 1 Introduction: | Dum Transisset Sabbatum | Nostra Phallans | Bass x 2 |
| Chapter 2 Travelling: Story: | Abbot Sulbury (1425) Gregorian Chant Sackbut Fanfare | Gregorian Antiphon | Gregorian chant singers Church of the Immaculate Conception |
| Chapter 2 The Abbey: Story: | King John (1204-5) Annua Gaudia Alle Psallite Cum Laya | 7th Estampie | Veille in G, Frame Drum Gittern, Shawm |
| Chapter 3 Royal Visits: Story: | Queen Eleanor (1246) Verbum Patris Humanatur Amour au Trop Tard | Danse Real | Veille in G, Harp, Ric Lute, Frame Drum, Shawm |
| Chapter 4 Sanctuary: Story: | Perkin Warbeck (1497) 5th Estampie Falla Can Misura | Miri it is Gregorian Kyrie | Harp, Soprano Gregorian chant singers Church of the Immaculate Conception |
| Chapter 5 Medicine: Story: | Infirmarian Thomas (1297) Le Depart de l'Ame Deus in Auditorium | Ad Completorium Psalmus | Gregorian chant singers Church of the Immaculate Conception |
| Chapter 6 Music / Writing: Story: | Choirmaster Michael (1505) Nostra Phallans Gregorian Antiphon | 6th Estampie | Flute in D, Bells, Lute |
| | | Responsorium Subvenite | Gregorian chant singers Church of the Immaculate Conception |
| | | Antiphon in Paradisum et Psalmus 121 | Gregorian chant singers Church of the Immaculate Conception |

Instruments used:

| | |
|--|--|
| Gregorian Chant | Sackbut x 4 |
| Sackbut Fanfare | Sackbut |
| Annua Gaudia | Frame Drum, Ric, Symph, Soprano, Bass, Sackbut |
| Alle Psallite Cum Laya | Tenor Recorder, Ric, Harp F Cymbals, Symph Frame Drum, Soprano Bass, Shawm Sackbut |
| Le Depart de l'Âme Deus in Auditorium | Veille in G, Harp Tenor (C) Recorder, Harp |
| Verbum Patris Humanatur | Soprano & Alto Recorders Harp, Cymbals, Symph Frame Drum, Soprano x 3 Bass x 3 |
| Amour au Trop Tard | Veille, Soprano |
| 5th Estampie | F Alto Recorder, Ric Frame Drum |
| Falla Con Misura | Ric, Frame Drum, Shawm Sackbut |

Abbey Characters' Medieval Music

| | |
|---|--|
| Chapter 7 Farming & Food: Story: | Laybrother Simon (1320) 7th Estampie Danse Real |
| Chapter 8 Life as a Monk: Story: | Novice Peter (1386) Miri it is Gregorian Kyrie |
| Chapter 9 Building the Abbey: Story: | Master Mason Durandus (1210) Ad Completorium Psalmus 6th Estampie |
| Chapter 10 Images from prototype: | Dunster Castle Responsorium Subvenite |
| Chapter 11 Images from demo: | Jane Austen Antiphon in Paradisum et Psaltus 121 |
| Music composed and produced by: | Seanine Joyce www.seaninejoyce.co.uk |
| Graphics and animations by: | Deborah Wilson MA Rebecca Furse Sandy Whitehead www.thetalkingwalls.co.uk |
| DVD produced by: | Deborah Wilson MA www.thetalkingwalls.co.uk |



Abbot Sulbury - (Date 1425)

"Hello, I am Abbot William of Sulbury. I have recently been elected Abbot and with taking on this role, I will also be King Henry VI's envoy for the different religious meetings and councils, including those in Rome. This means I will travel a great deal, although I am used to this.

You might think travelling as part of the job is really good, but it isn't the same as in your day. To get to Rome takes months, especially if the weather closes in. If this happens we have to wait until it clears, which could be weeks. Or worse, the weather could close in whilst on board the ship.

This is really bad for me as I suffer quite badly with sea sickness. The last time I travelled, three of the crew died from dysentery (a very bad tummy upset for you little ones). We were worried we all might suffer but thankfully I was saved, as were the others."



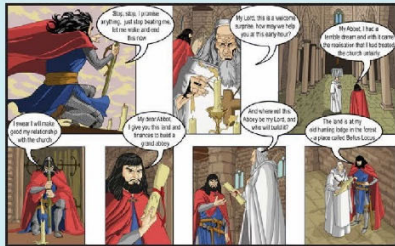


Durandus, Master Mason - (Date 1210)

"Hello, I am Durandus. I am the Master Mason and have been requested to come to Beaulieu and manage the building of the Abbey by the Abbot.

It was such a long way to come, a difficult passage, and worrying about how the building at Rouen Cathedral is going now that I am not there. Goodness knows if they will manage without me, although it is comforting to have my apprentices still there.

There was such a fuss at the docks when I arrived, I was very cross. The material I was asked to bring with me was detained by the tax officials (Customs and Excise as you know them now, I believe). We had to wait for the Abbot to arrive and sanction it. Such a delay when there is so much work to do."



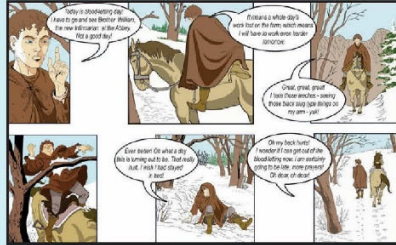
King John - (Date 1204 - 5)

"Good Morrow, I am King John, the founder of this Abbey and for several years I will be contributing lots of money to ensure this is the best and biggest Abbey in England, nothing but the best for my dear Abbot.

Do you know, I had this horrible dream, I cannot remember all the details other than when I woke I knew I had to do something to appease the religious house of the Cistercians. I had been a bit tough with them, but hopefully by building this they will thank me and pray for me each day.

Although I am the King, I never seem to have any luck, I am always losing battles and have very little in the way of friends I can trust. Most of the people around me only want to know me for how I may be able to help them or keep them alive! I hope you are not one of them?"





Lay Brother Simon - (Date 1320)

"Hello, I am Brother Simon. I live out at Ippley on the monks' farm there. My job is to work on the farm, keeping the animals and helping to ensure the grain is brought in on time. It can be quite tough, especially at harvest time, oh and when the sheep have to be dipped and sheared. There used to be more of us, but several have left recently.

I have not long been here, so don't intend to go yet. The monks need us to help them in this way as they are not allowed outside of the Abbey. Mind you, I don't know what else I would do really, at least I have a roof over my head here.

I do get to visit the Abbey occasionally, we have to visit there at least four times a year to be 'bled' at the infirmary. It is supposed to keep us healthy, but for that day at least, I am absolutely washed out, really weak. Some suffer more than me, or at least say they do. They might just be making excuses to get out of going back to work straightaway."



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6



Brother Thomas, the Infirmarian - (Date 1297)

"Hello, I am Brother Thomas, I am in charge of the Infirmary here at the Abbey. I have been at the Abbey for over 50 years now and have seen a lot of changes in that time as you can imagine.

My role is to look after the sick and help them get better. Some of the brothers in the infirmary will probably never leave now, they are too frail and there is no-one else to look after them, or somewhere else for them to go.

I can still remember the day of the dedication. I was only a lad then and had never seen royalty before. What a day! Poor Queen Eleanor, her little boy was so poorly, she was so worried. I can remember Brother Gabriel being very anxious, he was the infirmarian then, I was still only a novice."



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16



Peter the Novice Monk - (Date 1386)

"Hello, I am Peter, I have just joined the monastery and will one day be a choir monk. At the moment I am having to learn so much, how we spend our days, so many things to remember. Do you know we even have to sleep with our clothes on so that we are ready to pray as soon as we get up. Sleep, mmm well, we do not seem to get much of that.

I have a huge book to learn to read and then there are the Rules of St Benedict, masses of them. My master, Brother Alphonso, is teaching me to write and he is quite strict, as I found out recently! On the whole though, he is very kind and looks after us really well, much better than at home.

I was with him the other day 'meditating'. I shouldn't have, but I kept peeking at him, wondering what happens next and hoping he would give me a clue. He must have realised eventually as he turned to me and whispered 'This is it - nothing else happens, enjoy the quiet and the rest'. Ah well, I am sure I will one day."



Queen Eleanor of Provence - (Date 1246)

"Hello, I am Eleanor, wife to Henry III, the son of King John who founded the Abbey.

We came to the Abbey for the dedication, unfortunately Edward my son, John's grandson took ill during the ceremony, so we are still here, and will remain so until he is well. I am very worried about him, he seems so frail.

This has rather upset the Brothers here though. Women are allowed to visit but not to stay apparently, so they are trying to sort things so that we have somewhere comfortable to stay. I am certainly not leaving Edward, so they will need to get something arranged, whatever it is."

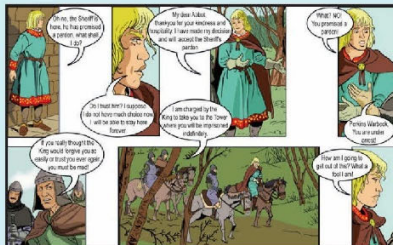




Brother Michael the Scribe/Choir Master - (Date 1505)

"Hello, I am Brother Michael. I am the Choirmaster and Master Scribe here at Beaulieu. My job is to train the novices for the choir, and to teach them to read and write. You would know me as a music / English teacher I suppose, in your time. It is a very rewarding role, and when the choir sings it is so good to hear the young voices lifting high to pitches most of my brother monks can no longer reach.

Being a scribe can be a tedious role within the Abbey, especially preparing the accounts. I can understand the novices getting bored, the times I have had to reprimand young Matthew for doodling in the margins. I used to do it myself so I feel I can't be too harsh on him. Writing can also be rewarding though, seeing the completed book, with the coloured letters on new vellum. It is also a challenge, to get to the end of the page without smudging the letters or making mistakes, or the ink blotting! Even after all these years of practice it still happens."



Perkin Warbeck - (Date 1497)

"Hello, I am Perkin Warbeck. I am seeking sanctuary here at the Abbey, it is such an amazing place, thank goodness I reached it on time. Oh yes, you may not know, I was being pursued, along with my band of men. We started an uprising in Cornwall, against Henry VII, due to my claim on the throne. I have been told that I am one of the missing princes in the Tower, which for me, has helped make everything fall into place. You see, there is a huge gap in my memory, I vaguely remember a long journey and then living with some people who said they were my parents, but I cannot remember anything before this.

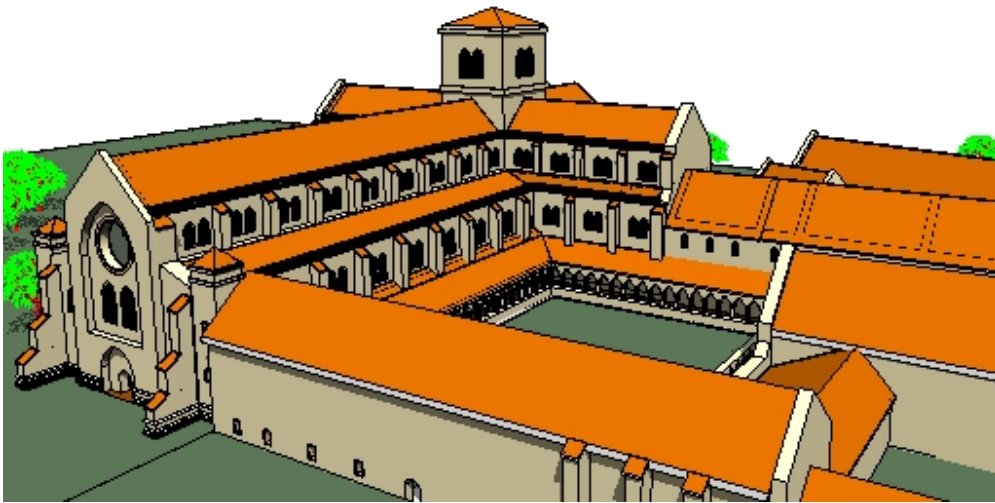
So the question is, am I or am I not a pretender to the throne? I will leave you to make up your own mind on this one. Meanwhile I have a bolt hole for a month or two, and while I am here, King Henry and the Sheriff cannot get me, thank goodness. There is a possible chance I will receive a pardon, so fingers crossed on this, otherwise I am going to have to plan what happens next."



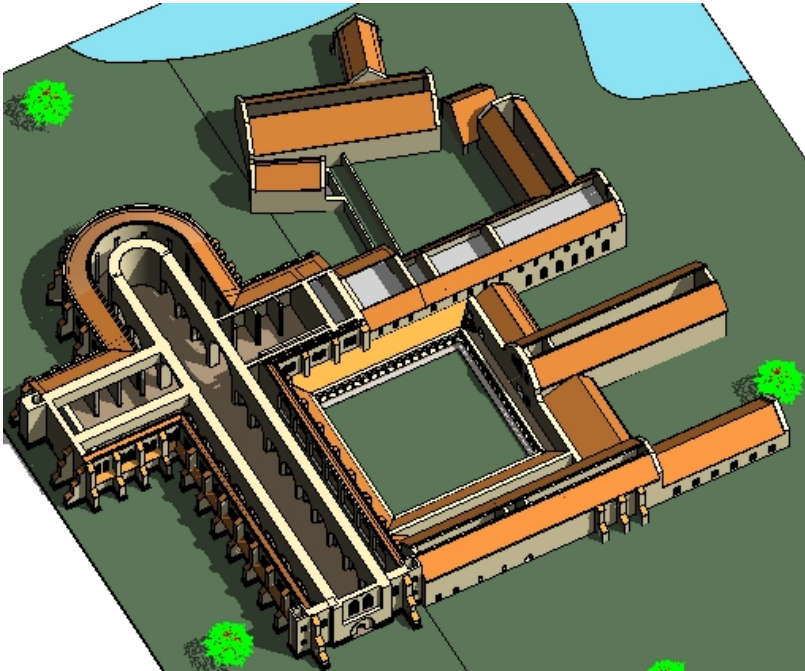
APPENDIX B: STAGE 1 MATERIAL

Unique application Data: 3D Models, Characters, Story Boards, Illustrations, Funding Docs, Animations and Photos.

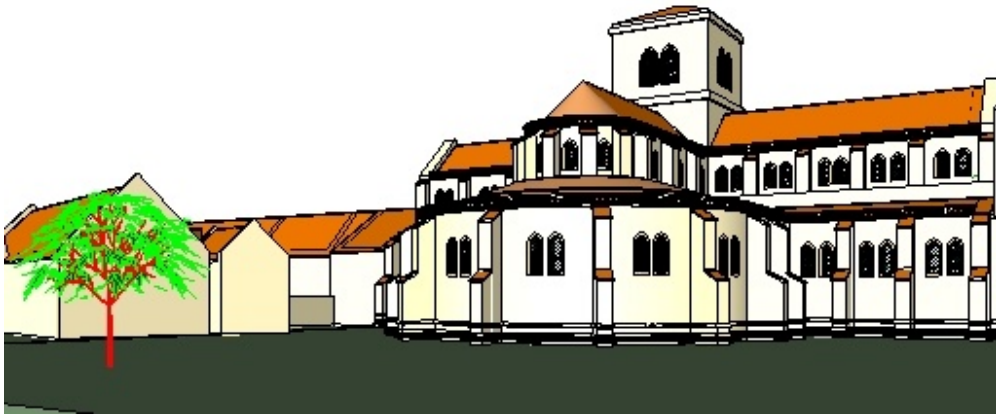
Rendered and sketch images of the full size 3D Models created specifically for the Beaulieu Abbey Kiosk interpretation:



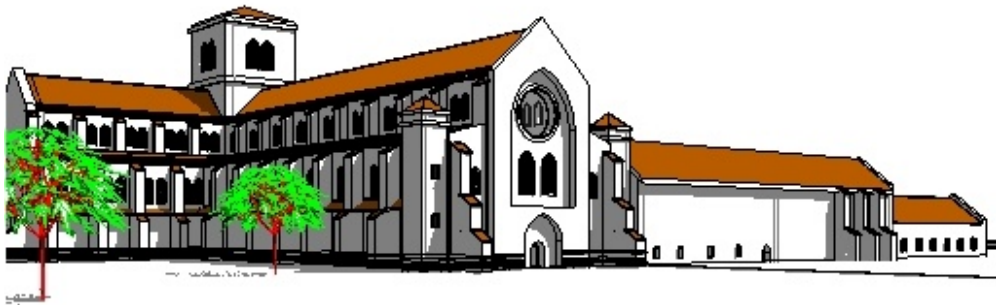
2008 Autodesk Revit non-rendered model of Beaulieu Abbey and the monastic buildings



Birds eye 'cut' view of the 2008 Autodesk Revit 3D model



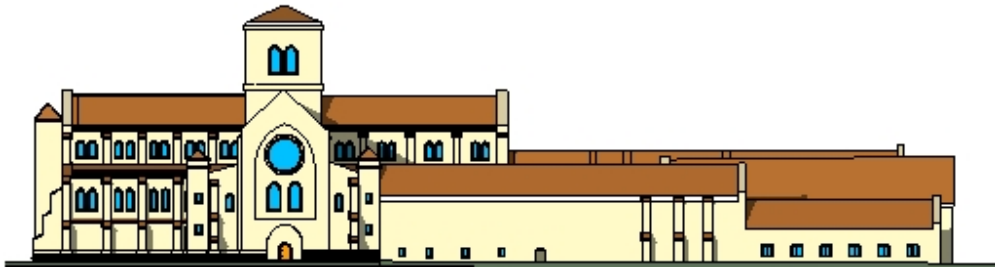
Basic non rendered view of the east presbytery of Beaulieu Abbey in Autodesk Revit



Basic non rendered view of the west entrance of Beaulieu Abbey in Autodesk Revit



Rendered view of the same 2008 Autodesk Revit 3D model



West elevation – 2008 Autodesk Revit 3D model



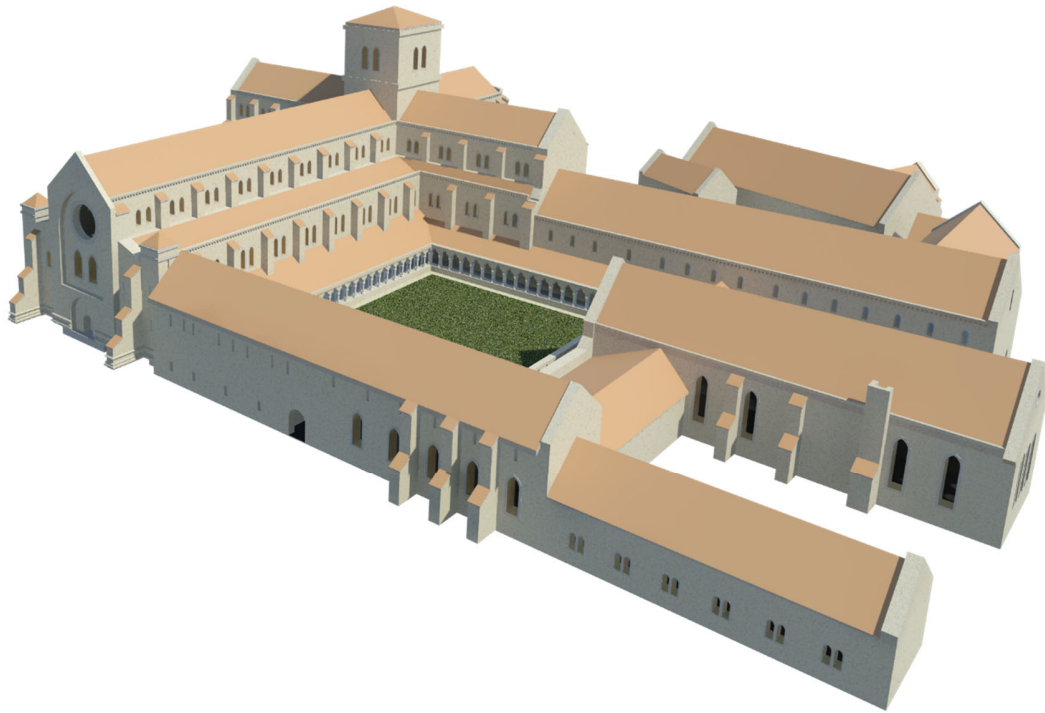
North elevation – 2008 Autodesk Revit 3D model



