

# Sound Histories

*Extracts from the Appendix of the report entitled*  
**'For the first time I felt that it was MY museum':**  
an evaluation of the audience for the British Museum  
events programme

- MORRIS HARGREAVES McINTYRE 29/08/2013. pp 35–54

The British  
Museum 



## Sound Histories

Friday 5 July 2013  
18.00 - 21.00

*Sound Histories* brings alive the stories of the British Museum collection through music. For one summer evening, over 200 musicians from Manchester's Royal Northern College of Music come together to create an epic sonic journey inspired by the Museum's objects and galleries.

With over 100 scores and over 50 new pieces performed throughout the entire ground floor, create your own unique journey by immersing yourself in the sounds of the world's continents and almost two million years of human history, using your ears to experience the collection in an entirely new way.

**The British Museum**  
Great Russell Street, London WC1B 3DG  
📍 Tottenham Court Road, Holborn,  
Russell Square

Free admission  
britishmuseum.org  
020 7323 8181

Colossal granite head and arm of Amenhotep III,  
Karnak, Egypt, c.1370 BC.  
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## Sound Histories

### Please specify the source of information

*A mailing from the RNCM - I am a graduate*

*By word of mouth that it would be a very spectacular gig*

*Family member part of the musician group*

*I walked by and saw the musicians performing. I was also handed down a programme leaflet*

*Information supplied by RNCM*

*Invitation by a friend*

*Londonist website recommendation*

*My brother was a performer/composer*

*My daughter was a performer*

*RNCM*

*RNCM Events brochure*

*The Sound Histories flyer*

### What did you like best about your experience of attending?

*A glimpse into a composer's feelings for a piece of art from antiquity. The sound of musical instruments in the great hall of antiquity was a wonderful moment for conjuring up all sorts of wild imaginings of many different colours*

*A very creative way of experiencing the exhibits. When looking at exhibits, I've often used my iPhone to listen to music from the ethnic or geographic region (especially to drown out the crowds), and it adds a lot to the experience*

*An excellent atmosphere and wonderful enthusiastic performances*

*An excellent music in an unbeatable place*

*At this music event on 5th July 2013, the instrument & musician I enjoyed the most was a female soloist playing an exotic African instrument which was large & globular in shape. This was in room 24 or 25, early in the evening. Her artistry (both singing in 2 languages & her playing) were exciting & performance skills engaging. In another gallery, a young string quartet played very movingly*

*Beautiful building, interesting event, great ambience*

*Beautiful music in a gorgeous place. Free event. Possibility to take photos*

*Beautiful music in a magnificent setting and inspired by the exhibits*

*Connection Museum music*

*Discovering objects in the collection I had never seen before, simply because I went to listen to a particular piece of music*

*Extremely pleasant hearing the music*

*Fabulous setting*

*Freedom to wander. Pleasure of suddenly being arrested by seductive sounds. The presence of so many talented students and watching the response to them of the crowds of visitors. I think this was a great challenge for the RNCM students, which they met wonderfully*

*Hearing excellent music being performed in a unique setting*

*High quality of performances Range of performances Ability to 'curate' own experience via clear & helpful information booklet*

*I enjoyed the music, and the late night opening*

*I liked the idea of music in the galleries. I felt the space and indeed the contents of the galleries would enhance my experience and it did. All the performers were friendly but professional and the organisation of the event from my point of view appeared to run very smoothly. The performers and performances were varied. The atmosphere was lovely - different from a normal visit during the day to see an exhibition -everyone was relaxed/unhurried. The idea was a brilliant one. For me it was the perfect antidote to a tough week at the office and a relaxing evening with a friend*

*I love hearing music being performed in unusual settings*

*I loved the classical music in particular. I also really enjoyed seeing the mix of art and music e.g. I saw three musicians playing in front of three statues. The mixing of genres is good in my opinion and should happen more often! Classical music is often limited to the concert hall and I support it appearing elsewhere*

*I loved the variety of compositions and ensembles. The pieces were short enough and wandering around was free enough that it was easy to sample a variety of music, including works by composers I rarely listen to I thought it was wonderful. To just be able to walk in off the street and listen to all those incredible young musicians, in such a beautiful setting, was just amazing. Thank you*

