

LOST LANDSCAPES

Project Evaluation Report



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The **Hive**

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"When the land of Great Britain was fashioned much as it is now,
and the hills rose, and the vales swept down, and the rivers flowed
as you now behold them, bitter cold still lingered."

Rev W.S. Symonds, 1868

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Lost Landscapes tells the story of Worcestershire's Ice Age and the people who made a home in these harsh, dynamic and ever-changing landscapes over the last 500,000 years until the end of the last Ice Age 12,000 years ago. The project seeks to expand our knowledge of the early human history of this part of the world and promote that knowledge to professionals, academics, and the public. It is a partnership project between The Hive, Worcestershire Archive & Archaeology Service and Museums Worcestershire, funded through Heritage Lottery Fund and Arts Council England.

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PROJECT OVERVIEW



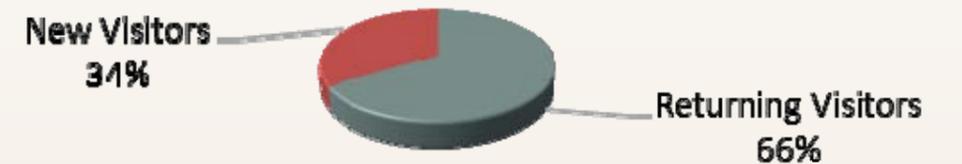
159,735 VISITS TO THE HIVE DURING THE EXHIBITION

2965 PEOPLE TOOK PART IN ACTIVITIES, TALKS AND WORKSHOPS



196 CHILDREN ATTENDED GROUP VISITS TO THE EXHIBITIONS

16,079 VISITORS TO THE EXHIBITION AT WORCESTER MUSEUM AND ART GALLERY



84 DAYS OF SUMMER EXHIBITIONS

OBJECT RECORDS INSPECTED:



500,000 YEARS OF PREHISTORY IN THE WEST MIDLANDS

3130 ICE AGE ANIMAL BONE

544 STONE TOOLS

4.1% INCREASE IN AUGUST VISITORS TO THE HIVE AGAINST THE SAME PERIOD IN 2017

THERE'S ONLY 1 WOOLLY MAMMOTH

1





Lost Landscapes of Ice Age Worcestershire

Project Evaluation Report

The Hive | Worcester City Art Gallery and Museum | 2018

Project Name: Lost Landscapes of Ice Age Worcestershire

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Acknowledgements

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Secondly to the professionals, specialists and organisations who contributed in-kind support, loans and expertise; Nick Daffern, Herefordshire and Worcestershire Earth Heritage Trust, The Finds Liaison Officers of the Portable Antiquities Scheme, Dudley Museum at the Archives, Dr Jonathan Larwood, Shropshire Museum Service, University of Worcester, Warwickshire Museum, Dr Paul Whitehead, Hidden Horizons and Dr Peter Oliver.

Thirdly to all the staff at The Hive and at Museums Worcestershire who helped and supported the project team in the development and delivery of this project. Finally to the volunteers who contributed their time and skills into bringing this project to fruition.



Figure 1 Illustration by Andi Watson

1 Introduction



Figure 2 Millicent the mammoth, foraging

Quotations

Throughout this report, comments and extracts from feedback are used. Comments from members of the public are anonymised for compliance with data protection policies.

Comments from staff and project volunteers are highlighted in purple. Adult members of the public are highlighted green. Children are highlighted orange.

1.1 Project partners

1.1.1 About Worcestershire Archive and Archaeology Service

Worcestershire Archive and Archaeology Service's (WAAS) priority is to ensure the proper management of Worcestershire's heritage for current and future generations. We protect, preserve, manage, record, interpret, share and promote the history and historic environment of Worcestershire. WAAS holds the Original Archive for the modern county at our offices and archival storage facilities in The Hive. WAAS also provides advice and outreach, in a range of capacities, to support the future management of the county's heritage.