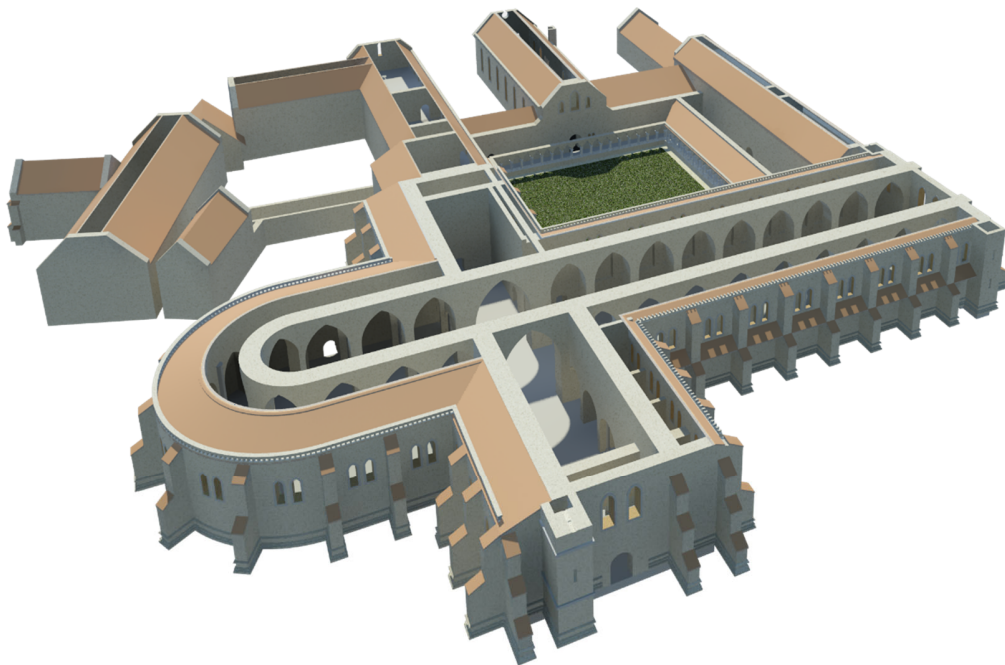
South elevation – 2008 Autodesk Revit 3D model



East elevation – 2008 Autodesk Revit 3D model

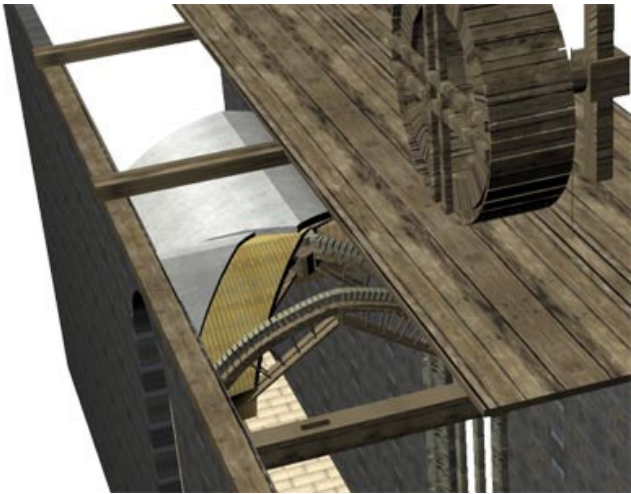
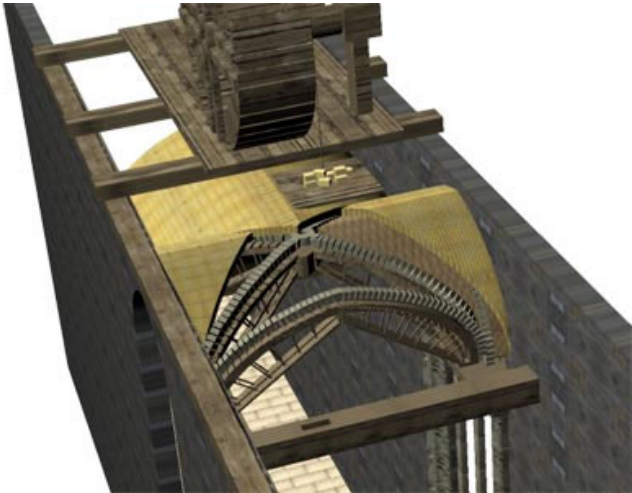
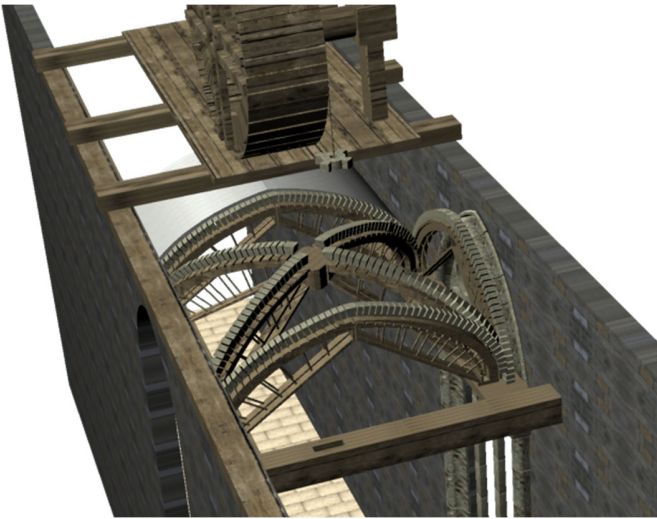


Simple rendered view of the 3D Beaulieu Abbey model in Autodesk 3DS Max



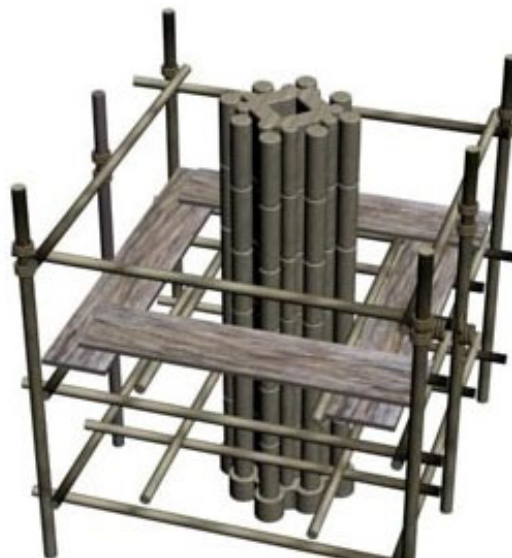
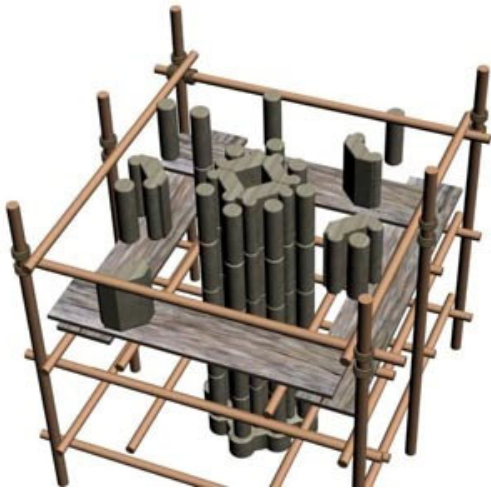
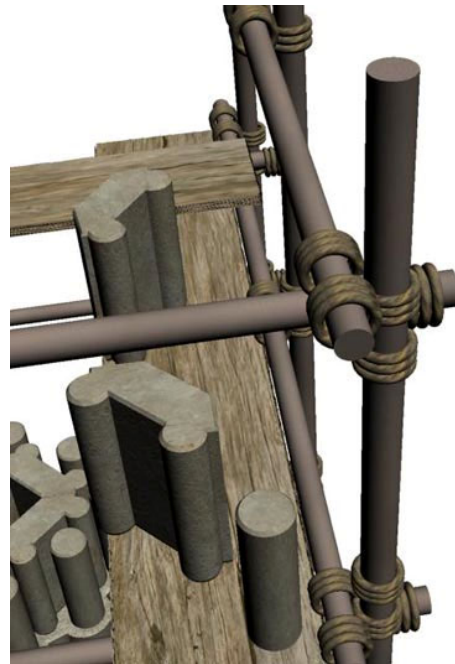
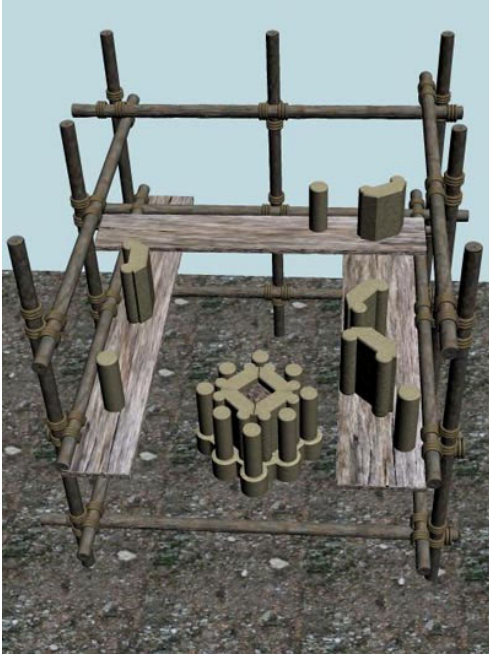
Simple rendered 'cut' view of the 3D Beaulieu Abbey model in Autodesk 3DS Max

The following renders demonstrate how the vaulting ribs are constructed using Autodesk 3DS Max:

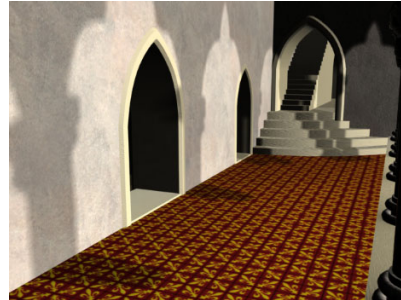
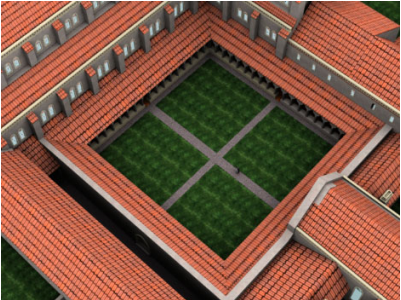


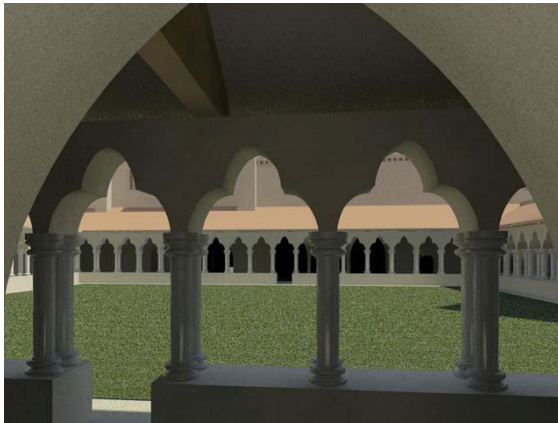
The following renders demonstrate how the columns are constructed using Autodesk 3DS Max; the stills are from an animated sequence available on this link

http://thetalkingwalls.co.uk/wordpress/index.php/nggallery/page/1?page_id=592

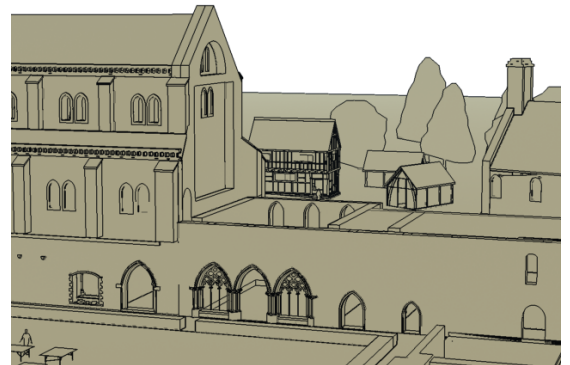


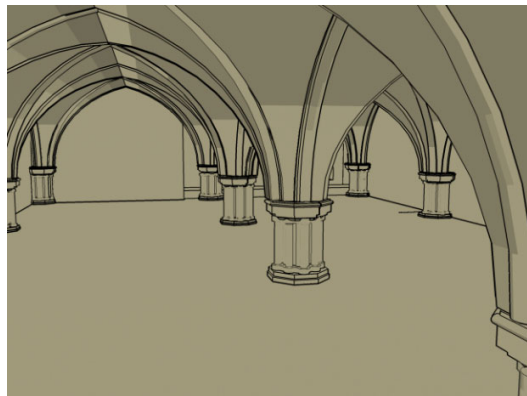
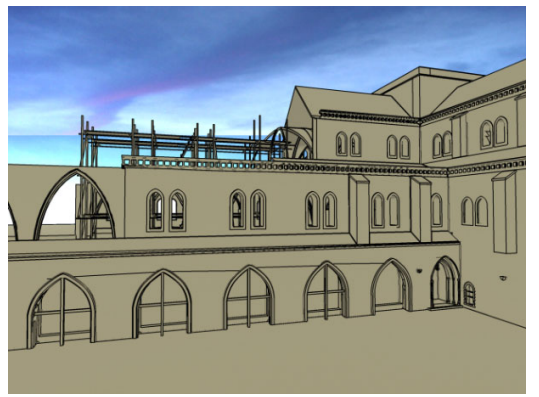
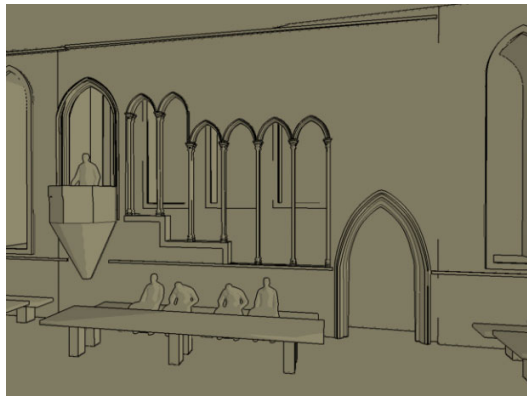
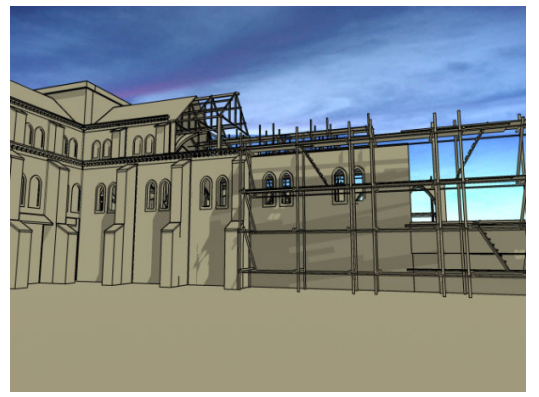
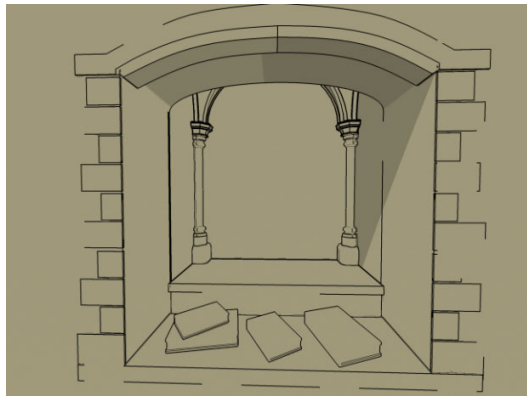
The following images show a range of Autodesk 3DS Max renders of the cloisters:



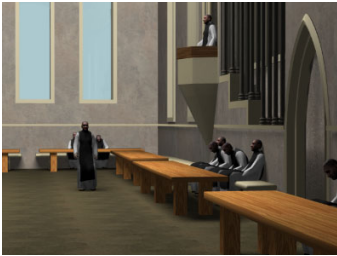
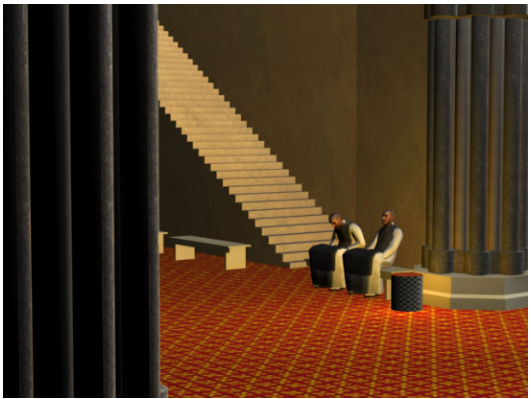
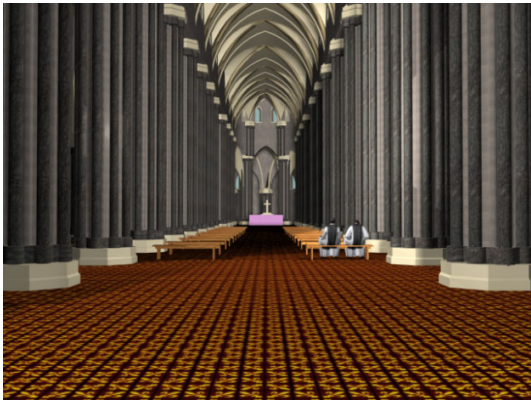


The above renders demonstrate a high render quality using 3DS Max Mental Ray, unfortunately the render times for each frame were prohibitive for creating the animated walk throughs for the kiosk interpretation. The 'Ages of the Abbey' animations were consequently rendered using a cel render in 3DS Max as shown below:





The following renders are of the interior of Beaulieu Abbey using Autodesk 3DS Max:



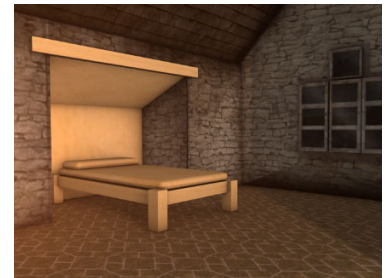
The following renders are of the speculative buildings and interiors for the Abbot and the Master Mason of Beaulieu Abbey using Autodesk 3DS Max:



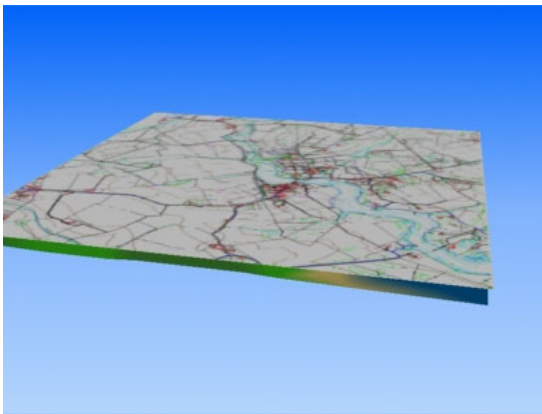
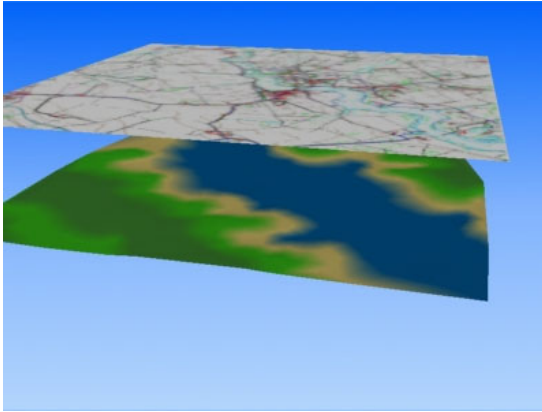
Speculative concept of the Abbot's house used as Guest accommodation



Speculative concept of the Master Mason 'Durandus' house



The following renders are stills from an animation sequence showing the context of Beaulieu Abbey's position in the south of Hampshire. The contour map was overlaid a detail map sourced from archives and mapping data. The sequence formed the part of the introduction to the tours:



The animation can be viewed on: <https://www.youtube.com/watch?v=XP3px33uS3A>

Characters were a major construct for the kiosk interpretation, there are nine characters in total, five of which are representative of lived characters, the four remaining are fictional representing different cistercian roles.