*I was able to be close to the musicians in a way that broke down the barrier between performer and audience and greatly improved the overall experience*

*Interesting music in a brilliant inspiring setting*

*It surprised me. All the elements I expected were there, but there were other ideas too. Most of the music was good; some performances just lit up the spaces and objects. It's always enjoyable to observe others, especially children, reacting to the exhibits. That experience was heightened by the music and only increased by sharing with other visitors, from one or two to large groups. The finale in the Great Court was so effective - the applause went on and on as if listeners wanted to make their own sound contribution in return for the pleasure of the place and the musicians*

*It was beautifully done. The music matched the scenery and it moved us all. The way the music was chosen, such as the instruments and also the places selected to withhold it showed how well thought it was. And it also showed that people that took the time to have the idea and put it into action are very passionate about art in all its forms*

*It was very convenient to visit, after work on a weekday*

*Listening a very good music while contemplating Museum*

*Listening to beautiful evocative music in a glorious setting*

*Music in a fantastic environment*

*Place, price, time, many things happening at the same time (easy to browse)*

*Realising that I would experience enough just wandering without a plan*

*Seeing artefacts from Pompeii & Herculaneum. The rolling video of the volcano. The information given*

*Seeing talented young musicians playing in an unusual setting*

*Sense of experimentation; it was a great idea*

*So many things going on that it didn't feel crowded and was fun to explore*

*Some of the exhibits were fascinating*

*Sounds event & the last play which was all together playing*

*The ability to promenade through the fabulous exhibits whilst listening to the fantastic music provided allowed me to experience the art and treasures with the music of the age of the exhibits*

*The acoustics of the building were magnificent*

*The amount of mini performances going on all over the place plus the fact it was free and you were free to come and go*

*The atmosphere and musicality amongst the exhibitions*

*The atmosphere. The company (though don't tell her I said that)*

*The chance to hear so much contemporary music of high quality, well performed*

*The concerts with the talented musicians was excellent*

*The fact that the 'live' music brought the static artefacts to life*

*The fairly random encounters with music against the diverse backdrops of major artefacts*

*The finale*

*The idea of the event, the unexpectedness of it*

*The innovation of relating live music to the permanent exhibition. It gave visitors an opportunity to not only hear how other people respond to the objects through another medium, but also provided the chance for a broader range of public to appreciate music normally reserved for a more specialised audience*

*The integration and connection between the objects/artefacts and music, and the quality of performance - across the board, not just my brother!*

*The interaction of the music played in the setting of the Museum*

*The location was excellent and I will be back for a proper look round the actual Museum*

*The music*

*The music in the context of the Museum. The enthusiasm of the performers. The unexpected (for many if not myself) group experience The music performed in the Museum setting was just perfect*

*The music really brought the exhibits to life*

*The music was themed to match the exhibits. Often the pieces were quite challenging but the musicians either made you reflect on the connections drew attention to the place and the objects displayed*

*The music was wonderfully varied and exciting. I enjoyed the informality of finding unexpected pieces performed in the various rooms*

*The music. The enthusiasm of the performers*

*The musical performances*

*The opportunity to connect music with the exhibitions*

*The opportunity to support young musicians experience performing in a very different performance venue. The music - compositions, solo and group performances, instruments - reflected the artefacts and their historical contexts in an unusual, stimulating and very enjoyable way. I know that future visits to a room/artefact will be enhanced if I remember having heard a musical performance*

*The organisation and presentation of the different types of music that were performed by the Royal Northern College of Music*

*The organisation was superb. The ambition of the whole project was awesome. The variety of music and the brio and charm of the young musicians was a joy. The event reminded me why it is so good to live in this city. Thank you BM!*

*The partnership of music and the architecture*

*The Pompeii exhibition is excellent. The conventional music was great.*

*The modern and experimental music was uninspiring and lacking in soul. As a musician, I find it totally pointless*

*The quality of the performances was excellent the performers from the RNCM did a fantastic job*

*The soprano who sang magnificently, and a percussionist who played some Chinese gongs and a wooden instrument with such concentration*

*The sound installations in the various galleries were all interesting and the experience itself was relaxed - you could wander around and listen to fragments, or spend half an hour contemplating thematic connections to particular histories*