1.1.2 About The Hive

The £60 million Library and History Centre is a partnership project between the County Council and the University of Worcester underpinned by financial investment from regional development agency Advantage West Midlands and the Higher Education Funding Council for England (HEFCE) with the support of Worcester City Council. The Department of Culture, Media and Sport provided the County Council with £40.9 million of PFI credits, the County Council added £6.6 million, the University and HEFCE contributed over £10 million, AWM £7 million and the City Council £300,000.

The combined facility is the first of its kind in Europe. It houses a fully-integrated public and university library, Worcestershire Archive & Archaeology Service and the Worcestershire Hub Customer Service Centre. All facilities are available for members of the public and students.

1.1.3 About Museums Worcestershire

Museums Worcestershire cares for the museum collections of the city of Worcester and the county of Worcestershire, for the benefit of residents and visitors today and for future generations tomorrow. The Archaeology Collections represent all periods from the Palaeolithic to the present day from within the city of Worcester and the wider county of Worcestershire in the form of chance finds including treasure, material from small archaeological sites and large deposits of objects from major excavations.

1.1.4 Working Together

Worcestershire Archive and Archaeology Service (WAAS) and Museums Worcestershire's priority is to ensure the proper management of Worcestershire's heritage for current and future generations and to engage with a wide range of people to share understanding of that heritage. The Hive has a strong focus on the Arts and supporting artistic development in Worcestershire, as well as education and learning for everyone throughout life.

“Museums Worcestershire has a strong existing relationship with WAAS and many team members work productively and closely together on a daily basis and on a variety of projects”¹

Philippa Tinsley – Senior Curator, Museums Worcestershire – November 2016

¹ Tinsley, P. (2016) 'Letter of Support'

1.2 Project Background

1.2.1 Why Lost Landscapes?

“From woolly mammoths bathing in the River Severn to prehistoric lions hunting the grasslands beneath Bredon Hill, Palaeolithic life in Worcestershire was diverse and fascinating and has left behind a rich tapestry of evidence to interest and inspire current and future generations” - ²

In 2013 a Historic England funded project recorded a large corpus of evidence related to this period, identifying over 170 sites across Worcestershire where Palaeolithic remains have been recorded. Due to a lack of Palaeolithic / Pleistocene expertise, much of this evidence is poorly recorded despite sitting within local and regional museums. This initial project highlighted the potential of Worcestershire to contribute to regional and national research on the period, but it also uncovered fascinating and surprising stories of our deep past that the project team felt should be shared with the wider public. The **Lost Landscapes** project hoped to achieve this through raising public awareness of this little known period of Worcestershire’s history and sharing those stories.

A survey conducted as consultation for the Lost Landscapes project saw over 72% of respondents had no or little knowledge of Worcestershire’s Palaeolithic heritage and 60% thought that the county’s history was less than 10,000 years old. “Putting the Palaeolithic into Worcestershire’s HER” identified over 90 square miles of land within the County which has the potential to yield further Palaeolithic evidence - the Lost Landscapes team believed strongly that these results could provide the perfect opportunity and impetus for the community to engage with their prehistoric landscape, and learn more about this pivotal period in the County’s history. Strengthening interest in this period would also benefit Worcestershire’s Palaeolithic heritage by promoting further research. Additionally it was felt that the project would stimulate comparison between Prehistoric landscape changes and current climate change issues. Finally, the application to Arts Council England for a separate but complementary project was designed to explore the Ice Age in a more immersive and personal manner, linking the scientific knowledge with our understanding of self.

The project came at an important time for prehistory, with Birmingham Museum and Art Gallery displaying Dippy the Dinosaur at the same time as the Lost Landscapes exhibitions, and 2014-2016 seeing many similar Historic England-funded projects nationally.

1.2.2 The Focus

The Lost Landscapes project focused on the Palaeolithic heritage of Worcestershire within its wider setting across the West Midlands and explored the story of the landscape from the end of the last ice age 12,000 years ago, to before 500,000 BC when the earliest environmental remains are recorded in Worcestershire.