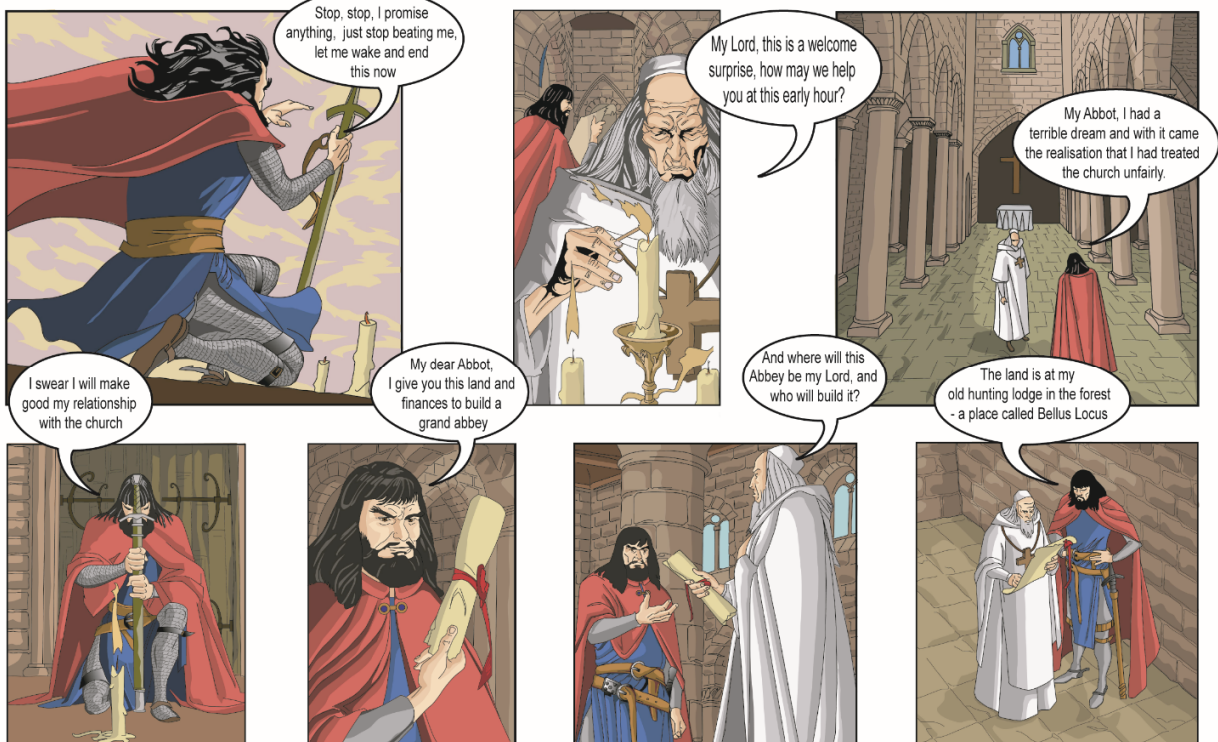
The five characters are: King John, Queen Eleanor, Abbot Sulbury, Perkin Warbeck and Durandus, the master mason.

The four fictional characters are: Brother Michael, the Scribe, Brother Thomas, the Infirmarian, Peter, the Novice Monk and Simon, the Laybrother.

The following pages include the storystrips for each of the characters and the main character image.

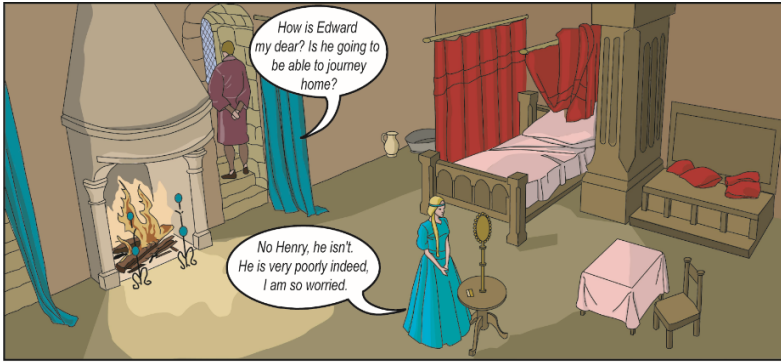


KING JOHN



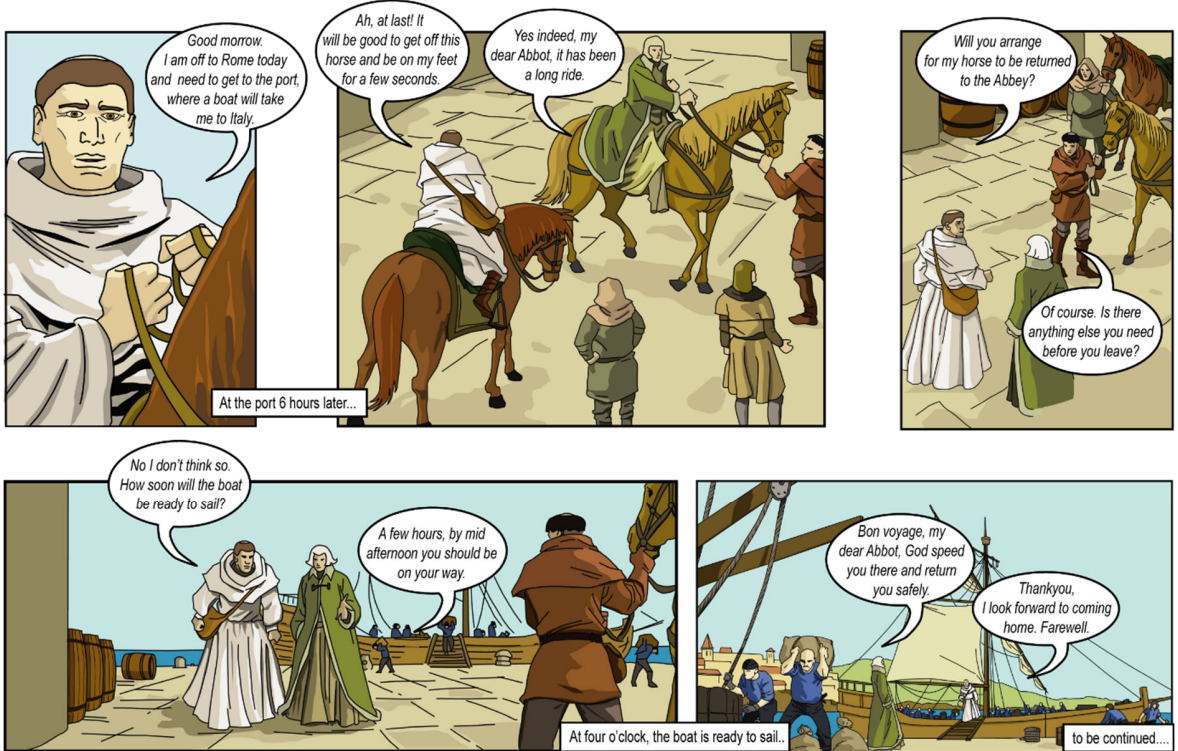


QUEEN ELEANOR





ABBOTT SULBURY





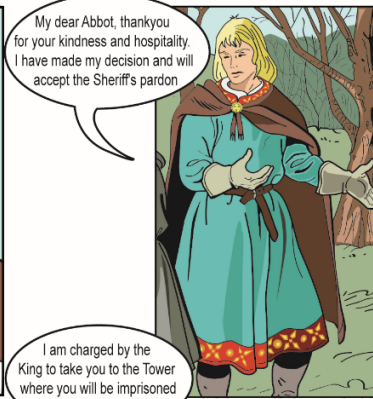
PERKIN WARBECK



Oh no, the Sheriff is here, he has promised a pardon, what shall I do?



Do I trust him? I suppose I do not have much choice now, I will be able to stay here forever.



My dear Abbot, thank you for your kindness and hospitality. I have made my decision and will accept the Sheriff's pardon

I am charged by the King to take you to the Tower where you will be imprisoned indefinitely.



What? NO! You promised a pardon!

Perkins Warbeck, You are under arrest!



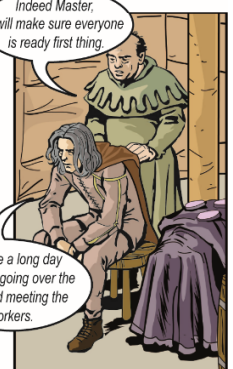
If you really thought the King would forgive you so easily or trust you ever again, you must be mad!



How am I going to get out of this? What a fool I am!

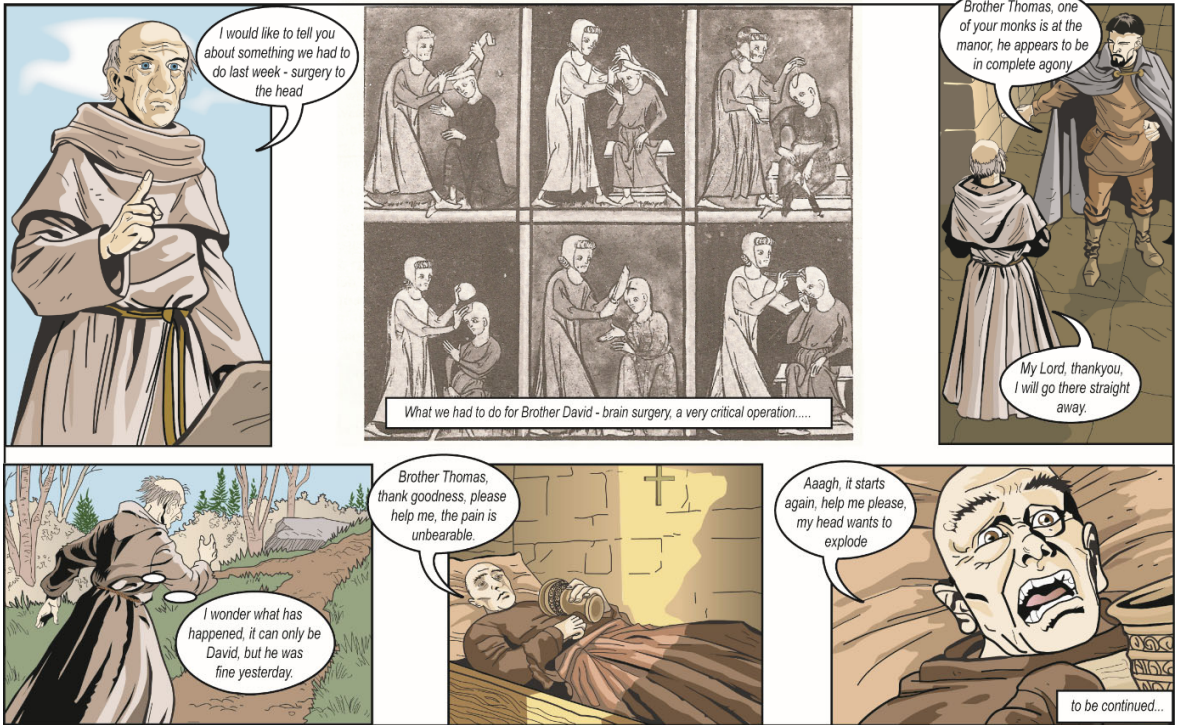


DURANDUS



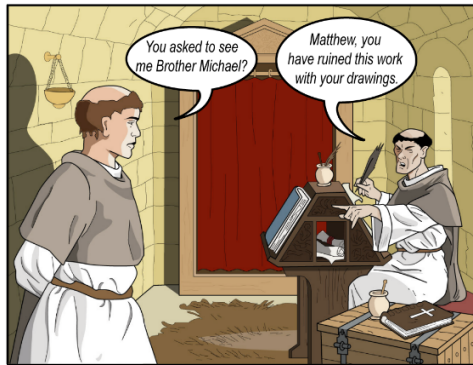


BROTHER THOMAS





BROTHER MICHAEL





NOVICE PETER

I am on my way to the Abbey which will be my new home. My family are all gone so my uncle has arranged for me to become a choir monk.

I wonder what it will be like, and if there will be any other boys there my age.

No, I do not have any belongings, they were all destroyed in the fire.

Hello, my name is Peter. I have been told to ask for Brother Joseph. May I see him please?

Hello young Peter, I hope you will learn to love our wonderful Abbey however strange it seems now.

Pleased to meet you Brother Joseph. It is a huge place and yes, very different to where I lived before.

I hope I will be a good choir monk and learn to do everything correctly.

Peter was asked if he had anything with him.

and then led to meet Brother Joseph...

to be continued...



LAYBROTHER SIMON



Today is blood-letting day!
I have to go and see Brother William,
the new Infirmary at the Abbey.
Not a good day!



It means a whole day's
work lost on the farm, which means
I will have to work even harder
tomorrow.



Great, great, great!
I hate those leeches - seeing
those black slug type things on
my arm - yuk!



Even better! Oh what a day
this is turning out to be. That really
hurt. I wish I had stayed
in bed!



Oh my back hurts!
I wonder if I can get out of the
blood letting now. I am certainly
going to be late, more prayers!
Oh dear, oh dear!



The R & D Grant - Micro Project Funding Application Document can be found on this link:
<http://thetalkingwalls.co.uk/wordpress/?p=1626>

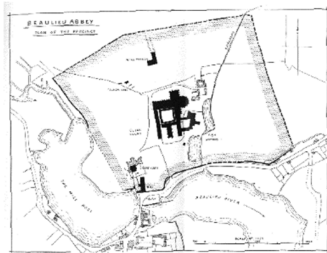
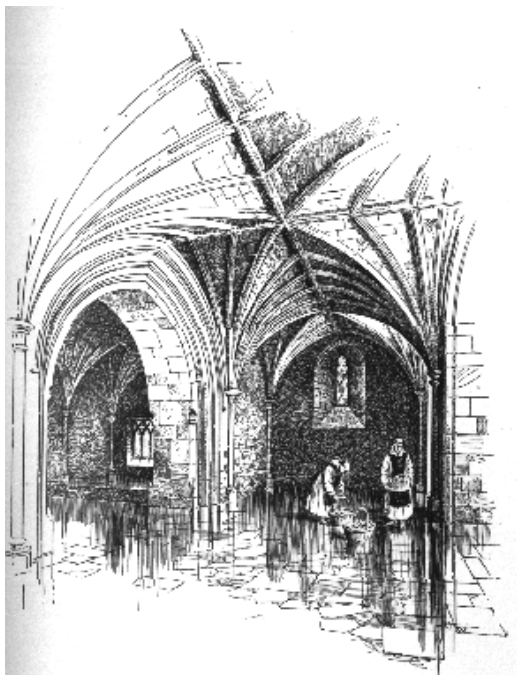
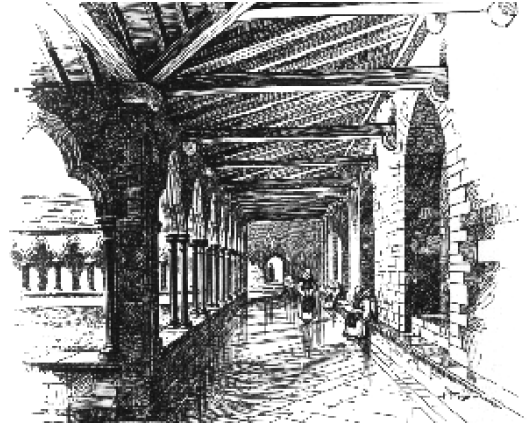
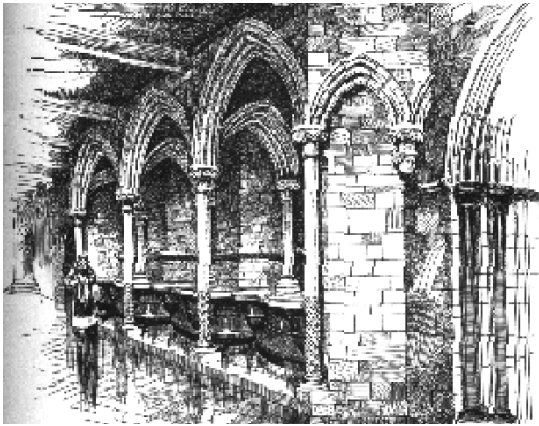
Beaulieu Abbey Tour with King John as your tour guide can be viewed on this link:
<https://www.youtube.com/playlist?list=PL43kSQfsT23XIKvJvXvDiGL1pCx7w59HN> and on
www.thetalkingwalls.co.uk/Beaulieu website (Adobe Flash Player required).

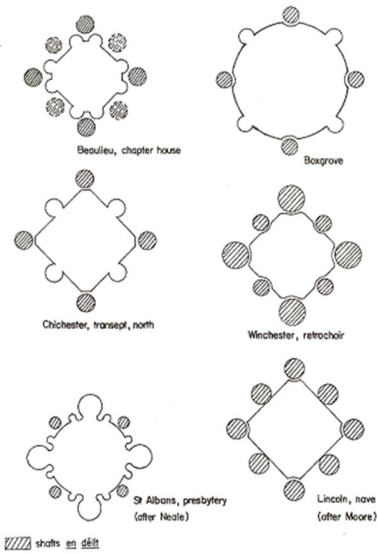
Beaulieu Abbey development animations can be viewed on this link:
<https://www.youtube.com/playlist?list=PL43kSQfsT23U2k44qH9V1K2peYvh99K6R>

Beaulieu Abbey reference photos (my photos) can be found on this link:
http://thetalkingwalls.co.uk/wordpress/?page_id=2333

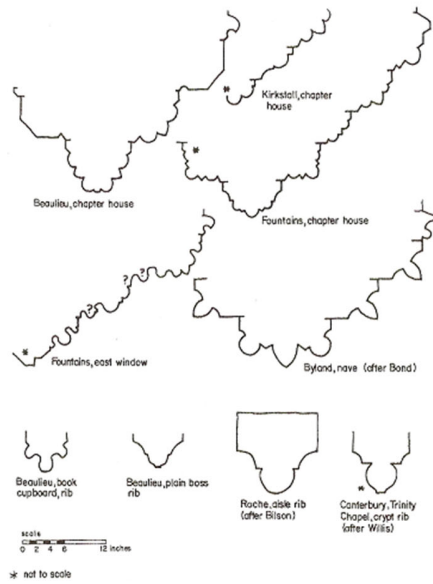
Historical Reference Data: History of Beaulieu Abbey, Abbey and Cistercian Culture, Medieval Architecture, Royal Visitors and Medieval Music Grid produced for the characters:

History of Beaulieu Abbey images from John Fowlers' 1911 book can be found on this link: http://thetalkingwalls.co.uk/wordpress/?page_id=1140. A few examples can be viewed below:

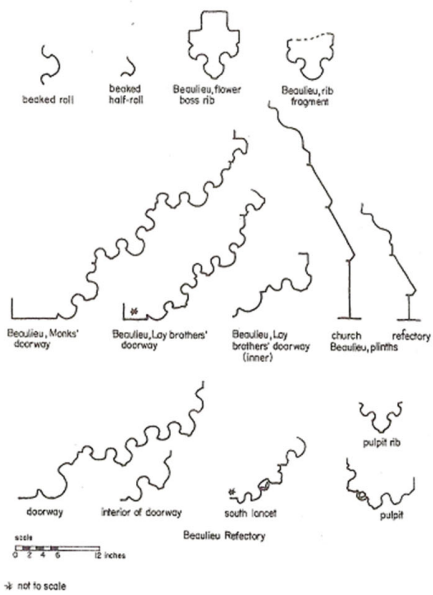




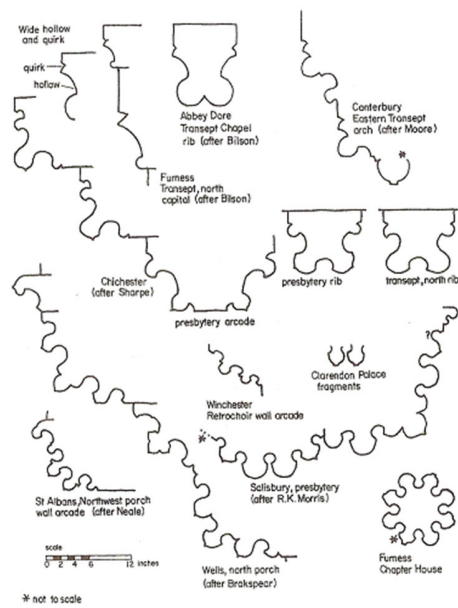
Jansen, Fig. 9 Diagrams of piers related to those at Beaulieu Abbey (George Jansen)



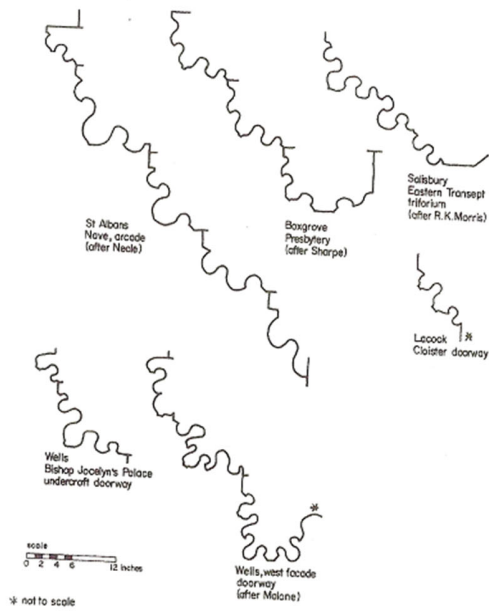
Jansen, Fig. 10 Beaulieu. Moldings of the chapter house, early ribs, and comparative examples at other sites (Virginia Jansen and George Jansen)