*The unexpected. Wandering about & finding a gem of a piece e.g. the string quartets and choir in the African room, the classical Spanish guitar in the Greek rooms. Also there were enough musical events going on at the same time that each particular performance wasn't too crowded*

*The unexpectedness of the event*

*The variety and ability to stroll through many galleries and hear many different styles of music*

*The vocals at the Elgin Marbles*

*The way the performances slotted into the collection and interacted with it. Plus the enormous sound of the final piece in the Great Court*

*The wonderful live music being played and for a specific exhibit and how each piece opened the imagination*

*There were some great performances and I like that they were spread around the Museum rather than just in one place. I was able to explore the Museum and come across different performances*

*To see wonderful young musicians playing, singing and conducting with consummate skill sublime music. And me, I was in the company of my lovely daughter who was as moved as I was*

*Was amazing that the music was inspired in each object*

*We did not know about the late night event until we were about to leave the Museum having attended a lecture there. It was an unexpected and enjoyable experience*

*Wide range of interesting music and of a high quality*

*Wide range of music, brilliantly performed, sensitive to the surroundings*

## **What do you think could be improved?**

*(i) I would like the relationship between the musical performances and 'linked' museum exhibits to have been clearer. (ii) I would like to have known the names of the performers*

*A few more seats!*

*Almost too much to see and hear. Some performances intruded on other, quieter ones*

*Although a great idea, it needed more work to actually bring it off. But I speak as someone in the business of a) music, and in particular, b) audience development*

*Although all rooms were numbered it was not always easy to find some performers*

*A unique route. Sometimes I felt lost and I repeated some pieces*

*Audience behaviour!*

*Being a tourist, I didn't really know what was happening. I didn't receive any publicity about it even on my way in the Museum. Therefore, I don't know if there was a timetable available so that people attending would know where and when things would happen*

*Better communication*

*Better marketing of the event- there could have been more interest and attendance if this had been better advertised*

*Despite this, I would have liked some indication of what was happening where, as I was sorry to miss some performances*

*Do it again*

*Don't know*

*Everything being open during the Lates event*

*Finding way to next live performance tricky*

*Food & drink concessions staying open until end of event (9pm)*

*From the outside the performances appeared to land in the museum like a alien form outer space. I would be interested to see a deeper integration of Music and history. With fewer performances but perhaps an short introductory insight piece relating to an exhibit to help make the connection and tie in the relationship with the music*

*Give the musicians time to rehearse in there!*

*Having access to the programme of events before we arrived as we had to make decisions very quickly and missed some of the performances.*

*Some more flexible seating? An opportunity to feedback or to question some of the performers as to how they felt about the experience*

*I felt the space was too big to easily move between performance spaces*

*I left wondering whether more could have been done to build a bridge between the old and the new - something quite simple like experimenting with different lighting for example, to create an atmosphere apart from the normal museum one. This might have helped to further stimulate the senses*

*I understand that there was a lot going on at once, but I did find the accompanying leaflet a little confusing*

*I was a bit disappointed with the choice of music played; I felt there were too many original compositions that rather tenuously linked to the various areas of the Museum they were*

*performed in. I would have liked more in the way of historically accurate re-creations of music from the specific time period in each area*

*I was a bit unclear about the timings of pieces e.g. at one point I was rushing between rooms to catch particular pieces (which was also quite hard as I wasn't sure where the two rooms were, but the staff were helpful) and ended up missing one as the timings weren't overly clear. I wanted more classical/baroque/romantic music - it was mainly experimental or modern!*

*I would have liked to know more about the new pieces of music. For example, were they composed by the people who performed them? A full guide, sold well in advance, would have been very helpful. The end of the Duveen Gallery did not work well with the full orchestra*

*I'd not actually seen any advertising of the event so only went as a family member was playing there*

*In terms of Sound Histories, maybe some "popular" contemporary music could have been used as well as the "modern classical" approach In the Pompeii exhibition, the captions that I wished to read were small and vertical and poorly lit. There was plenty of space to make them bigger and put them on a white background. With the crowd around, they were virtually impossible. I wear varifocal lenses, and their weakest point is reading small vertical text. I cannot imagine why, with all the expertise of the Museum, information should be so poorly displayed Information about the event*