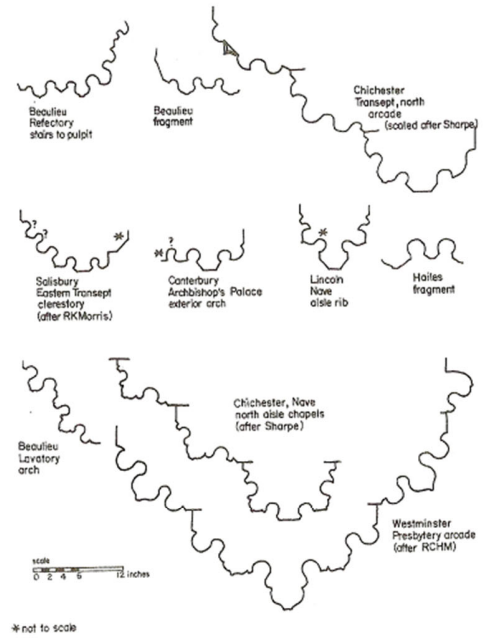
Jansen, Fig. 11 Beaulieu. Moldings with beaked rolls and half-rolls (Virginia Jansen and George Jansen)



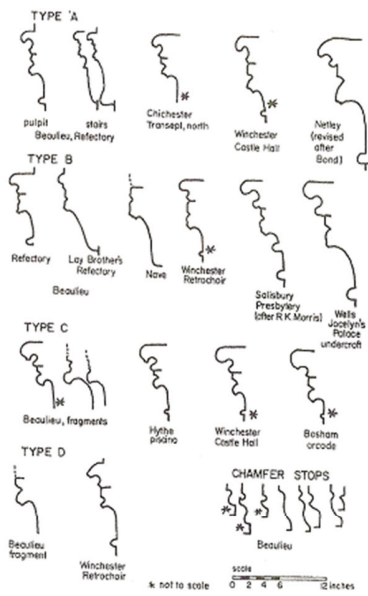
Jansen, Fig. 12 Moldings compared to those of Beaulieu Abbey (Virginia Jansen and George Jansen)



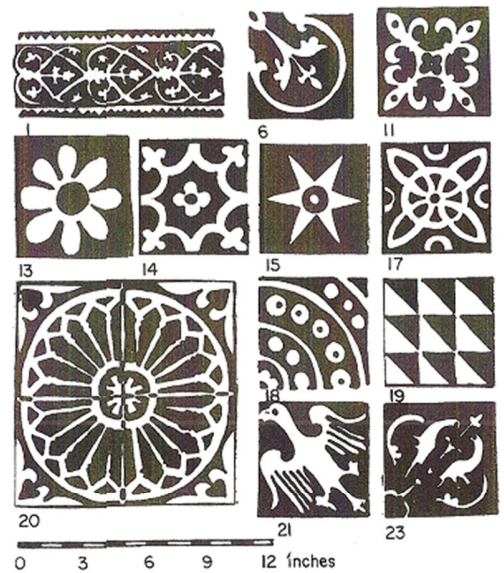
Jansen, Fig. 13 Moldings compared to those of Beaulieu Abbey (Virginia Jansen and George Jansen)



Jansen, Fig. 14 Beaulieu, Refectory and lavatory moldings with comparative examples (Virginia Jansen and George Jansen)



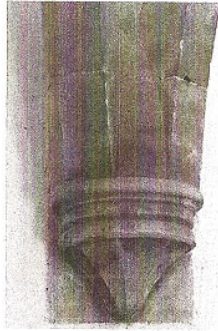
Jansen, Fig. 15 Beaulieu, Capitals, chamfer stops, and comparative examples (Virginia Jansen and George Jansen)



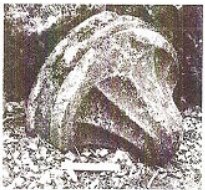
Jansen, Fig. 16 Beaulieu. Some inlaid tile patterns in common with other sites. Numbers refer to patterns listed in Appendix II (Taina Rikala de Noriega)



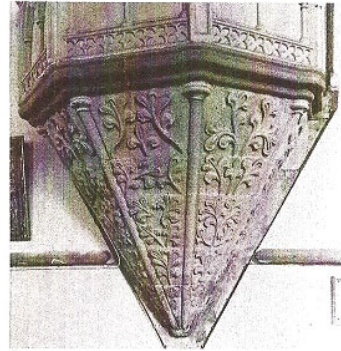
Jansen, Fig. 31 Beaulieu. Capital of the refectory pulpit (Virginia Jansen)



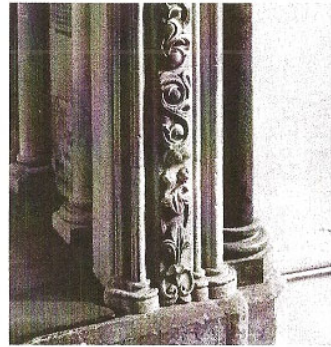
Jansen, Fig. 32 Beaulieu. Corbel of the lay brothers' refectory (Virginia Jansen)



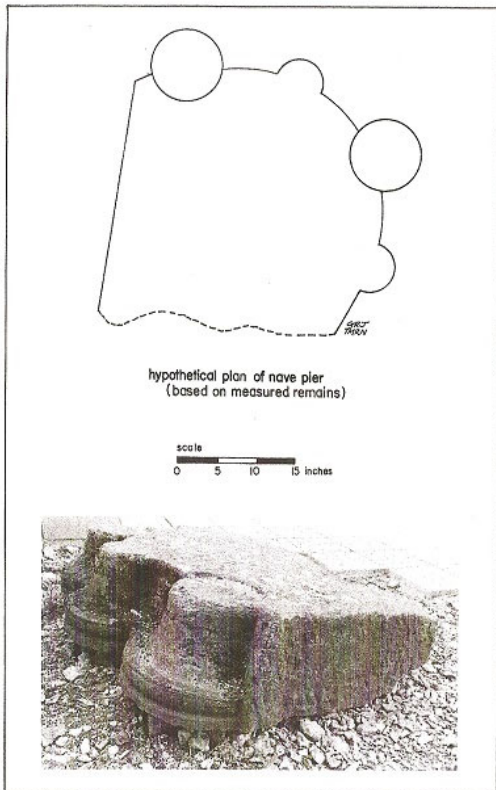
Jansen, Fig. 33 Beaulieu. Corbel fragment (Virginia Jansen)



Jansen, Fig. 34 Beaulieu. Pulpit base, left (Virginia Jansen)



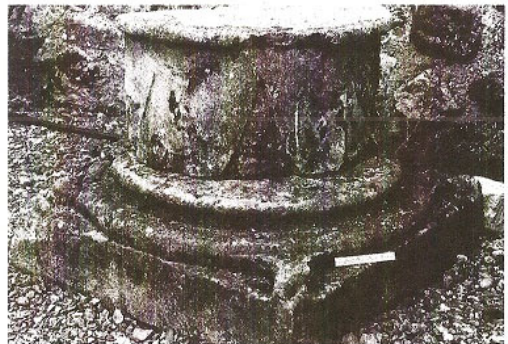
Jansen, Fig. 35 Temple Church, London. Jamb between nave and choir, right (Virginia Jansen)



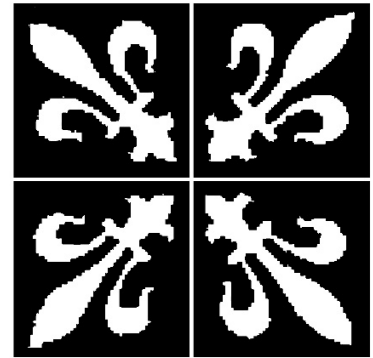
Jansen, Fig. 21 Beaulieu. Capital, probably from nave arcade (Photo by author and drawing by Taina Rikala de Noriega and George Jansen)



Jansen, Fig. 22 Beaulieu. Chapter house arches (Virginia Jansen)



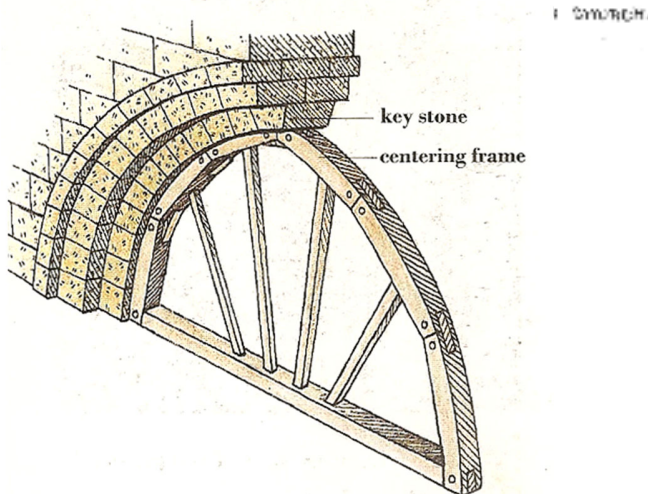
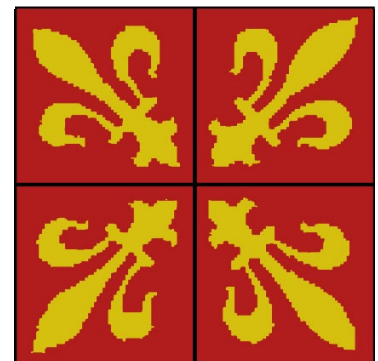
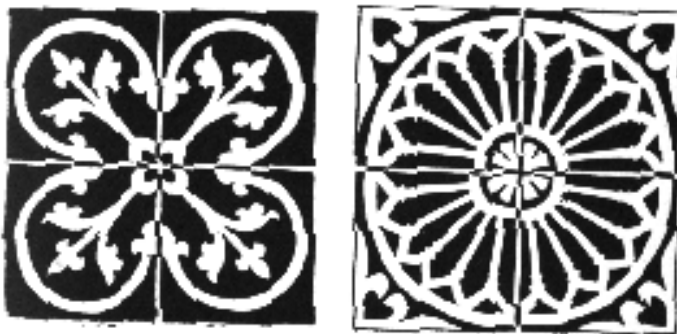
Jansen, Fig. 23 Beaulieu. Subdorter capital and base (Virginia Jansen)



Top left tile reproduced above and coloured to use as a 'material' for the 3D model below.



Top left tile reproduced above and coloured to use as a 'material' for the 3D model below.



The sketch on the left was translated to a 3D model which was then animated to show how the arch was constructed.

Beaulieu Abbey historical reference from Beaulieu's guide books and archives can be found on the following link:

http://thetalkingwalls.co.uk/wordpress/index.php/nggallery/page/1?page_id=1209

Beaulieu Abbey Medieval References for building the abbey in 3D and for the other buildings created for the kiosk interpretation can be found on the following link:

http://thetalkingwalls.co.uk/wordpress/index.php/nggallery/page/1?page_id=1373

King John and Royal Visitors to Beaulieu Abbey references for the drawn illustrations can be found on this link:

http://thetalkingwalls.co.uk/wordpress/index.php/nggallery/page/2?page_id=1373

Beaulieu Abbey - Cistercian Reference can be found on the following link:

http://thetalkingwalls.co.uk/wordpress/?page_id=2401



By Jörg Breu the Elder - The Yorck Project (2002) 10.000 Meisterwerke der Malerei (DVD-ROM), distributed by DIRECTMEDIA Publishing GmbH. ISBN: 3936122202.

Beaulieu Abbey Character Music Recordings Grid:

APPENDIX C: STAGE 2 MATERIAL

Stage 2 material consists of:

- Launch Preparation: Students' Marketing project, Beaulieu's PR and Marketing, Guest List and Catering
- Launch Event: Speech Transcripts, Kiosk Demo, Attendees and Questionnaire Sheet (see Appendix F for the completed Questionnaires)
- Launch Event Survey: Questionnaire results, Analysis, Emails

LAUNCH PREPARATION:

Southampton Solent University's MA Marketing students Project Proposal can be found on the following link: <http://thetalkingwalls.co.uk/wordpress/?p=1629>

Beaulieu's PR and Marketing can be found on the following links:

Launch Event Planning: <http://thetalkingwalls.co.uk/wordpress/?p=656>

Press Release: <http://thetalkingwalls.co.uk/wordpress/?p=642>

Launch Preparation Guest Lists:

Invited Guest List (MA Marketing students): <http://thetalkingwalls.co.uk/wordpress/?p=1632>

Launch Preparation Catering:

Leiths at Beaulieu Catering communication and menu can be found on the following link:

<http://thetalkingwalls.co.uk/wordpress/?p=1640>

LAUNCH EVENT:

Launch Event Speech Transcripts:

Mary Montagu Scott's Speech Transcript can be found on the following link:

<http://thetalkingwalls.co.uk/wordpress/?p=1839>

Mary Montagu-Scott's Speech can be viewed on this link:

<https://www.youtube.com/watch?v=qS9pyOZIVhU&t=1s&list=PLF07AD82C7BDA3AEA&index=3>

Debs Wilson's Speech Transcript can be found on the following link:

<http://thetalkingwalls.co.uk/wordpress/?p=1653>

Debs Wilson's Speech can be viewed on this link:

<https://www.youtube.com/watch?v=nIDPVXwv3CQ&t=1s&list=PLF07AD82C7BDA3AEA&index=4>

Launch Event Kiosk Demo can be found on this link:

<https://www.youtube.com/watch?v=Rs1ZuGId8K4&index=5&list=PLF07AD82C7BDA3AEA&t=11s>



with Launch Event photos available on the following link:
http://thetalkingwalls.co.uk/wordpress/?page_id=1466



Launch Event List of Attendees can be found on the following link:

<http://thetalkingwalls.co.uk/wordpress/?p=646>

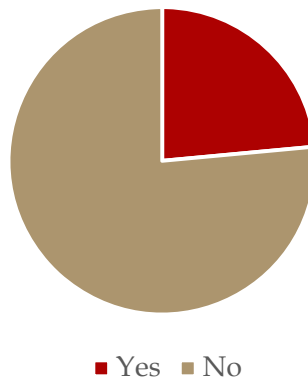
Launch Event Questionnaire Sheet:

LAUNCH EVENT SURVEY:

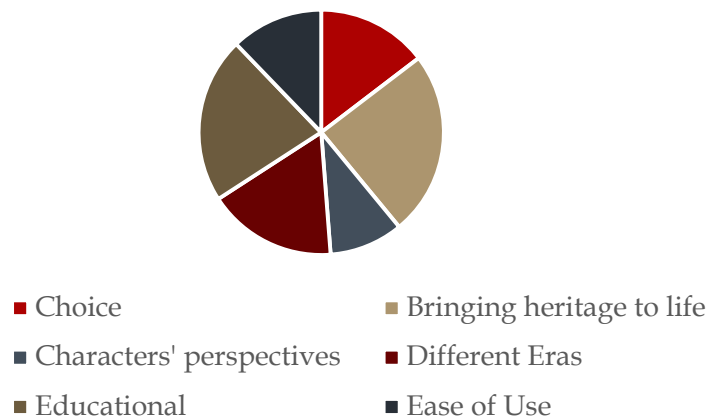
Launch Event Questionnaire Results

(the completed questionnaire sheets can be viewed in Appendix F and on this link:
<http://thetalkingwalls.co.uk/wordpress/?p=1858>)

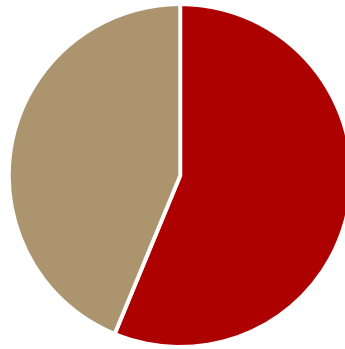
Q1-Have you seen anything similar to The Talking Walls interface in other museums, art galleries, heritage sites or historic houses



Q2-Briefly describe the best experiences you enjoyed from the use of the application

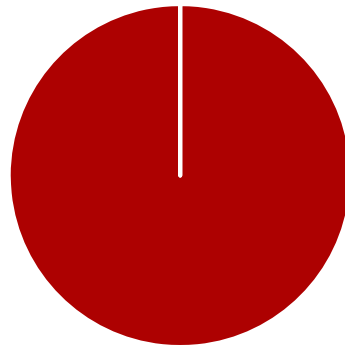


Q3-Briefly describe any disappointing experiences in the use of the application



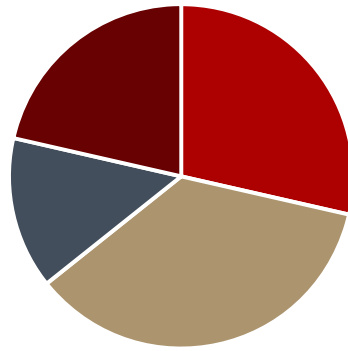
■ Positive ■ Actions suggested

Q4-Would you recommend a friend to try The Talking Walls application?



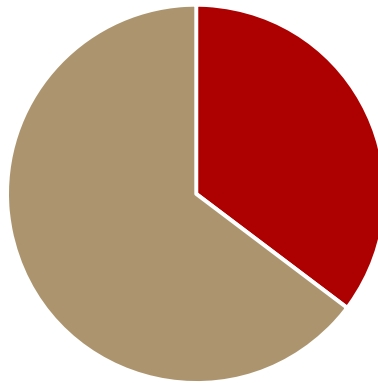
■ Yes ■ No

Q5-Briefly describe how you would improve the application at Beaulieu Abbey



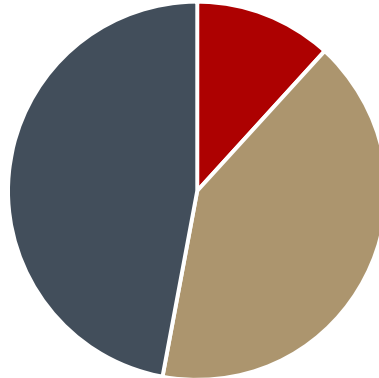
■ Mobile Handsets ■ Navigation ■ Add other levels ■ More Kiosks

Q6-What gender are you?



■ Female ■ Male

Q7-Which age group do you fit into?



■ 20-34 ■ 35-49 ■ 50-64 ■ 65+

Launch Event Web Application Google Analytics May-June 2010:

APPENDIX D: STAGE 3 MATERIAL

Stage 3 material consists of:

- Fieldwork Interviews: Beaulieu Team, Designers, Launch Guests, External Curators
- Kiosk Observations: Beaulieu Staff Observations, My observations

FIELDWORK INTERVIEWS:

Beaulieu Team – Mary Montagu Scott, full transcript can be found on the following link:
<http://thetalkingwalls.co.uk/wordpress/?p=2427> or by clicking on the front page of the transcript below:

Beaulieu Team – Susan Tomkins, full transcript can be found on the following link:

<http://thetalkingwalls.co.uk/wordpress/?p=2427> or by clicking on the front page of the transcript below:

Beaulieu Team – Stephen Munn, full transcript can be found on the following link:

<http://thetalkingwalls.co.uk/wordpress/?p=2427> or by clicking on the front page of the transcript below:

Beaulieu Team – Jon Tee, full transcript can be found on the following link:

<http://thetalkingwalls.co.uk/wordpress/?p=2427> or by clicking on the front page of the transcript below:

Designers – Russell Richards, full transcript can be found on the following link:

<http://thetalkingwalls.co.uk/wordpress/?p=2427> or by clicking on the front page of the transcript below:

Designers – Alex Hoare, full transcript can be found on the following link:

<http://thetalkingwalls.co.uk/wordpress/?p=2427> or by clicking on the front page of the transcript below:

Designers – Rebecca Furse, full transcript can be found on the following link:

<http://thetalkingwalls.co.uk/wordpress/?p=2427> or by clicking on the front page of the transcript below:

Designers – Katya O’Grady, full transcript can be found on the following link:
<http://thetalkingwalls.co.uk/wordpress/?p=2427> or by clicking on the front page of the transcript below:

Launch Guests – John Pemberton, full transcript can be found on the following link:

<http://thetalkingwalls.co.uk/wordpress/?p=2427> or by clicking on the front page of the transcript below:

Launch Guests – Rupert Thompson, full transcript can be found on the following link:

<http://thetalkingwalls.co.uk/wordpress/?p=2427> or by clicking on the front page of the transcript below:

Launch Guests – Rev'd James Atwell, full transcript can be found on the following link:
<http://thetalkingwalls.co.uk/wordpress/?p=2427> or by clicking on the front page of the transcript below:

Launch Guests – Dr John Richardson, full transcript can be found on the following link:
<http://thetalkingwalls.co.uk/wordpress/?p=2427> or by clicking on the front page of the transcript below:

External Heritage Professionals – Andy Lane, full transcript can be found on the following link:
<http://thetalkingwalls.co.uk/wordpress/?p=2427> or by clicking on the front page of the transcript below:

External Heritage Professionals – Ruth Taylor, full transcript can be found on the following link:
<http://thetalkingwalls.co.uk/wordpress/?p=2427> or by clicking on the front page of the transcript below:

KIOSK OBSERVATIONS:

Feedback about the kiosk interpretation from Commercial Director Stephen Munn can be viewed below and also on the following link: <http://thetalkingwalls.co.uk/wordpress/wp-content/uploads/2018/04/Feedback-about-the-kiosk-from-Commercial-Director-Stephen-Munn-July-2013.pdf>

Page 1 of 2

Stephen So you can commercialise it.