*It was a very big misjudgement on the part of the organisers to have so many performances being able to be heard simultaneously. Almost none of the music, if any, was designed to be heard simultaneously with unconnected other pieces, of course. This was terrible*

*It was a very enjoyable event, the music drifting through the rooms...not enough time to appreciate every performance*

*Might have liked to planned my visit better to ensure I saw a broader selection of the performances*

*More information before/after the music, briefly explained by the musicians (when it was composed, what it wanted to explain, etc.)*

*More seating for the audience and a better balance of classical/modern repertoire*

*More staff on hand to direct people to the performances taking place*

*More visible portable seating. Doesn't need to be intrusive if well managed. By the end of a long evening, people were flagging and left early, which was a huge shame*

*Nothing really, it was free!*

*Nothing! How the evening was arranged was awe inspiring*

*Organisation was a little bit chaotic. Not very clear what will be where at what time exactly and for how long*

*Outside courtyard catering open after 7pm for an event that closes at 9pm*



*Perhaps a slightly more formal atmosphere enforced somehow, and a larger distance between the players, as some visitors who were clearly not interested would walk through or make inappropriate noise, and there occasionally one performance disturbed another. However it was a brilliant event, and understandably the logistics of the above would be difficult, so the organisation is to be commended*

*Perhaps have it 1 hour longer, since it was so much more music I wanted to hear. But also using the Great Hall for more performances*

*Perhaps if held at the weekend we could have brought our children along*

*Perhaps next time it could be the Royal College of Music*

*Perhaps some more interpretive docents*

*Seating - standing for all the performances was very tiring by the end.*

*Some extra seating or the opportunity to hire a seat would have been appreciated*

*Some of the music was a little too quiet, so more care in terms of balance and appropriateness for each space*

*Some of the spaces could have been slightly better crowd managed by Museum staff  
Somehow convincing people to give up on a plan*

*That there be more of these fantastic events*

*That was enough for me*

*The guide booklet. Hard to work out where and when music was taking place*

*The cafe could possibly have stayed open until after the event*

*The catering facilities for the evening didn't seem to be prepared for the number of people attending. No wine in the cafe/bar although a sign on display said otherwise!*

*The event could have taken place over a longer timeframe, so that more of the different pieces could have been experienced. And a mood map to help you plan which pieces to hear*

*The event was superb. A credit to the Royal Northern College of Music, its student performers and all at the British Museum who helped organise and put the event on. It was a great combination of music, themes, place etc.*

*The guide/booklet could have been more readily available (I had to go back to the Great Court to get one) and included more information about the music*

*The only problem was that in the larger galleries (like China/India and Egypt), having multiple performances at the same time often resulted in it being difficult to hear the quieter pieces, as they were drowned out by neighbouring performances down the hall. This might be something to sort out if it's done again in the future, by looking at the pieces chosen versus acoustics and logistics with this in mind. The pieces in the smaller galleries (e.g. Mexico) worked very well for sound and noise containment. The paper program was difficult to follow. The scheduling allowed multiple pieces to share the same acoustic space simultaneously. It was just a bit too complex*

*The written information next to each picture or artefact was far too small. It was too far away & too small to be read without my glasses or indeed with them because I could not get close enough because there was a barrier preventing people from being too close. The information could have been made much bigger without interfering with any other exhibit. It was really difficult to read & often there were several people looking at the same piece of information which made it hard not to be in someone's way*

*There could be better organisation of such a large-scale event. I found it hard to see everything and navigate the space. I felt that specific walk routes could have been suggested and defined in the programme book - that allowed audience to see ALL performances. It seemed half way between spontaneous thrown together performances and an organised concert experience - which was quite odd. I found the programming was all quite similar and could have been engineered more thoughtfully*

*Timing of the different pieces, so one wouldn't be distracted listening to more than one*

*To take into account what music should be played and sung to people of all levels of music taste. There were too many modern pieces, including the finale, that were ok for the young professional musicians but really quite difficult for us plebs to appreciate. Saying that I'm absolutely sure the last big choral piece by Tavener, a modern composer, was the highlight of the evening. It was majestic and breath-taking*