Debs 'Friends of Beaulieu' kind of membership that you pay for and then you have access to that information and it can be tailored to your personal interests as well.

Stephen Yeah, but of course it's the huge cost of digitisation of the vast records they've got in the first place, which is the real difficulty for the Trust.

Feedback about the kiosk interpretation from Archivist Susan Tomkins can be viewed below and also on the following link: <http://thetalkingwalls.co.uk/wordpress/wp-content/uploads/2018/04/Feedback-about-the-kiosk-from-Archivist-Susan-Tomkins.pdf>

Feedback about the kiosk interpretation from Visitor Services Manager Jon Tee can be viewed below and also on the following link: <http://thetalkingwalls.co.uk/wordpress/wp-content/uploads/2018/04/Feedback-about-the-Kiosk-from-the-Visitor-Services-Manager-Jon-Tee.pdf>

Page 1 of 3

Feedback about the kiosk interpretation from my observations during June 2010 and May 2011 can be viewed below and also on the following link: <http://thetalkingwalls.co.uk/wordpress/wp-content/uploads/2018/04/Feedback-from-kiosk-observations-at-different-times-during-June-2010.pdf>

APPENDIX E: SPECIAL VISIT SHEET (SVS)

APPENDIX F: LAUNCH QUESTIONNAIRE PARTICIPANT SHEETS (17)

QUESTIONNAIRE SHEETS COMPLETED: They can also be viewed on:
<http://thetalkingwalls.co.uk/wordpress/?p=1858> :

THE TALKING WALLS®

The Talking Walls® Experience Survey

Would you please share your experience and help us make The Talking Walls® a success. This short questionnaire should take 5 minutes to complete.

1. Have you seen anything similar to The Talking Walls® interface in other museums, art galleries, heritage sites or historic houses?

Yes Where? -----
 No -----
 Cannot remember -----

2. Briefly describe the best experiences you enjoyed from the use of the application:
 BRITAIN'S HERITAGE HAVE
 RECREATED SOMETHING THAT HASN'T BEEN RECREATED
 ANYWHERE ELSE

3. Briefly describe any disappointing experiences in the use of the application:
 DIFFICULT TO NAVIGATE THE WEBSITE NEED
 TO HAVE A HELP WITH THE APP

4. Would you recommend a friend to try The Talking Walls® application?
 Yes
 No

5. Briefly describe how you would improve the application at Beaulieu Abbey:
 WAITING TIME MOBILE APPS

6. What gender are you?
 Female
 Male

7. Which age group do you fit into?
 6-11 12-19 20-34 35-49 50-64 65+

Thank You

PARTICIPANT 1

THE TALKING WALLS®

The Talking Walls® Experience Survey

Would you please share your experience and help us make The Talking Walls® a success. This short questionnaire should take 5 minutes to complete.

1. Have you seen anything similar to The Talking Walls® interface in other museums, art galleries, heritage sites or historic houses?

Yes Where? -----
 No -----
 Cannot remember -----

2. Briefly describe the best experiences you enjoyed from the use of the application:
 I like the layout of the app. The content is easy to
 navigate and the app is easy to use.

3. Briefly describe any disappointing experiences in the use of the application:
 Some things didn't seem to work but that may be me!

4. Would you recommend a friend to try The Talking Walls® application?
 Yes
 No

5. Briefly describe how you would improve the application at Beaulieu Abbey:
 Early access via email or text

6. What gender are you?
 Female
 Male

7. Which age group do you fit into?
 6-11 12-19 20-34 35-49 50-64 65+

Thank You

PARTICIPANT 2

THE TALKING WALLS®

The Talking Walls® Experience Survey

Would you please share your experience and help us make The Talking Walls® a success. This short questionnaire should take 5 minutes to complete.

1. Have you seen anything similar to The Talking Walls® interface in other museums, art galleries, heritage sites or historic houses?

Yes Where? -----
 No -----
 Cannot remember -----

2. Briefly describe the best experiences you enjoyed from the use of the application:
 Ease of use

3. Briefly describe any disappointing experiences in the use of the application:
 None

4. Would you recommend a friend to try The Talking Walls® application?
 Yes
 No

5. Briefly describe how you would improve the application at Beaulieu Abbey:
 More content

6. What gender are you?
 Female
 Male

7. Which age group do you fit into?
 6-11 12-19 20-34 35-49 50-64 65+

Thank You

PARTICIPANT 3

THE TALKING WALLS®

The Talking Walls® Experience Survey

Would you please share your experience and help us make The Talking Walls® a success. This short questionnaire should take 5 minutes to complete.

1. Have you seen anything similar to The Talking Walls® interface in other museums, art galleries, heritage sites or historic houses?

Yes Where? -----
 No -----
 Cannot remember -----

2. Briefly describe the best experiences you enjoyed from the use of the application:
 The ability to go online and to go

3. Briefly describe any disappointing experiences in the use of the application:
 None

4. Would you recommend a friend to try The Talking Walls® application?
 Yes
 No


5. Briefly describe how you would improve the application at Beaulieu Abbey:
 Transition to mobile products

6. What gender are you?
 Female
 Male

7. Which age group do you fit into?
 6-11 12-19 20-34 35-49 50-64 65+

Thank You

PARTICIPANT 4

 **THE TALKING WALLS®**

The Talking Walls® Experience Survey

Would you please share your experience and help us make The Talking Walls® a success. This short questionnaire should take 5 minutes to complete.

- Have you seen anything similar to The Talking Walls® interface in other museums, art galleries, heritage sites or historic houses?
 - Yes Where? *various German museums (online)*
 - No
 - Cannot remember
- Briefly describe the best experiences you enjoyed from the use of the application:


Easy and interesting information and suitable for children
- Briefly describe any disappointing experiences in the use of the application:

Navigation was not clear which button over buttons
- Would you recommend a friend to try The Talking Walls® application?
 - Yes
 - No
- Briefly describe how you would improve the application at Beaulieu Abbey:

improve user ability on grid structure
- What gender are you?
 - Female
 - Male
- Which age group do you fit into?
 - 6-11 12-19 20-34 35-49 50-64 65+

Thank You

PARTICIPANT 5

 **THE TALKING WALLS®**

The Talking Walls® Experience Survey

Would you please share your experience and help us make The Talking Walls® a success. This short questionnaire should take 5 minutes to complete.

- Have you seen anything similar to The Talking Walls® interface in other museums, art galleries, heritage sites or historic houses?
 - Yes Where? -----
 - No
 - Cannot remember
- Briefly describe the best experiences you enjoyed from the use of the application:


Walk throughs and story boards/characters. These brought the history to life from several perspectives.
- Briefly describe any disappointing experiences in the use of the application:

None
- Would you recommend a friend to try The Talking Walls® application?
 - Yes
 - No
- Briefly describe how you would improve the application at Beaulieu Abbey:

Further interaction on the lower level diagrams. To be able to touch the screen to bring up specific areas of the building.
- What gender are you?
 - Female
 - Male
- Which age group do you fit into?
 - 6-11 12-19 20-34 35-49 50-64 65+

Thank You

PARTICIPANT 6

 **THE TALKING WALLS®**

The Talking Walls® Experience Survey

Would you please share your experience and help us make The Talking Walls® a success. This short questionnaire should take 5 minutes to complete.

- Have you seen anything similar to The Talking Walls® interface in other museums, art galleries, heritage sites or historic houses?
 - Yes Where? -----
 - No
 - Cannot remember
- Briefly describe the best experiences you enjoyed from the use of the application:


The different perspectives/respectives on history/museums to life. I love the walk throughs - lots of views of Abbey. It's an online 3D version.
- Briefly describe any disappointing experiences in the use of the application:

None. An incredible resource made to be like this in many locations.
- Would you recommend a friend to try The Talking Walls® application?
 - Yes
 - No
- Briefly describe how you would improve the application at Beaulieu Abbey:

NA
- What gender are you?
 - Female
 - Male
- Which age group do you fit into?
 - 6-11 12-19 20-34 35-49 50-64 65+

Thank You

PARTICIPANT 7

 **THE TALKING WALLS®**

The Talking Walls® Experience Survey

Would you please share your experience and help us make The Talking Walls® a success. This short questionnaire should take 5 minutes to complete.

- Have you seen anything similar to The Talking Walls® interface in other museums, art galleries, heritage sites or historic houses?
 - Yes Where? -----
 - No
 - Cannot remember
- Briefly describe the best experiences you enjoyed from the use of the application:


Medium interface ease of use and informative
- Briefly describe any disappointing experiences in the use of the application:

None
- Would you recommend a friend to try The Talking Walls® application?
 - Yes
 - No
- Briefly describe how you would improve the application at Beaulieu Abbey:

An technology changes
- What gender are you?
 - Female
 - Male
- Which age group do you fit into?
 - 6-11 12-19 20-34 35-49 50-64 65+

Thank You

PARTICIPANT 8

 **THE TALKING WALLS®**


The Talking Walls® Experience Survey

Would you please share your experience and help us make The Talking Walls® a success. This short questionnaire should take 5 minutes to complete.

- Have you seen anything similar to The Talking Walls® interface in other museums, art galleries, heritage sites or historic houses?
 - Yes Where? _____
 - No
 - Cannot remember
- Briefly describe the best experiences you enjoyed from the use of the application:
Encouraging a new career of history
- Briefly describe any disappointing experiences in the use of the application:
One aspect not working
- Would you recommend a friend to try The Talking Walls® application?
 - Yes
 - No
- Briefly describe how you would improve the application at Beaulieu Abbey:
Be easy to connect
- What gender are you?
 - Female
 - Male
- Which age group do you fit into?
 - 6-11 12-19 20-34 35-49 50-64 65+

Thank You

PARTICIPANT 9

 **THE TALKING WALLS®**


The Talking Walls® Experience Survey

Would you please share your experience and help us make The Talking Walls® a success. This short questionnaire should take 5 minutes to complete.

- Have you seen anything similar to The Talking Walls® interface in other museums, art galleries, heritage sites or historic houses?
 - Yes Where? _____
 - No
 - Cannot remember
- Briefly describe the best experiences you enjoyed from the use of the application:
Easy to read and fun - an better way to learn
- Briefly describe any disappointing experiences in the use of the application:
None
- Would you recommend a friend to try The Talking Walls® application?
 - Yes
 - No
- Briefly describe how you would improve the application at Beaulieu Abbey:
Try to connect with feedback off the main website
- What gender are you?
 - Female
 - Male
- Which age group do you fit into?
 - 6-11 12-19 20-34 35-49 50-64 65+

Thank You

PARTICIPANT 10

 **THE TALKING WALLS®**


The Talking Walls® Experience Survey

Would you please share your experience and help us make The Talking Walls® a success. This short questionnaire should take 5 minutes to complete.

- Have you seen anything similar to The Talking Walls® interface in other museums, art galleries, heritage sites or historic houses?
 - Yes Where? _____
 - No
 - Cannot remember
- Briefly describe the best experiences you enjoyed from the use of the application:
All is visible - I find it interesting - I like the way it is presented - I like the way it is presented - I like the way it is presented
- Briefly describe any disappointing experiences in the use of the application:
None
- Would you recommend a friend to try The Talking Walls® application?
 - Yes
 - No
- Briefly describe how you would improve the application at Beaulieu Abbey:
More information - For the computer interface
- What gender are you?
 - Female
 - Male
- Which age group do you fit into?
 - 6-11 12-19 20-34 35-49 50-64 65+

Thank You

PARTICIPANT 11

 **THE TALKING WALLS®**


The Talking Walls® Experience Survey

Would you please share your experience and help us make The Talking Walls® a success. This short questionnaire should take 5 minutes to complete.

- Have you seen anything similar to The Talking Walls® interface in other museums, art galleries, heritage sites or historic houses?
 - Yes Where? _____
 - Not quite
 - Cannot remember
- Briefly describe the best experiences you enjoyed from the use of the application:
Beyond of the abbey at mostly of different through the ages
- Briefly describe any disappointing experiences in the use of the application:
Was hard to see the history explain as I don't know it - I was able to see it all - I was able to see it all - I was able to see it all - I was able to see it all - I was able to see it all
- Would you recommend a friend to try The Talking Walls® application?
 - Yes
 - No
- Briefly describe how you would improve the application at Beaulieu Abbey:
Can have more about the life of people who lived at abbey - I like the way it is presented - I like the way it is presented - I like the way it is presented - I like the way it is presented - I like the way it is presented
- What gender are you?
 - Female
 - Male
- Which age group do you fit into?
 - 6-11 12-19 20-34 35-49 50-64 65+

Thank You

PARTICIPANT 12

 **THE TALKING WALLS®**


The Talking Walls® Experience Survey

Would you please share your experience and help us make The Talking Walls® a success. This short questionnaire should take 5 minutes to complete.

- Have you seen anything similar to The Talking Walls® interface in other museums, art galleries, heritage sites or historic houses?
 - Yes Where? _____
 - No
 - Cannot remember
- Briefly describe the best experiences you enjoyed from the use of the application:
Clarity, ease of use and being so interactive
- Briefly describe any disappointing experiences in the use of the application:
Just the Queue
- Would you recommend a friend to try The Talking Walls® application?
 - Yes
 - No
- Briefly describe how you would improve the application at Beaulieu Abbey:
add a second Abbey
- What gender are you?
 - Female
 - Male
- Which age group do you fit into?
 - 6-11 12-19 20-34 35-49 50-64 65+

Thank You

PARTICIPANT 13

 **THE TALKING WALLS®**


The Talking Walls® Experience Survey

Would you please share your experience and help us make The Talking Walls® a success. This short questionnaire should take 5 minutes to complete.

- Have you seen anything similar to The Talking Walls® interface in other museums, art galleries, heritage sites or historic houses?
 - Yes Where? _____
 - No
 - Cannot remember
- Briefly describe the best experiences you enjoyed from the use of the application:
Combining your own aspects for past work
- Briefly describe any disappointing experiences in the use of the application:
Being able to see rooms as they were
- Would you recommend a friend to try The Talking Walls® application?
 - Yes
 - No
- Briefly describe how you would improve the application at Beaulieu Abbey:
Making interactive devices - that allow you to walk towards them!
- What gender are you?
 - Female
 - Male
- Which age group do you fit into?
 - 6-11 12-19 20-34 35-49 50-64 65+

Thank You

PARTICIPANT 14

 **THE TALKING WALLS®**


The Talking Walls® Experience Survey

Would you please share your experience and help us make The Talking Walls® a success. This short questionnaire should take 5 minutes to complete.

- Have you seen anything similar to The Talking Walls® interface in other museums, art galleries, heritage sites or historic houses?
 - Yes Where? *Italy - but a very basic version*
 - No
 - Cannot remember
- Briefly describe the best experiences you enjoyed from the use of the application:
The history of the Abbey
- Briefly describe any disappointing experiences in the use of the application:
None
- Would you recommend a friend to try The Talking Walls® application?
 - Yes
 - No
- Briefly describe how you would improve the application at Beaulieu Abbey:
None
- What gender are you?
 - Female
 - Male
- Which age group do you fit into?
 - 6-11 12-19 20-34 35-49 50-64 65+

Thank You

PARTICIPANT 15

 **THE TALKING WALLS®**

The Talking Walls® Experience Survey

Would you please share your experience and help us make The Talking Walls® a success. This short questionnaire should take 5 minutes to complete.

- Have you seen anything similar to The Talking Walls® interface in other museums, art galleries, heritage sites or historic houses?
 - Yes Where? *Louvre, Tate, National Gallery*
 - No
 - Cannot remember
- Briefly describe the best experiences you enjoyed from the use of the application:
More tools of education
Personalisation of things
- Briefly describe any disappointing experiences in the use of the application:
Need
that someone at home to use - once mentioned that not to make sure they were
- Would you recommend a friend to try The Talking Walls® application? *anytime*
 - Yes
 - No
- Briefly describe how you would improve the application at Beaulieu Abbey:
Adding it on to
- What gender are you?
 - Female
 - Male
- Which age group do you fit into?
 - 6-11 12-19 20-34 35-49 50-64 65+

Thank You

PARTICIPANT 16



THE TALKING WALLS®

The Talking Walls® Experience Survey

Would you please share your experience and help us make The Talking Walls® a success. This short questionnaire should take 5 minutes to complete.

- Have you seen anything similar to The Talking Walls® interface in other museums, art galleries, heritage sites or historic houses?
 - Yes Where? Various heritage properties (Bolsover Castle)
 - No but not to this degree.
 - Cannot remember
- Briefly describe the best experiences you enjoyed from the use of the application:

Visit background information given on tablet in property.
- Briefly describe any disappointing experiences in the use of the application:

Why to use - would also need lots of time to fully appreciate use of application - not good when people are waiting to use - put pressure on...
- Would you recommend a friend to try The Talking Walls® application?
 - Yes
 - No
- Briefly describe how you would improve the application at Beaudley Abbey:

Introduce more, & interactive more widely. It can be used at home...
- What gender are you?
 - Female
 - Male
- Which age group do you fit into?
 - 6-11 12-19 20-34 35-49 50-64 65+

Thank You

PARTICIPANT 17

APPENDIX G: INTERVIEW SHEETS

The fieldwork interview sheets which outline the questions to prompt the interview discussion are included for the 14 participants:

Beaulieu Design Team: May Montagu Scott, Stephen Munn, Susan Tomkins, Jon Tee

Designers: Rebecca Furse, Russell Richards, Katya O’Grady, Alex Hoare

Launch Guests: Rev’d James Atwell, John Pemberton, Rupert Thomson, Dr John Richardson

External Professionals/Curators: Ruth Taylor, Andy Lane

Mary Montagu-Scott – Site Owner / Curator

Friday 1st March 2013, 11am, John Montague Building, Beaulieu.

This interview will cover Beaulieu’s vision for the Abbey and how they see cultural heritage interpretation as part of this vision.

Questions concerning Beaulieu’s perception and knowledge of visitor interaction with cultural heritage and their engagement with heritage artefacts will be asked.

A discussion of the relationship between the stakeholders and the curator will be planned to ascertain the extent of external influences that may exist in the origination of an interpretation project.

Background information:

1. I would like to start by asking you about your position at Beaulieu with respect to the Abbey? (position)
2. What led you to this position? (education / work)
3. Do you have a special personal interest in this type of work / the abbey? (influence)
4. What or who has influenced your involvement in design / curation?
5. Do you feel that there is sometimes a conflict between your different roles? (owner/stakeholder, designer, curator)

The Vision for the Abbey:

1. The abbey is the foundation of Beaulieu, when visitors come to Beaulieu, the focus generally appears to be the motor museum and / or palace house. From our previous meetings regarding The Talking Walls application, you mentioned you would like to see the abbey engage more visitors with its heritage - footfall. Would you mind explaining this a little more for the interview?
2. What would be your vision for the Abbey if there were no limiting factors? (such as money / regulations)
3. And with limiting factors?
4. What are your plans for the abbey?
5. In the case of Beaulieu, what do you think is the most important aspect of the abbey to portray in an interpretation? (building/space, people, lifestyle, community or combination of all?)
6. Can you tell me how / what you are planning to achieve this? (visitor research / feedback, interpretation design research, other site examples)
7. How are you planning for visitors to engage and interact with the Abbey with future interpretations?
8. How will you know if the interpretation is successful?