*Too many musicians and musical groups in one venue (venue= one gallery)*

*Too much happening at the same time, and rushing to get from one place to the next. It was a little confusing. One musician was playing alone between galleries and didn't get the attention he deserved – the bad placement must have been disheartening for him since hardly anybody stopped to listen*

*Unfortunately, I did not enjoy most of the musical performances, because almost all the ones I heard were strange & modern, unmelodic. I was disappointed, because I thought I was going to hear beautiful music & most of it was not. Perhaps I chose the wrong performances in the extensive programme? Also, I found it difficult to manage choosing & planning & navigating myself around to so many mini performances. The programme was so vast and someone had clearly done a stupendous planning & scheduling job to create the evening. Although whoever the mastermind behind it accomplished an incredible feat of planning a multifaceted event perfectly, I found it bewildering with so much on offer in so many rooms & with such a timetable. Ultimately, I found much of the evening's experience stressful due to this. This is despite being equipped with an excellent paper programme & map & also arriving 20 minutes early to plan my musical evening. But this might partly be a reflection on my ability to cope! For one part of the evening, things were much easier when a member of Museum staff in a gallery called out to anyone who would listen (there was no ready audience standing near her), announcing that a certain musical set was due to be starting nearby in 5 minutes. This was very useful, as 5 mins before it was due to start, there was nothing in the gallery to indicate this; it was an item on the programme which I was interested in, but I had not yet been able to work out where it was, struggling with my map (the map is good, but I'm not great at reading it quick enough to get to the relevant gallery!). The musical set which the member of staff alerted me & other people to, travelled around 3 different places in the rabbit warren which is gallery 10. I would not have found my way to the first item in the three part music set, let alone all three, had she not called out & pointed us in the right direction for parts 2 & 3. More of this type of guiding & alerting would have been beneficial. Then I would have had a better evening, even if there had been only a third of the number of mini concerts*

*Would have been nice to have an alcoholic drink*

You should attempt to avoid any overlap between the concerts in each room. Sometimes there were several concerts being played in the same room at the same time

## **What kind of future events would you like to see at the British Museum?**

1) *Arabic music event.*

2) *Sadly, I missed a recent film, "Papa Hedi Jouini" on 30th June, because all the tickets were booked well in advance of the date. I do hope you will screen this again, as I don't think this film could be seen anywhere else. The same thing happened with a film about the Egyptian singing diva Om Khalsoum, a couple of years ago.*

3) *I also missed a gallery talk on "The beginnings of the British Museum" on 20<sup>th</sup> July 2013 due to illness. I hope you will offer that again.*

4) *More talks such as the one on "Daily Life in Medieval Egypt" on 6th August. I know many people who would be interested in talks / lectures on Medieval / Ottoman / 19th century Egypt & Levant. Especially the arts, music & dance & the lives of ordinary people (especially women), poor people & the elite.*

5) *I have now subscribed to the Museum newsletter & obtained a Museum map & paper programme. Now that I have greater awareness of what is on offer at the Museum, I expect to attend more in future*

*A themed event around the musical manuscripts in the Collection*

*Another event with music focusing on maybe just one period*

*Any. I have catholic interests*

*Anything as imaginatively done as this one*

*Anything at all which brings the objects to life, so stories about how, when, where they were discovered for instance, would be nice. I went around the Parthenon sculptures once with someone who knew a great deal about them, she pointed out a lot of small but very interesting facts which I found fascinating. So that sort of thing would be wonderful*

*Anything interesting*

*Classical music. More open till late rooms*

*Continuation of the special late opening themed events - a fantastic idea, really brings the collection to life*

*Don't know, open to many ideas*

*Good exhibitions*

*History workshops*

*I haven't got any special idea*

*I like the gallery talks*

*I love the Arts and know that sights, sounds and movement always enhance an experience. So be creative!*

*I think that blockbuster exhibitions that can peel back the myths and show the truth of history are excellent. The Pompeii exhibition was excellent at showing the everyday life of ordinary Romans. Perhaps we should see the real England of 1066 or the truth about Henry VIII and the England he ruled*

*I think the sound/museum coupling works really well. Perhaps a similar installation during the winter, with creative lighting? If that isn't feasible within the collection space then the great court would be an excellent venue*

*I would be very interested to see more regular performances by musicians based around the gallery*

*I would love to see more video interactions with every different part of History. The explanations of things are a little too stagnate. You can't really compare things. For example, it would be great if we had maps of Egypt of where the object was taken from. An interactive map in the front of every major segment portraying what it is talking about would be nice too. This all could start as an event and then maybe place it permanently*

*I'd love to organise more spatial concert events at the Museum (this is my professional area of expertise), but events that are structured more effectively and carefully, and curated to the acoustics of the architecture. I think the space, particularly the atrium area, really lends itself to classical performance, it has a real feeling of drama*

*Late events*

*Lecturing about history*

*More but smaller musical events- much like this but fewer musical offerings*

*More combinations of music and arts with collections*

*More events incorporating live music, particularly contemporary music*

*More events involving music*

*More like this one: Soundscapes. Demonstrations can be interesting at Friday Lates, but often not very visible if you are short or near the back.*

*The Great court is a fine space. Unfortunately the echo makes it difficult to hear speech*

*More live music events*

*More music events would be good. Also, any events that might interest children (we have a son 11 and daughter 9). NB: our daughter is a junior member and is interested in the permanent collection - having watched the TV show 'Guardians of the Museum'. An event based on this TV show may be an idea*

*More music performances please*

*More music, please! I enjoyed the choir, so more singing - perhaps also dance*

*More musical events, in the fantastic acoustics*

*More musical events*

*More occasions like this. The performance in the Pantheon Gallery was stupendous and worked so well. The musicians were excellent*

*More of the same - live music works really well at that venue. I hadn't realised until I visited the Museum (for its permanent collection) that the event was taking place so more advertising would be useful*

*More of the same, but with the performers enabled to work in greater depth with artefacts and audience*

*More of the same, perhaps for a starter, give the southerners by the Royal Albert Hall, a chance to show off their skills. One Royal College against another.*

*No*

*More of the same!*

*More of these linked theme events*

*More of these musical evenings. Perhaps later opening (later than 8.30) on Friday nights. I saw the Live at British Museum - Pompeii - film and loved that - so more of those*

*More performance pieces.*

*More performing arts*

*Music*

*Music and art history based events/concerts/lectures*

*Music-events since the environment in the Museum is perfect for that*

*Others like this*

*Performance based events that interact with/showcase the British Museum's collection*

*Pompeii and Herculaneum, Beyond el Dorado*

*Similar*

*Similar events that encourage engaging with multiple parts of the Museum, not just one room*

*Similar events would be fun - I would attend again. Perhaps a full concert or recital in that setting, similar to those held in the Fitzwilliam Museum in Cambridge?*

*Similar events- connections with other art forms, cinema, drama etc.*

*Similar musical events*

*Similar themed approaches like this - maybe for art, poetry, dance, film - using the museum spaces e.g. projecting films onto sculptures, pillars*

*Similar to sound histories*

*Something like this. Anything that achieves cross-cultural/media links.*

*I'm particularly fond of music*

*Something with limited lighting (if practical) as I think a darker environment would create a greater sense of mystery and intrigue*

*The music was excellent, so more of the same please. Theatrical events and lectures (we enjoyed a fascinating one about ghosts at Hampton Court)*

*The themed evenings are really great and add to the objects on display*

*This requires a great deal of thought, but following on from the Ice Age exhibition, my son asked the question: And so, what have you been doing for the last three thousand years?*

*Whatever's going*

### **Was there anything else you would have liked to be able to see or do at the British Museum during that visit?**

*A demonstration of some ancient musical instruments perhaps?*

*As it was so hot it would have been good to have had music next to the cafe area so could have had a drink and listened whilst sitting for a few minutes*

*As there were so many musicians there, some interaction in some galleries with musicians/composers*

*Buy a drink (it was very hot) towards the end of the event, but everything was closed*

*Drink alcohol*

*Find a cheaper place to eat inside the Museum. The restaurant in the 2<sup>nd</sup> floor was a little expensive for me*

*I am always overwhelmed by the sheer amount of stuff to be seen and often don't know where to begin, so tailor-made tours of collections would be great*