Process for interpretations:

1. What is the normal sequence of events for creating new interpretations of/for the Abbey?
2. Can you describe what influences the final concept? (i.e. stakeholders input, budget considerations)
3. In your experience from previous interpretations, does the finished interpretation follow the original concept / reason for the interpretation?
4. If not, why do you think this is the case? (budget, time?)
5. If yes, do you feel this could be achieved in a better way / differently for a more successful / engaging interpretation?

Beaulieu Abbey past interpretations:

1. Have there been many interpretations presented to the public regarding the Abbey?
2. Could you describe the focus in past interpretations of the Abbey? i.e. has there been a specific item / area?
3. How successful has this been in engaging the visitor? (or – do you feel this has been successful in engaging the visitor?)
4. What are the processes for gauging the success of an interpretation at the Abbey?

The Talking Walls Beaulieu Abbey kiosk interpretation:

1. I pitched the idea for the TW interpretation to Beaulieu and in the event of gaining funding, we were able to take this forward. Was there a plan for a similar interpretation at the time?
2. And was it from this that we were invited to pitch? i.e. was there a requirement at the time for a multimedia / 3D application?
3. Do you feel the process of me as a designer, working with Susan (curator) worked well from your aspect (as owner/stakeholder/designer/curator)?
4. Were there aspects you would have liked to change in this process?
5. I remember having difficulties with technology, rendering times, and required skillsets to achieve the planned outcome and therefore needing to adapt. Do you remember any influences (external / internal) that may also have changed the initial concept to the final application from the Beaulieu end? i.e. audio tour, stakeholders, budget?
6. Would you mind describing your experience of the final interpretation? i.e. was it an engaging experience?
7. From feedback, discussion and experience, would you consider the interpretation process in this instance, a successful collaboration process between Beaulieu, curator and designer?
8. From feedback and visitor measurements, would you consider the interpretation successful in engaging visitors?

Thank you.

Stephen Munn – Commercial Director
Thursday 18th July 2013 11.30am, John Montague Building, Beaulieu.

The interview will relate to the decision making process in the commercial / marketing aspect of the Abbey.

Questions concerning the processes involved in how a project is decided upon as a commercial attraction / visitor attractor will be asked.

Discussion regarding what is seen as a successful visitor interpretation at Beaulieu will be planned, including discussion on how they capture this information

Background information:

1. I would like to start by asking you about your position at Beaulieu with respect to the Abbey? (position)
2. What led you to this position? (education / work)
3. Do you have a special personal interest in this type of work / the abbey? (influence)
4. What or who has influenced your involvement in visitor attractions / tourism?
5. If you have several roles within your Commercial Director role, do you feel that there is sometimes a conflict between them? (i.e. manager, research, curator)

Visitor Interpretation at Beaulieu Abbey:

1. The abbey is the foundation of Beaulieu, when visitors come to Beaulieu, the focus generally appears to be the motor museum and / or palace house. Would you like to see the abbey engage more visitors with its heritage? Would you mind explaining this a little more for the interview?
2. What would be your vision of the perfect visitor interpretation for the Abbey?
3. And with limiting factors?
4. What do you think is the most important aspect of the abbey to portray in an interpretation for the visitor? (building/space, people, lifestyle, community or combination of all?)
5. How would you plan for visitors to engage and interact with the Abbey with future interpretations?
6. How will you know if the interpretation is successful?

Visitor Research and Measuring the Visitor Experience:

1. Can you explain, for interview purposes, the types of visitors that mostly visit the Beaulieu complex? (i.e. different demographic groups)
2. Can you tell me how you find out what the visitors 'like' when they visit the Beaulieu complex? (visitor research / feedback, interpretation design research, other site examples)
3. Do you track where they visit the most and why they visit?

4. What methods do you use to communicate with your visitors (social media, mail shots)?
5. Which method(s) have you found to be the most successful in engaging a response from your visitors?
6. How do you measure and analyse the visitor experience?
7. Do you feel this could be achieved in a better way / differently for an even more successful / engaging visitor experience?

Beaulieu Abbey and other past interpretations:

1. Have there been many interpretations presented to the public regarding the Abbey?
2. Could you describe the focus in past interpretations of the Abbey? i.e. has there been a specific item / area?
3. How successful has this been in engaging the visitor?
4. What are the processes for gauging the success of an interpretation at the Abbey?
5. How do you decide what attractions / interpretations will draw visitors to Beaulieu?
6. What influences the final decision or final outcome?

The Talking Walls Beaulieu Abbey kiosk interpretation:

1. Would you mind describing your experience of the final interpretation? i.e. did you find it an engaging experience?
2. Did you find it easy to use and explore?
3. Did you consider that there may be too much choice with the content, i.e. holding visitors up in the flow around the site?
4. Did you find – from feedback – that the kiosk was a success or hindrance in aiding visitor experience of the abbey?
5. From feedback, discussion and experience, would you consider the interpretation process in this instance, a successful collaboration process between Beaulieu, curator and designer for relaying information on the history and community of the abbey?
6. From feedback and visitor measurements, would you consider the interpretation successful in engaging visitors?

Thank you.

Susan Tomkins –Curator

Wednesday 10th July 2013, 10am, John Montague Building, Beaulieu.

This interview will cover choice of content and how this is relevant to the initial conceptualisation of an interpretation project for the Abbey.

Questions concerning the interaction of the relationship with the designer(s) (with the TW project and others), and how this affects the interpretation project will be asked.

A discussion regarding the curator's interaction with visitors, the methods used to measure the success of interpretation at the Abbey and how important this is for future interpretation projects will be planned.

Background information:

1. I would like to start by asking you about your position at Beaulieu with respect to the Abbey? (position)
2. What led you to this position? (education / work)
3. Do you have a special personal interest in this type of work / the abbey? (influence)
4. What or who has influenced your involvement in design / curation?
5. Do you feel that there is sometimes a conflict between your different roles? (curator, archivist and educator)

The Vision for the Abbey:

1. The abbey is the foundation of Beaulieu, when visitors come to Beaulieu, the focus generally appears to be the motor museum and / or palace house. From our previous meetings regarding The Talking Walls application, you mentioned you would like to see the abbey engage more visitors with its heritage - footfall. Would you mind explaining this a little more for the interview?
2. What would be your vision for the Abbey if there were no limiting factors? (such as technology / money / regulations)
3. And with limiting factors?
4. There is a re-design of the interpretation in the Domus planned. Would you tell me what is being planned to achieve visitor engagement and interaction with the Abbey and why the chosen interpretation (i.e. Is this in response to visitor feedback or 'Estate' led, i.e. to update existing)?
5. Has this been influenced by visitor research / feedback / focus groups, interpretation design research, other site examples?

Process for interpretations:

1. What is the normal sequence of events for creating new interpretations of/for the Abbey (do you start with a story / object / anniversary event)?
2. From your experience, can you describe what influences the final concept? (i.e. stakeholders input, budget considerations)

3. In your experience from previous interpretations, does the finished interpretation follow the original concept / reason for the interpretation?
4. If not, why do you think this is the case (budget, time)?
5. If yes, do you feel this could be achieved in a better way / differently for a more successful / engaging interpretation?

Content and Choice:

1. Could you describe the focus in past interpretations of the Abbey? i.e. has there been a specific item / area / story?
2. How successful has this been in engaging the visitor? (or – do you feel this has been successful in engaging the visitor?)
3. In the case of Beaulieu, what do you think is the most important aspect of the abbey to portray in an interpretation (building/space, story, people, lifestyle, community or combination of all)?
4. What do you think about the depth of content / type of content that is available to the visitor – should there be multiple choices (and at different levels)?
5. How long do you feel visitors should interact with content / information?
6. As a curator / archivist, would this determine (help to determine) the depth of content / choice?
7. In your experience, how long do visitors in general, interact with content / information?
8. How do they normally interact with the interpretation (listen, read, watch, view)?

The Talking Walls Beaulieu Abbey kiosk interpretation:

1. I pitched the idea for the TW interpretation to Beaulieu and in the event of gaining funding, we were able to take this forward. Was there a plan for a similar interpretation at the time?
2. And was it from this that we were invited to pitch? i.e. was there a requirement at the time for a multimedia / 3D application?
3. Do you feel the process of me as a designer, working with you, worked well from your aspect (as archivist/curator)?
4. Were there aspects you would have liked to change in this process?
5. I remember having difficulties with technology, rendering times, and required skillsets to achieve the planned outcome and therefore needing to adapt. Do you remember any influences (external / internal) that may also have changed the initial concept to the final application from the Beaulieu end? i.e. audio tour, stakeholders, budget?
6. Would you mind describing your experience of the final interpretation? i.e. was it an engaging experience?
7. From feedback, discussion and experience, would you consider the interpretation process in this instance, a successful collaboration process between Beaulieu, curator and designer?
8. From feedback and visitor measurements, would you consider the interpretation successful in engaging visitors?

Visitor Research and Measuring the Visitor Experience:

1. Can you explain the types of visitors that mostly visit the Beaulieu complex? (i.e. different demographic groups)
2. Can you tell me how you find out what the visitors 'like' when they visit the Beaulieu complex? (visitor research / feedback, interpretation design research, other site examples)
3. Do you track where they visit the most and why they visit?
4. What has been the most successful in attracting and engaging the visitor to the Abbey (living history / film / audio tour / quiet space)?
5. How do you measure and analyse the visitor experience?
6. Do you feel this could be achieved in a better way / differently for an even more successful / engaging visitor experience?

Thank you.

Jon Tee – Visitor Services Manager
Wednesday 3rd July 2013 2pm, John Montague Building, Beaulieu.

The interview will relate to how Beaulieu manages to capture data on their visitors' experiences.

Questions concerning the methods and processes used in capturing their visitor data and feedback, how they analyse and feed this back into the Beaulieu interpretations, and how they communicate with their visitors.

Discussion regarding feedback and communication with Beaulieu Abbey's interpretations including the kiosk will be planned.

Background information:

1. I would like to start by asking you about your position at Beaulieu with respect to the Abbey? (position)
2. What led you to this position? (education / work)
3. Do you have a special personal interest in this type of work / the abbey? (influence)
4. What or who has influenced your involvement in visitor services?
5. If you have several roles within your Visitor Services Facilities role, do you feel that there is sometimes a conflict between them? (i.e. manager, curator)

Visitor Interpretation at Beaulieu Abbey:

1. The abbey is the foundation of Beaulieu, when visitors come to Beaulieu, the focus generally appears to be the motor museum and / or palace house. Would you like to see the abbey engage more visitors with its heritage? Would you mind explaining this a little more for the interview?
2. What would be your vision of the perfect visitor interpretation for the Abbey?
3. And with limiting factors?
4. What do you think is the most important aspect of the abbey to portray in an interpretation for the visitor? (building/space, people, lifestyle, community or combination of all?)
5. How would you plan for visitors to engage and interact with the Abbey with future interpretations?
6. How will you know if the interpretation is successful?

Visitor Research and Measuring the Visitor Experience:

1. Can you explain, for interview purposes, the types of visitors that mostly visit the Beaulieu complex? (i.e. different demographic groups)
2. Can you tell me how you find out what the visitors 'like' when they visit the Beaulieu complex? (visitor research / feedback, interpretation design research, other site examples)
3. Do you track where they visit the most and why they visit?
4. What methods do you use to communicate with your visitors (social media, mail shots)?

5. Which method(s) have you found to be the most successful in engaging a response from your visitors?
6. How do you measure and analyse the visitor experience?
7. Do you feel this could be achieved in a better way / differently for an even more successful / engaging visitor experience?

Beaulieu Abbey past interpretations:

1. Have there been many interpretations presented to the public regarding the Abbey?
2. Could you describe the focus in past interpretations of the Abbey? i.e. has there been a specific item / area?
3. How successful has this been in engaging the visitor?
4. What are the processes for gauging the success of an interpretation at the Abbey?

The Talking Walls Beaulieu Abbey kiosk interpretation:

1. Would you mind describing your experience of the final interpretation? i.e. did you find it an engaging experience?
2. Did you find it easy to use and explore?
3. Did you consider that there may be too much choice with the content, i.e. holding visitors up in the flow around the site?
4. Did you find – from feedback – that the kiosk was a success or hindrance in aiding visitor experience of the abbey?
5. From feedback, discussion and experience, would you consider the interpretation process in this instance, a successful collaboration process between Beaulieu, curator and designer for relaying information on the history and community of the abbey?
6. From feedback and visitor measurements, would you consider the interpretation successful in engaging visitors?

Thank you.

Rebecca Furse – Designer, Interior Designer and Environmental Psychologist (architectural based)

Friday 6th September 2013, 11.00am, 19 Lowden Avenue, Chippenham

The interview with Rebecca will relate to her experience in the development / build of the Beaulieu Abbey application and the depth of content available through the application.

Questions relating to the design of the interpretation and how it answered the Beaulieu Abbey brief, how it might have been designed differently if designed by Rebecca, what changes would have been made and why will be asked.

Discussion regarding the effects of cultural influences and external interests affecting interpretation and design of cultural heritage applications, and in her practice as an architectural / interior designer will be planned.

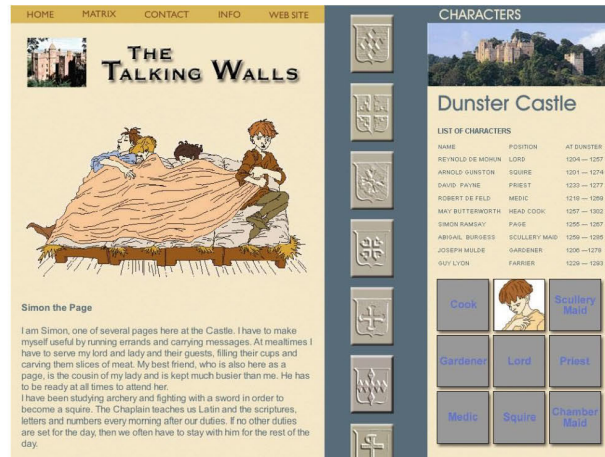
Background information:

1. I would like to start by asking you about your role as a Designer / Environmental Psychologist with DK Architects.
2. What led you to work with an architectural practice and then choose Environmental Psychology? (education / work)
3. Has your role changed over the time you have been designing? If so, what were the influencing factors?
4. Can you tell me about your design work with DK Architects?
5. What or who has influenced your involvement in design?
6. Do you feel you are a creator through your design work?
7. Which do you feel is the more important role, interior designer, architectural assistant, dementia care strategist? Or are they intertwined?
8. Do you feel that there is sometimes a conflict between your different roles: designer, architectural assistant, environmental psychologist?

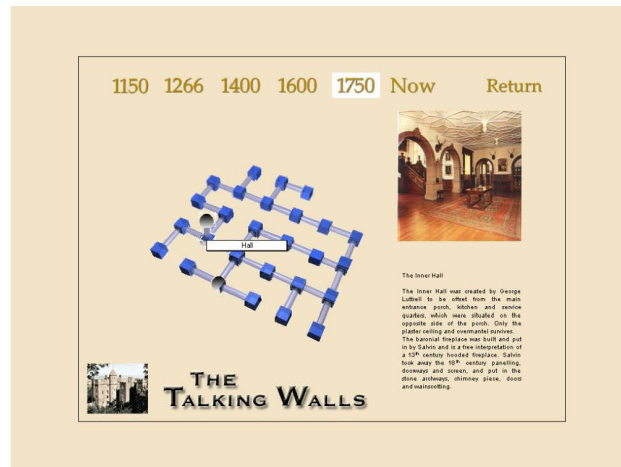
Design Assistant – Dunster Castle prototype interpretation project:

1. Taking you back in time to when you were assisting with the Dunster Castle project, would you be able to tell me what you may remember about your initial impression of the Dunster Castle prototype?
2. What experience of visiting cultural heritage sites did you have at the time?
3. With the technology available at the time, your experience of visiting heritage sites and as a design student at the time, do you feel there could have been a different way of presenting the same information?
4. How did the proposed project compare with heritage interpretation previously experienced?

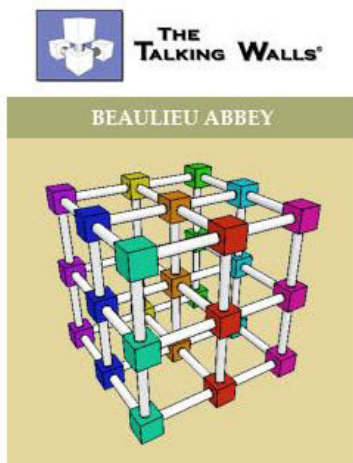
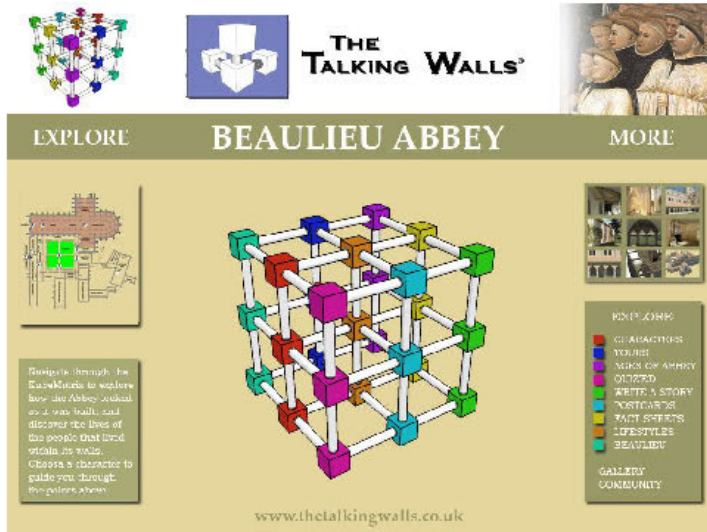
5. Do you think the initial navigation method, as shown here, was fairly standard as a multimedia application?



6. The more unique element developed during the Masters was the Matrix, shown below. What did you think of the early Matrix method of showing a mix of material over a timeline, enabling a user to physically navigate a space was a usable and intuitive form of navigation for a heritage interpretation?



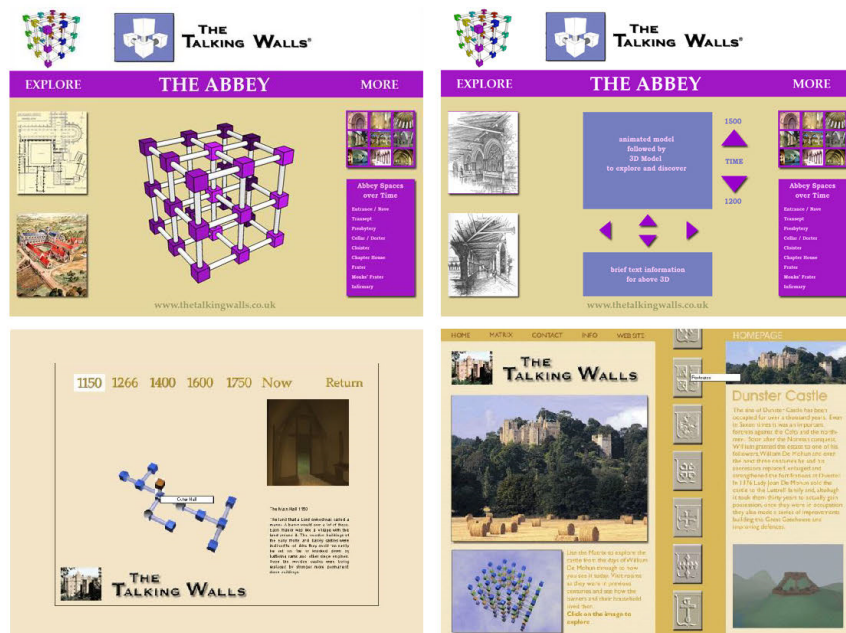
7. Do you feel this is now outdated?
8. The navigation was altered considerably for the Beaulieu Abbey app (see below) due to the perceived belief that visitors would not need to use the Matrix as a form of navigation of the physical space, only the content. Do you feel that this has made the Matrix less intuitive?



- The new Matrix allowed for three levels of information for the Home page Matrix – Children, Adults, Professional (although only a mix of child / adult was developed for Beaulieu). Each cube then held 9 other elements within that category. Do you feel that if all the levels and cubes held information, this would give too much 'choice' for a heritage visitor? (your experience as a designer, and environmental psychologist)

Design Assistant – Designing Beaulieu Abbey interpretation project:

1. During the build of the Beaulieu Abbey app, would you explain the work you were involved with?
2. What were your thoughts / opinions of the project as a whole – i.e. was it something that you felt would be a good addition for visitors to use at a heritage site?
3. What were your thoughts / opinions of the design of the project i.e. was it something that you would like to use at Beaulieu Abbey?
4. What did you think about the design change in navigation and style from the Dunster Castle project? i.e. did you consider it had improved?