*I think the Museum is run well and caters well for the numbers who visit it*

*I wish that there was more time to hear the other pieces that I missed in the different areas*

*I would have liked to have been able to take in the whole of the event, which might have been possible had I been able to stay the whole three hours. Some forward planning on my part would have helped (see previous comments re advance information)*

*I would like occasional tours for the big exhibitions which are headset free. At crowded times, bunches of visitors become immobile and apparently unresponsive to others around them who are also trying to see the displays. It's a different, more insular experience with a guide clamped to your ears. And sometime I would like to see the Reading Room again*

*I would love to see more video interactions with every different part of History. The explanations of things are a little too stagnate. You can't really compare things. For example,*

*it would be great if we had maps of Egypt of where the object was taken from. An interactive map in the front of every major segment portraying what it is talking about would be nice too. This all could start as an event and then maybe place it permanently*

*I'd have liked to go to the Pompeii exhibition but lacked time*

*In addition to the cafe facilities, there could have been a bar as at other Late Museum events around London*

*More rooms opened late*

*See all of the performances that occurred!*

*See more of the performances - everything was on a very tight schedule!*

*See the Vulliamy clocks, then my daughter - a Vulliamy - would have come with me! (The gallery was closed last Fri eve)*

*Since there were music in so many rooms at the same time I couldn't go to them all*

*The Pompeii exhibition, however I understand there is limited availability*

*The V & A and Natural History Museums do a couple of special, inexpensive dishes to go with their Lates- might be an idea you'd like to steal for the Court cafe. I think you have done it in previous years?*

*Unfortunately some of the exhibits were closed*

*Visit the galleries recommended by the British Museum associated with the Pompeii & Herculaneum exhibition*

*We stayed an hour and half and thoroughly enjoyed it. We debated going to visit one or two of the rooms but wanted to remember the evening as we had enjoyed it*

*We stayed at the Museum to listen to the music, but when we decided to go and visit the other displays that related to Roman Life and Pompeii, the rooms were closed. Whilst I understand the problems, if the Museum is open, it should all be open*

## **Is there anything that stops you from attending events at the British Museum?**

*Academic commitments*

*Age and distance to travel. This was a 'big' trip for us and one to remember*

*Busy job and three young children*

*Commitments elsewhere. General disorganisation*

*Cost of the train fares. Limited money for ticketed events*

*Cost of travel*

*Distance*

*Distance - I live in Cheshire*

*Distance - living in S Wales!*

*Distance & cost of travel*

*Distance and slow trains*

*Distance from home. When we were working we only came to special exhibitions if the subject interested us. We are new members and retired so intend planning to come to more events and see the permanent exhibitions*

*Distance from Lancashire*

*Good publicity*

*I am seldom in London at appropriate times*

*I don't always know about them but perhaps I need to be more proactive.*

*Usually I learn about upcoming events via posters on the tube network and articles in Time Out*

*I live across the ocean, in Brazil... Unfortunately we don't have museums such as this for many reasons. I loved it. It was everything I remembered and more! My husband, that doesn't particularly like museums, wanted to go back numerous times. And so we did*

*I no longer live in London!*

*It seems a little more "stuffy" than the Tate and V&A, so I assume I won't quite as much fun!*

*Just distance from home and rail fares, I would camp there if I could.*

*Just laziness*

*Lack of time*

*Living in Portsmouth*

*Living in the US most of the year*

*Living outside of London and the cost of transport to get to the Museum*

*Money*

*N/a*

*No x14*

*No, I attend as many free events of interest to me as I can manage.*

*However, I am not on your mailing list*



*Not living in London*

*Nothing*

*Nothing you could do anything about!*

*Only our own lack of organisation*

*Only the Friday night Lates - I would use those more if the Museum was open later as I work fulltime and by the time I get there on Friday there isn't enough time to relax and do an exhibition*

*Other commitments, lots of competition for things to do around London*

*Our distance from London as we live in Worcestershire*

*The distance to travel*

*The large number of things to do in London!*

*The overwhelmingness*

*Time x2*

*Too many children, too noisy or/and crowdy, not very inspiring and/or interesting for me themes of events*