5. Which, in your opinion and experience of navigating information, was the most user friendly for a broad demographic of visitors to heritage sites?
6. What part of the project did you enjoy the most i.e. gave you the most satisfaction / enjoyment?
7. Are there any elements that you would change or would like to see approached differently (i.e. navigation, choice of content, depth of content, platform)?
8. Which element do you consider the most engaging (Time slices, Tours, Quiz'ed, Characters, Lifestyles, Fact Sheets, Write A story, Send a Postcard)?

Design Practice at DK Architects:

1. In your role at DKA, what are your processes for working with clients, services and fellow team members (i.e. regular meetings, focus groups, one to one's)?
2. When you are given a project, is there anything that changes the planned outcome (i.e. change in budget / time, different materials, lack of materials, delays)?
3. Is the client involved / informed of any changes?
4. Do you feel that, as a designer, you need to consider the client first or the company/stakeholders / directors?
5. Working through a design do you consider the user at the beginning, middle or end of a design, or is it a continuous consideration?
6. Does the team meet regularly to discuss changes?
7. Are you able to describe any cases you have worked on where external and/or influences have affected an outcome?
8. How do you feel when your design has been altered due to external / internal influences?
9. Was the client still satisfied?
10. How are you made aware of this, through the company or directly to you?
11. What are the standard processes for gauging the success of a project?
12. If you could choose, which role(s) would you prefer to relinquish (keep) if required?

Thank you.

Russell Richards – Educator / Designer (Southampton Solent University)

Wednesday 3rd July 2013, 10.30am, Sir James Matthews Building, SMY05, Southampton Solent University.

This interview will relate to Russell's experience and educational perspective of the initial prototype designed for Dunster Castle during my Masters at Southampton Solent, where Russell was a senior lecturer. It will also relate to his experience of the Beaulieu Abbey application, the choice of content available through the application and if having choice within the Dunster and Beaulieu prototype, enhanced his experience. His opinion as a designer and programmer of the development of the navigation concept, in the Dunster Castle application to the Beaulieu Abbey application will be discussed i.e. whether the former navigation was more intuitive to a user.

Discussion regarding the educational aspect of cultural heritage applications such as the Beaulieu Abbey kiosk app, how much is too much information, and how educators as well as cultural heritage site visitors may use interpretation to enhance experience to cultural heritage sites will be planned.

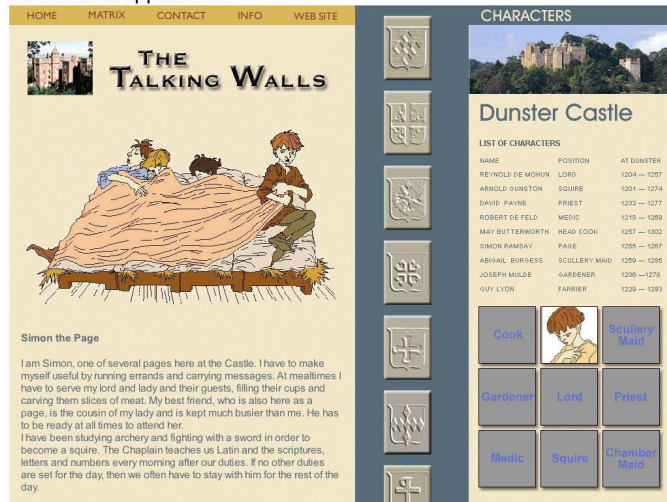
Background information:

1. I would like to start by asking you about your position at Southampton Solent with respect to the previous Masters programme (position and involvement with the Dunster project)
2. What led you to teaching? (education / work)
3. Has your role changed over the time you have been at Solent? If so, what were the influencing factors?
4. Can you tell me about your design / programming role with KikiT VisuoSonic?
5. Do you have a special personal interest in this type of visual concept work? (influence)
6. What or who has influenced your involvement in design / programming?
7. Do you feel you are a creator by way of programming or a curator (shaping what the audience views)?
8. Which do you feel is the more important role, curator or creator? Or are they intertwined?
9. Do you feel that there is sometimes a conflict between your different roles: educator, musician, programmer, designer, curator?

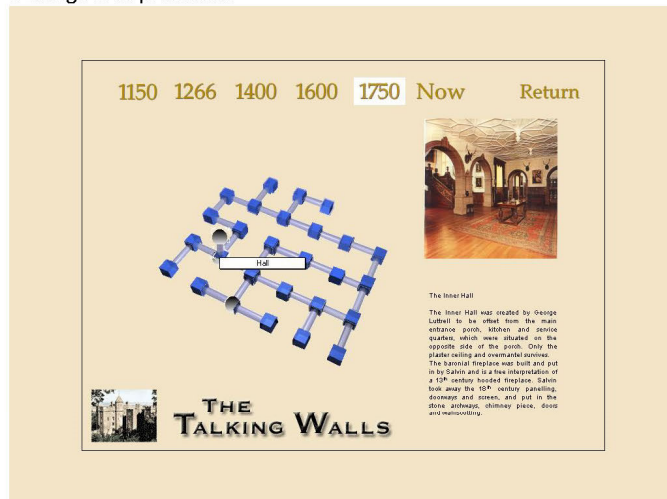
Senior Lecturer – Masters Interactive Production & early Dunster prototype:

1. Taking you back in time to when I was one of our students, would you be able to tell me what you may remember about your initial impression of the Dunster Castle prototype when proposed for the MAiP?
2. What experience of visiting cultural heritage sites did you have at the time?
3. With the technology available at the time, and your experience within digital media, do you feel there could have been a different way of presenting the same information?

- How did the proposed project compare with heritage interpretation previously experienced?
- Do you think the initial navigation method, as shown here, was fairly standard as a multimedia application?

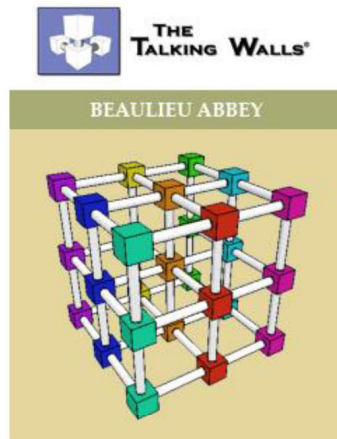
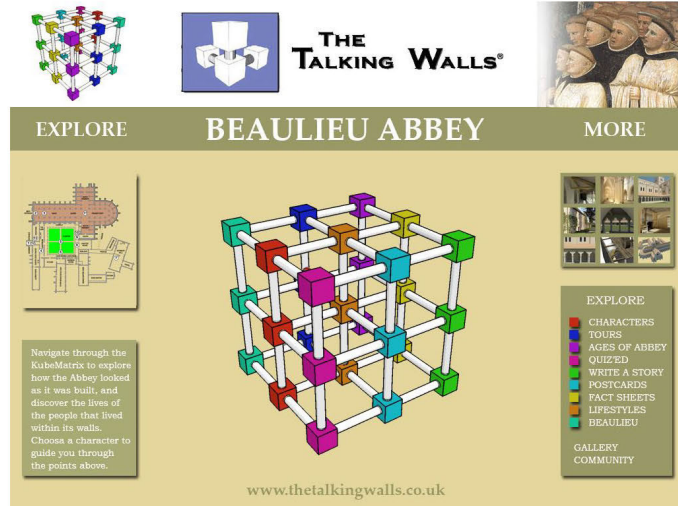


- The more unique element developed during the Masters was the Matrix, shown below. As an educator and digital designer / programmer, did you think the early Matrix method of showing a mix of material over a timeline and enabling a user to physically navigate a space was a usable and intuitive form of navigation for a heritage interpretation?



- Do you feel this is now outdated?
- The navigation was altered considerably for the Beaulieu Abbey app (see below) due to the perceived belief that visitors would not need to use the Matrix as a form of

navigation of the physical space, only the content. Do you feel that this has made the Matrix less intuitive?



9. The new Matrix allowed for three levels of information for the Home page Matrix – Children, Adults, Professional (although only a mix of child / adult was developed for Beaulieu). Each cube then held 9 other elements within that category. Do you feel that if all the levels and cubes held information, this would give too much ‘choice’ for a heritage visitor? (your experience as a professional academic, adult / parent, and through the eyes of your children?)

Alex Hoare – Glass Designer (and museum installations / exhibitions)

Thursday 18th July 2013, 8.30am, The Light Factory, Worthy Lane, Winchester

The interview will relate to Alex's experience of designing for museum installations and her involvement with curators and stakeholders / funding organisations.

Questions relating to the influence in her designs by external and internal sources will be asked.

Discussion regarding where the visitor sits in the process of designing museum installations will be planned.

Background information:

1. I would like to start by asking you about your role / craft as a Glass Designer / Performer
2. What led you to perform and then design with glass? (education / work)
3. Has your role changed over the time you have been designing? If so, what were the influencing factors?
4. Can you tell me about your design / performance work for museum installations / exhibitions?
5. What or who has influenced your involvement in design?
6. Do you feel you are a creator through your design work, performer, educator or a curator (shaping what the audience views)?
7. Which do you feel is the more important role, performer, educator, curator or creator? Or are they intertwined?
8. Do you feel that there is sometimes a conflict between your different roles: designer, performer, educator, curator?

Xplosive Acts - Process for design / installations / performance curation:

1. You have completed very many installations and performances, would you explain one or two that mean the most to you as a designer (or performer)?
2. Which do you think was the most successful from the venue's perspective?
3. Is there one project that changed considerably from initial concept to final outcome due to mostly external influences?
4. One of your projects, 'Font' 2010 located in Winchester Cathedral, is one that layers in a glass bowl, the names of ancient inhabitants of a long gone abbey with the names of the people living on the site where it once stood. Font also has a soundscape singing the names as they would have been sung in the abbey 900 years ago. This resonates with the project I have recently done for Beaulieu Abbey where characters from a bygone era are brought back to life via illustration, stories of their day to day life with their own signature music composed specifically for them. The Abbey project faltered / altered on occasion due to external conditions such as

available time, budget and technology from its original concept. Was this the same for Font?

5. If yes, what was this and what (if any) impact did it have on the final outcome for the visitor?
6. As an important historical area of Winchester, did you find the research aspect of this project more time consuming than other projects, or were you able to work with an archivist / curator?
7. How big was the team working on this project?
8. Where was your 'role' in the hierarchy of the team?
9. I am interested in the variety of your roles and how they integrate (or perhaps conflict) with each other in creating a performance for visitors / attendees. What is the normal sequence of events for creating new installations / performances?
10. Who initiates the content for a particular performance, i.e. is it a request from the organising venue, or from an idea you or other stakeholders may have, or a mix?
11. Can you describe what is usually the biggest influence in the final concept? (i.e. stakeholders input, budget considerations)
12. In your experience from previous events, does the finished performance follow the original concept / reason?
13. If not, why do you think this is the case? (budget, time?)
14. If yes, do you feel this could be achieved in a better way / differently for a more successful / engaging performance?
15. In developing / designing a performance or installation, is the 'audience' involved in any part of the process?
16. If yes, how and when?
17. What are the processes for gauging the success of a performance / installation?
18. If you could choose, which role(s) would you prefer to relinquish (keep) if required?

Thank you.

Katya O’Grady – Fine Artist / Designer (installations / exhibitions)

Tuesday 8th October 2013, 11am, University of Winchester, Winchester

The interview with Katya will relate to her experience in the development / build of the Riddle Route QR application for Winchester Cathedral and her involvement with the Chronicles of Light.

Questions relating to the design of her interpretation of the original brief and how it then answered the brief, how it might have been designed differently if more time and budget had been available, what changes would have been made and why will be asked.

Discussion regarding the effects of cultural influences and external interests affecting Katya’s work will be planned and how the visitor/audience is placed with regards to her art work.

Background information:

1. I would like to start by asking you about your role / craft as a Fine Artist / Designer
2. What led you to study Fine Art and then choose to work on projects such as the Riddle Route (education / work)
3. Has your role changed over the time you have been working with art and design? If so, what were the influencing factors?
4. Can you tell me about your work?
5. What or who has influenced your involvement in art / design?
6. Do you feel you are a creator through your design work or a curator (shaping what the audience views)?
7. Which do you feel is the more important role, artist, designer, exhibition curator? Or are they intertwined?
8. Do you feel that there is sometimes a conflict between your different roles: artist, designer, curator?

Designer – Designing Riddle Route Cathedral project:

1. During the design of the Riddle Route for the Cathedral, would you explain the work you did? (i.e. from a first year project to the educational app)
2. What were your thoughts / opinions of the original project as a whole – i.e. was it something that you felt would be a good addition for visitors/children to use at the Cathedral?
3. I remember that your work to develop the original project was very thorough, reflecting on the way the design worked and how children would work through the riddles. How did working this through match with previous work you have done?
4. The project led to you working with other students and the Cathedral. How did you find working with other students / directing them and curating the build of the project?
5. How did you find working with the Cathedral (i.e. the education team)?
6. Can you remember if the project had to change from your initial concepts due to external influences? (i.e. skills available, budget, technology?)

7. What was the client's response when you presented the final outcome? (i.e. were they happy with the outcome?)
8. Were you happy with the outcome?
9. As this was part of your MA, if you had been given this project outside of studying, would it be a project you still would have taken on? (i.e. did it appeal to your own interests?)
10. As an important historical building in Winchester, did you find the research aspect of this project more time consuming than other projects, or were you able to work with an archivist / curator?

Other projects:

1. I am interested in any other projects you have done. Are you able to tell me about some of the other work / projects you have done or been involved with?
2. Have they been for other people / clients / organisations or for yourself?
3. If in teams of others, how big have the teams been and how has this compared with the Riddle Route project where it was just two of you?
4. Do you prefer to work in small teams i.e. is it easier to relate to each other, more or less cohesive? Or do you prefer to work on your own?
5. Have you found there to be many cultural differences in the way you work with others or how you approach your own work? (i.e. styles, influences?)
6. As an artist, do you think your work is / has been driven by your personal interests, or what someone else may be interested in buying?
7. Then as a designer, do you feel that you need to consider the client first or the company/stakeholders / directors?
8. If you could choose, which role(s) would you prefer to relinquish (keep) if required?

Thank you.

Very Rev'd James Atwell – Dean of Winchester Cathedral, School Governor, Member of the Cathedrals' Fabric Commission and Launch Guest
Wednesday 13th November 2013 2.30am, Winchester Cathedral Close.

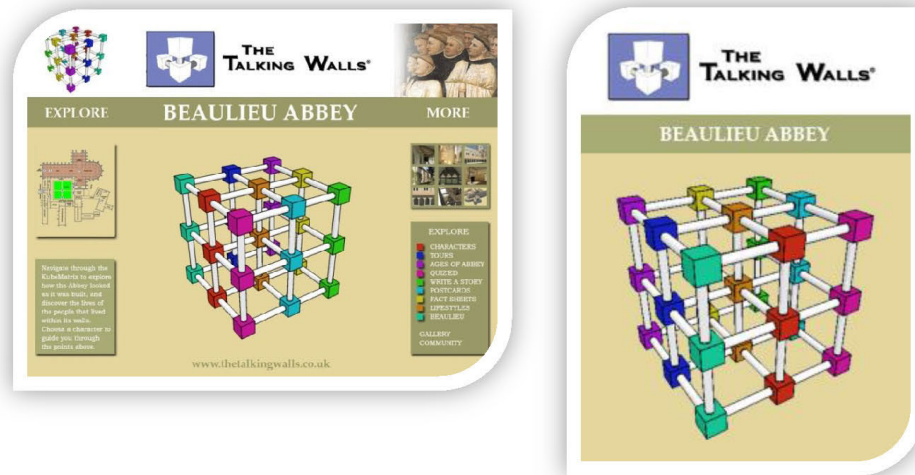
The interview with the Dean will relate to his experience of the Beaulieu Abbey application, the choice of content available through the application and if having choice enhanced his experience. Questions concerning the mix of visitors to religious heritage sites such as Beaulieu Abbey and whether an interpretation should provide different types of experiences for the different groups that visit will be asked to learn more about the site's history and purpose. Discussion regarding cultural heritage software's ability to engage and enhance a visitor's experience at a religious cultural heritage site will be planned.

Background information:

1. I would like to start by asking you about your position as Dean of Winchester Cathedral? What does this involve?
2. What led you to this position? (education / work)
3. Did you always have a special personal interest in this type of work? (influence)
4. What led you to move to become a Member of the Cathedrals' Fabric Commission and a School Governor?
5. With the various roles you have now, which do you feel interests you the most?

Religious Cultural Heritage:

1. From my brief research (and your comments), you appear to have a keen interest in the cathedrals themselves, would you mind explaining this in more depth, (i.e. perhaps the importance of buildings such as cathedrals as our architectural heritage or the past ages they evoke, the stories they hold?)
2. How important is educating visitors about a cathedral such as Winchester?
3. From my experience of visiting the cathedral – and working with Cheryl on 'interactive apps' with our Digital Media students (QR Code Riddle Route as an example), the cathedral is very open to all forms of interpretation and educational formats for all ages. How difficult is it to choose the interpretation content for visitors to engage with? (especially with the wealth of history at Winchester)
4. This must be made even more difficult with visitors of all nationalities / cultures as well as religious beliefs? (Cheryl explained about some cultures not understanding our history of kings and queens, the importance)
5. Would you like to see more interpretation, more forms of interpretation or do you feel this may intrude on the ambience and overall experience of the cathedral space?



Visitor Interpretation at Beaulieu:

1. The abbey is the foundation of Beaulieu, when visitors come to Beaulieu, the focus generally appears to be the motor museum and / or palace house. Would you normally visit Beaulieu to see the Abbey or its other attractions?
2. If the Abbey, what would be your vision of the perfect visitor interpretation for the Abbey?
3. And with limiting factors?
4. What do you think is the most important aspect of the abbey to portray in an interpretation for visitors? (building/space, people, lifestyle, community or combination of all?)
5. How would you (personally) plan to engage other visitors with this aspect?

Launch event at Beaulieu:

1. Taking you back to when we first met at the Launch, would you be able to tell me what you may remember about your initial impression of the Talking Walls' prototype?
2. What experience of other heritage interpretation at similar sites did you have at the time?
3. How did the proposed project compare with heritage interpretation previously experienced?
4. With the technology available then, and your experience as a heritage visitor, do you feel there could have been a different way of presenting the same information?
5. Do you remember if the demonstration clearly conveyed information on how to use the application and what could be found using the application? i.e. were you able to leave knowing that you would be able to use the application again?
6. Was the launch event useful for understanding the way the kiosk application would be used at the museum i.e. in context with the site etc.?
7. Do you think that the kiosk application was a good addition / facility for visitors to the museum to engage them with the history of the site? (perhaps other platforms may have been better?)
8. Do you think there may have been a better way to launch the kiosk application?

Thank you.

Rupert Thomson – Chairman of Hogs Back Brewery Ltd, Director of New English Drinks Company, Senior Visiting Fellow at Winchester School of Art, University of Southampton & Launch Visitor

Friday 25th October 2013 11.30am, Hogs Back Brewery Ltd, Guildford.

The interview will relate to your experience of the Beaulieu Abbey application, the choice of content available through the application and if having choice enhanced your experience.

Questions relating to the clarity of the application – i.e. was it made clearer via demonstration at the museum, and was the event useful in understanding the way it could develop will be asked.

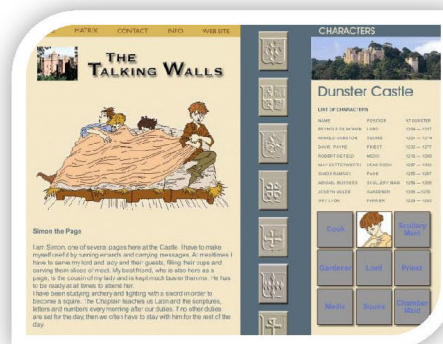
Discussion regarding the transposition of guide books to digital media, i.e. will digital replace or enhance traditional media, will be planned. Your knowledge of the importance of developing strong brand values and backing them up with powerful advertising and trade marketing programmes will be of value with regards to the launch event and application.

Background information:

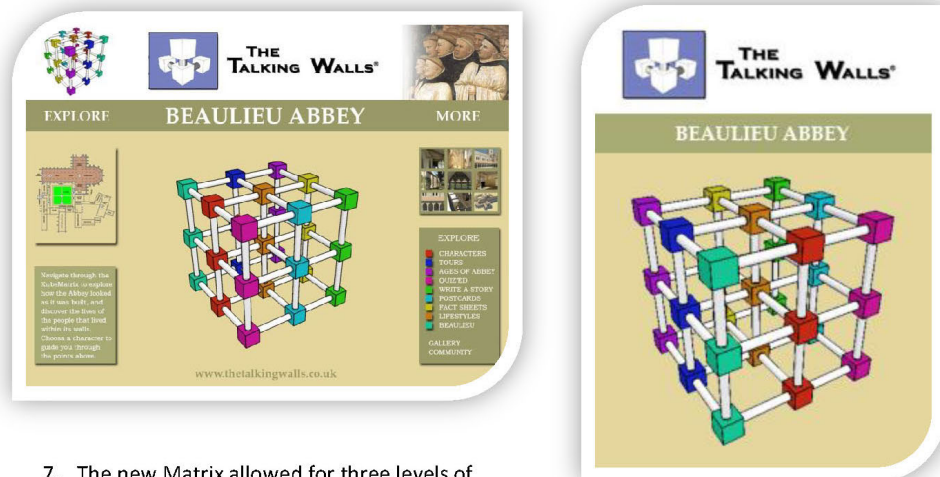
1. I would like to start by asking you about your position as chairman of the Hogs Back Brewery? What does this involve?
2. What led you to this position? (education / work)
3. Did you have a special personal interest in this type of work? (influence)
4. What led you to move to become a Senior Visiting Fellow at WSA, University of Southampton?
5. With the various roles you have now, which do you feel interests you the most?

Involvement with Beaulieu & Talking Walls:

1. Taking you back to when we first met through Set Squared, would you be able to tell me what you may remember about your initial impression of the Talking Walls' prototype?
2. What experience of visiting cultural heritage sites did you have at the time?
3. In our discussions at the time, what created your interest in the Talking Walls? (i.e. was it the concept of architectural time slices?)
4. With the technology available then, and your experience as a heritage visitor, do you feel there could have been a different way of presenting the same information?



5. How did the proposed project compare with heritage interpretation previously experienced?
6. The navigation was altered considerably for the Beaulieu Abbey app (see below) due to the perceived belief that visitors would not need to use the Matrix as a form of navigation of the physical space, only the content. Do you feel that this has made the Matrix less intuitive?



7. The new Matrix allowed for three levels of information for the Home page Matrix – Children, Adults, Professional (although only a mix of child / adult was developed for Beaulieu). Each cube then held 9 other elements within that category. Do you feel that if all the levels and cubes held information, this would give too much 'choice' for a heritage visitor? (your experience as a professional in advertising and marketing – user/consumer choice?)
8. With your knowledge of building brands through powerful advertising and marketing, how do you feel the launch fared in providing a memorable event for both Beaulieu Abbey and the Talking Walls application

Visitor Interpretation at Beaulieu:

1. The abbey is the foundation of Beaulieu, when visitors come to Beaulieu, the focus generally appears to be the motor museum and / or palace house. Would you normally visit Beaulieu to see the Motor museum, Palace House, Top Gear or the Abbey?
2. If the Abbey, what would be your vision of the perfect visitor interpretation for the Abbey?
3. And with limiting factors?

4. What do you think is the most important aspect of the abbey to portray in an interpretation for visitors? (building/space, people, lifestyle, community or combination of all?)
5. How would you (personally) plan to engage other visitors with this aspect?

Launch event at Beaulieu:

1. As an invited guest at the launch of the Kiosk application, you were already aware of some of the capabilities of the application from our own meetings and discussions prior to the event. Can you remember what your impressions of the final interpretation were?
2. Do you remember if the demonstration clearly conveyed information on how to use the application and what could be found using the application? i.e. were you able to leave knowing that you would be able to use the application again?
3. Was the launch event useful for understanding the way the kiosk application would be used at the museum i.e. in context with the site etc.?
4. Do you think that the kiosk application was a good addition / facility for visitors to the museum? (perhaps other platforms may have been better?)
5. Do you think there may have been a better way to launch the kiosk application?

Thank you.

John Pemberton – New Forest National Park Secretary of State Appointee, Software Consultant & Launch Visitor
Tuesday 1st October 2013 10am, Ipley Manor.

The interview with John will relate to his experience of the Beaulieu Abbey application, the choice of content available through the application and if having choice enhanced his experience.

Questions will be asked relating to the clarity of the application – i.e. was it made clear via demonstration at the museum, and was the event useful in understanding the way it could be developed.

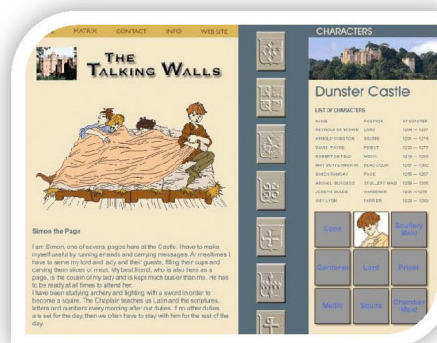
Discussion regarding the commercialisation of cultural heritage software to enhance a visitor's experience at a cultural heritage site will be planned.

Background information:

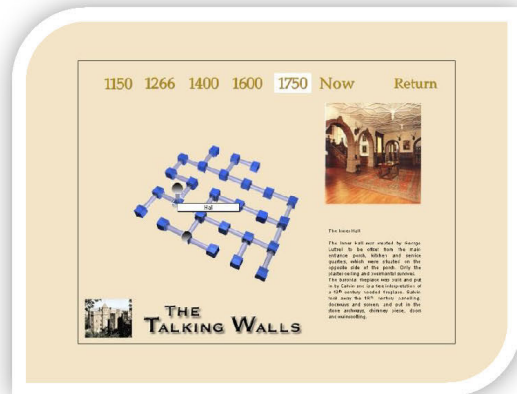
1. I would like to start by asking you about your previous position as CEO of a computer software company? What type of software?
2. What led you to this position? (education / work)
3. Did you have a special personal interest in this type of work? (influence)
4. What led you to move to the Forest and become involved with the Park and with Beaulieu?
5. With the different roles you have now, which do you feel interests you the most?

Involvement with Beaulieu & Talking Walls:

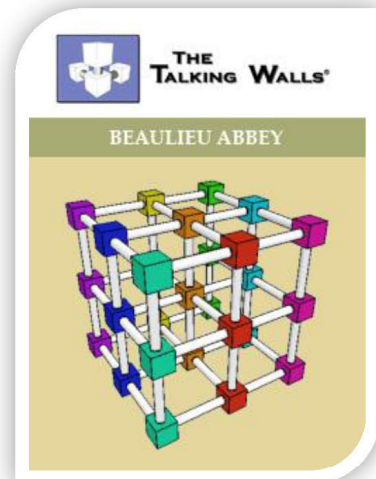
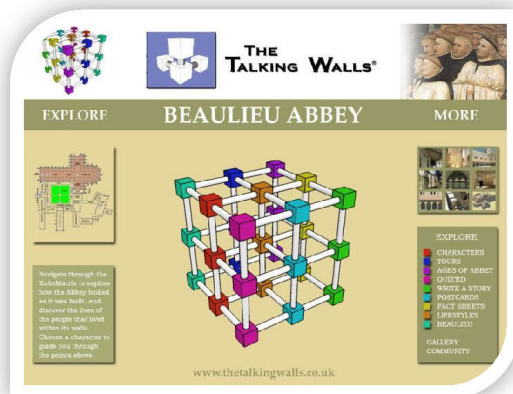
1. Taking you back to when we first met, would you be able to tell me what you may remember about your initial impression of the Dunster Castle prototype?
2. What experience of visiting cultural heritage sites did you have at the time?
3. What created your interest in the Talking Walls concept of architectural time slices?
4. With the technology available then, and your experience within the computer software industry, do you feel there could have been a different way of presenting the same information?
5. How did the proposed project compare with heritage interpretation previously experienced?
6. Do you think the initial navigation method, as shown here, was fairly standard as a multimedia application?



7. The more unique element developed during the Masters was the Matrix, shown below. With your experience, did you think the early Matrix method of showing a mix of material over a timeline and enabling a user to physically navigate a space was a usable and intuitive form of navigation for a heritage interpretation?



8. The navigation was altered considerably for the Beaulieu Abbey app (see below) due to the perceived belief that visitors would not need to use the Matrix as a form of navigation of the physical space, only the content. Do you feel that this has made the Matrix less intuitive?



9. The new Matrix allowed for three levels of information for the Home page Matrix – Children, Adults, Professional (although only a mix of child / adult was developed for Beaulieu). Each cube then held 9 other elements within that category. Do you feel that if all the levels and cubes held information, this would give too much 'choice' for a heritage visitor? (your experience as a professional?)

10. What would you have done differently?

Visitor Interpretation at Beaulieu:

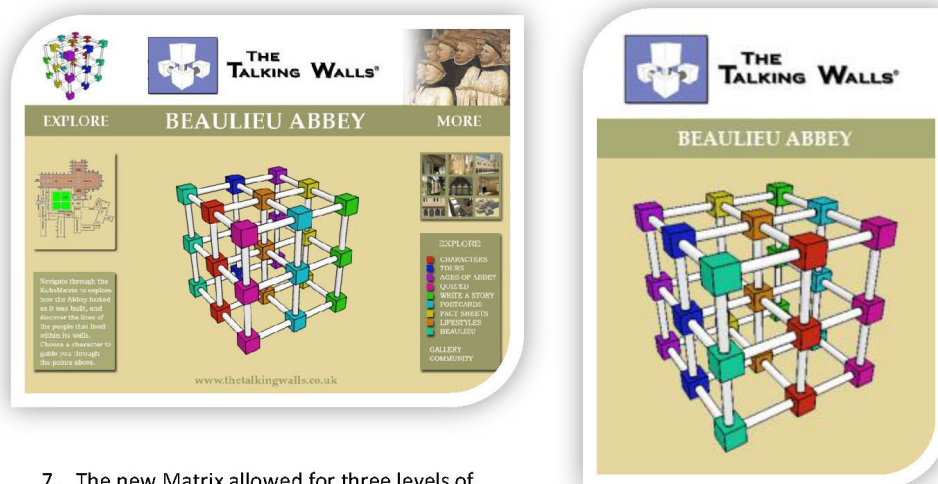
1. The abbey is the foundation of Beaulieu, when visitors come to Beaulieu, the focus generally appears to be the motor museum and / or palace house. Would you like to see the abbey engage more visitors with its heritage?
2. If so, what would be your vision of the perfect visitor interpretation for the Abbey?
3. And with limiting factors?
4. What do you think is the most important aspect of the abbey to portray in an interpretation for visitors? (building/space, people, lifestyle, community or combination of all?)
5. How would you (personally) plan to engage other visitors with this aspect?

Launch event at Beaulieu:

1. As an invited guest at the launch of the Kiosk application, you were already aware of most of the capabilities of the application from our own meetings and discussions prior to the event. Can you remember what your impressions of the final interpretation were?
2. Do you remember if the demonstration clearly conveyed information on how to use the application and what could be found using the application? i.e. were you able to leave knowing that you would be able to use the application again?
3. Was the launch event useful for understanding the way the kiosk application would be used at the museum i.e. in context with the site etc?
4. Do you think that the kiosk application was a good addition / facility for visitors to the museum?
5. Do you think there may have been a better way to launch the kiosk application?

Thank you.

6. The navigation was altered considerably for the Beaulieu Abbey app (see below) due to the perceived belief that visitors would not need to use the Matrix as a form of navigation of the physical space, only the content. Do you feel that this has made the Matrix less intuitive?



7. The new Matrix allowed for three levels of information for the Home page Matrix – Children, Adults, Professional (although only a mix of child / adult was developed for Beaulieu). Each cube then held 9 other elements within that category. Do you feel that if all the levels and cubes held information, this would give too much 'choice' for a heritage visitor? (your experience as a professional in innovation and software – user/consumer choice?)
8. With your knowledge of innovation and small businesses, how do you feel the launch fared in providing a memorable event for both Beaulieu Abbey and the Talking Walls application?

Visitor Interpretation at Beaulieu:

1. The abbey is the foundation of Beaulieu, when visitors come to Beaulieu, the focus generally appears to be the motor museum and / or palace house. Would you normally visit Beaulieu to see the Motor museum, Palace House, Top Gear or the Abbey?
2. If the Abbey, what would be your vision of the perfect visitor interpretation for the Abbey?
3. And with limiting factors?
4. What do you think is the most important aspect of the abbey to portray in an interpretation for visitors? (building/space, people, lifestyle, community or combination of all?)
5. How would you (personally) plan to engage other visitors with this aspect?

Launch event at Beaulieu:

1. As an invited guest at the launch of the Kiosk application, you were already aware of some of the capabilities of the application from our own meetings and discussions prior to the event. Can you remember what your impressions of the final interpretation were?
2. Do you remember if the demonstration clearly conveyed information on how to use the application and what could be found using the application? i.e. were you able to leave knowing that you would be able to use the application again?
3. Was the launch event useful for understanding the way the kiosk application would be used at the museum i.e. in context with the site etc.?
4. Do you think that the kiosk application was a good addition / facility for visitors to the museum? (perhaps other platforms may have been better?)
5. Do you think there may have been a better way to launch the kiosk application?

Thank you.

Ruth Taylor – Educator / Heritage Interpretation (National Trust, RHS & Artswork)

Monday 22nd July 2013, 2pm, Costa Coffee, 3 Station Road, West Byfleet

Freelance learning, interpretation and community engagement consultant (National Trust in 2006)

This interview will relate to Ruth's experience of working within a heritage organisation such as the National Trust.

Questions relating to how the process for curating / designing and installing interpretations within a large organisation may be different to smaller private cultural heritage sites will be asked.

Discussion regarding the importance of visitor learning via interpretation will be planned. The conversation may also discuss the educational aspect of cultural heritage applications such as Dunster and the Beaulieu Abbey kiosk app, how much is too much information, and how educators as well as cultural heritage site visitors may use interpretation to enhance experience to cultural heritage sites will be planned.

Background information:

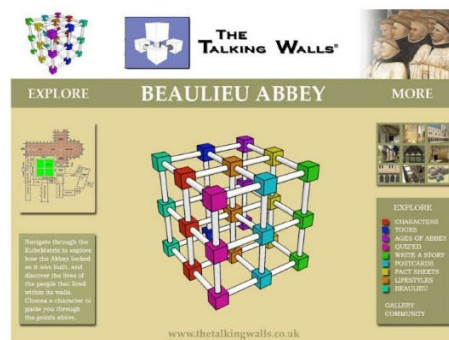
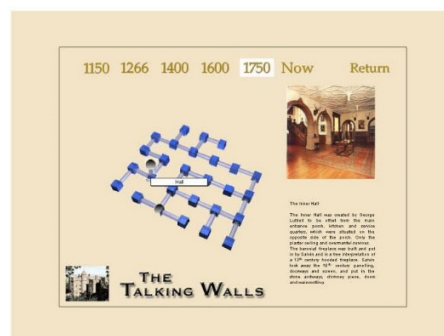
1. I would like to start by asking you about your background and your previous position at the National Trust.
2. What led you to this position? (education / work)
3. Do you have a special personal interest in this type of work? (influence)
4. What led you to move to RHS and then Artswork – both are quite different areas to cultural heritage?
5. With your different roles at the National Trust, RHS, Natural History Museum and Artswork, which do you feel gives you more 'freedom' with your approach to educating at different sites and interpretation?

Learning Advisor at the National Trust:

1. As learning Advisor at the National Trust, can you explain if and how much input you had in the interpretations at the different heritage sites?
2. What was a typical process for putting an interpretation together at the National Trust?
3. Is there a team of curators for all projects or a curator at each site?
4. Does the National Trust have an in house design team, or are projects mostly contracted out to design agencies?
5. How does this compare with the other places you have worked?

Dunster castle and meeting with you in Swindon:

1. Taking you back in time to when I visited you at Swindon, would you be able to tell me what you remember about your initial impression of the Dunster Castle prototype?
2. With your experience of education at cultural heritage sites, are you able to remember what elements stood out the most? (educational, choice, time-slices of architectural history)
3. It is a few years ago, therefore with the technology available at the time, do you feel this was a good 'usable' way of presenting the information?
4. The Beaulieu Matrix allows for three levels of information on the Home page – Children, Adults, Professional (although only a mix of child / adult was developed for Beaulieu). Each cube then held 9 other elements within that category. Do you feel that if all the levels and cubes held information, this would give too much 'choice' for a heritage visitor?
5. In your experience, what do you feel is choice is the most important aspect of a heritage interpretation to present to visitors?



Hampshire and Solent Alliance of Museums, Artwork and your role as chair of the Association for Heritage Interpretation:

1. Can we talk now about your previous as Project manager at Hampshire and Solent Alliance of Museums, your current role as strategic manager for Artwork and your role as chair for the Association for Heritage Interpretation?
I am interested in the variety of roles here and how they may influence each other in providing interpretation of various types for mostly young people / children. Do you find that each of the roles has helped to benefit the other, and possibly influenced other projects?
2. What were the types of projects with HSAM?
3. And with Artwork?
4. Can you describe what influences the final concept? (i.e. stakeholders input, budget considerations)
5. As a team, is the visitor involved in the initial concept stage (i.e. focus groups)?
6. Do you involve the visitor at other stages of an interpretation / exhibit?
7. In your experience does the finished interpretation follow the original concept / reason for the interpretation / project?
8. If not, why do you think this is the case? (budget, time?)
9. If yes, do you feel this could still be achieved in a better way or differently? (less restrictions / more time etc)
10. Which method(s) have you found to be the most successful in engaging a response from visitors?
11. What are the processes for gauging the success of an interpretation / project?
12. Finally, if you could choose, which role(s) would you prefer to relinquish (keep) or revisit / elevate above the others?

Thank you.

**Andy Lane – Marketing Manager, INTECH Science Centre and Planetarium
Monday 8th July 2013 2pm, INTECH.**

The interview with Andy will relate to his experience of working at Beaulieu Abbey (and INTECH), how the interpretations were planned from a marketing perspective and the processes they went through before installation.

Questions relating to the involvement of the visitor in the interpretation process will be asked.

Discussion regarding the marketing methods used to attract visitors will be planned.

Background information:

1. I would like to start by asking you about your previous position at Beaulieu (position)
2. What led you to this position? (education / work)
3. Do you have a special personal interest in this type of work? (influence)
4. What led you to move to INTECH – a very different market from cultural heritage?
5. With the different roles at Beaulieu and INTECH, which do you feel gives you more ‘freedom’ with your approach to marketing and interpretation?

Marketing & Curation:

1. Are you able to explain the process from your marketing perspective for ‘putting on’ an interpretation?
2. As a marketing manager, do you feel that there is sometimes a ‘conflict’ between the interpretation and marketing? (i.e. do you feel that to attract the visitor, your marketing ideas are heavily influenced by the interpretation concept or vice versa?)
3. Would you like to see more, or less, involvement / collaboration with the curatorial / design team?
4. As a team, do you involve the visitor in the initial concept stage (i.e. focus groups)?
5. Do you involve the visitor at other stages of an interpretation / exhibit?

Visitor Interpretation at Beaulieu:

1. The abbey is the foundation of Beaulieu, when visitors come to Beaulieu, the focus generally appears to be the motor museum and / or palace house. Would you like to have seen the abbey engage more visitors with its heritage even though your priority was for the motor museum?
2. If so, what would be your vision of the perfect visitor interpretation for the Abbey?
3. And with limiting factors?
4. What do you think is the most important aspect of the abbey to portray in an interpretation for the visitor? (building/space, people, lifestyle, community or combination of all?)
5. How would you (personally) plan to engage the visitor with this aspect?

Visitor Research and Measuring the Visitor Experience (Beaulieu and INTECH):

1. Would you explain, for interview purposes, the types of visitors that mostly visit the Beaulieu complex? (i.e. different demographic groups)
2. Can you tell me how you find out what the visitors 'like' when they visit the Beaulieu complex? (visitor research / feedback, interpretation design research, other site examples)
3. Did you track where they visit the most and why they visit?
4. What methods did you use to communicate with your visitors (social media, mail shots)?
5. The methods used at Beaulieu and now at INTECH, do they differ, and if so, in what way?
6. Which method(s) have you found to be the most successful in engaging a response from visitors?
7. How do you measure and analyse the visitor experience?
8. Do you feel this could be achieved in a better way / differently for an even more successful / engaging visitor experience?

Thank you.