The key focus of the Lost Landscapes project was the summer exhibition at Worcester City Art Gallery and Museum. This exhibition provided the perfect opportunity to showcase some of the best Palaeolithic finds from across the West Midlands region. The exhibition explored current issues, such as climate change, through a focus upon past changes to the environment and landscape. The exhibition aimed to bring the people of Palaeolithic Worcestershire to life, exploring the aspects of their daily lives through the artefacts on display. One of the major characters of the exhibition was the

² Lost Landscapes Project Plan, 2016.

Strensham Mammoth, a very significant part of Worcestershire's Heritage. The mammoth was discovered in 1990 during the construction works for the M5 service station, and comprised of 128 bone fragments dating back approximately 200,000 years. Stone tools and animal remains (replicas) found within the County helped the museum exhibition to visually describe the Lower, Middle and Upper Palaeolithic in Worcestershire.

Whilst the museum exhibition focused upon the Prehistory of the County, the sister exhibition at The Hive explored the way that archaeology, geology, and natural history have shaped our visions of ourselves. Founded in 1833 by members of the Worcestershire Natural History Society, Worcester is the 8th oldest museum in the country. For almost two hundred years, people have been examining the traces of Worcestershire's landscape for clues to the greatest puzzles of all: how did we get here? When did we become human? What came before us?

The exhibition examined how the museum collection came to be. Throughout the 19th century, wonderful artefacts from across Europe and beyond found their way into the collections. But how did they get here? And who brought them? Moving through the history of the scholars who brought this distant world to life, the exhibition ended with an examination of current research, and alerted the public to the threats and opportunities that face Palaeolithic archaeology today.

The main feature of the exhibition was a copy of the 1815 William Smith map, the first geological map of England, Wales and part of Scotland. This map (borrowed from a private collector) was digitally photographed at high resolution, printed out 6m x 4m and laid on the floor, so that visitors could walk across the map and examine it in detail. Although it does not include the drift geology, it represents a key point in our understanding of our geological past.

The Hive also secured funding from Arts Council England for an art installation to complement the exhibition and explore our deep prehistory in a more immersive and experiential way. The artwork "**Through the Mists of Time**" was installed on level 0 throughout the exhibition period. Digital artists SDNA created an interactive, digital experience drawn from the stories and artefacts uncovered during the research for the exhibitions, and from examples of Palaeolithic art from across Europe.

1.3 The Team at The Hive

Worcestershire Archive and Archaeology Service

Project Manager - Emma Hancox - 220 hours in kind time

- Overall responsibility for the successful initiation, planning, design, execution, monitoring, controlling and closure of the HLF project. Including managing the financial side of the project and submitting reports and payment requests to HLF

Project Officer - Rob Hedge - 15 hours p/w

- Delivery of all the products and events associated with the project. The Project Officer was to play a pivotal role in delivering both the public outreach events and activities, whilst giving the Palaeolithic objects of Worcestershire the scholarly attention and public focus they have long deserved.

WAAS Outreach Team - Paul Hudson, Justin Hughes, and Nina O'Hare

- Helped with various events, and with the promotion of the project through the Explore the Past social media, newsletters, website etc.

The Hive

Hive Business Development Manager - Laura Worsfold

- Laura successfully applied for and managed the ACE grant for the Ice Age art installation and workshops.

Hive Library Team

- The team ran the Easter events including the Mammoth Reading Day and provided information and support to customers throughout the exhibition.

Hive caretakers

- Installed and removed the exhibition cases and panels in The Hive

Hive Contracts Officer - Pia Potter-Farrant

- Pia co-ordinated the launch event

Hive Marketing and Events Team - Caroline Hill, Ollie Wilson and Min Sowden

- The team promoted activities and events through The Hive and WCC webpages and social media. Min also supported the tendering process for the marketing contract.

Hive IT Technicians

- Supported the digital art installation, ensuring that the projectors, and the touchscreen on level 1, continued to perform throughout.

Artistic Partners

Ben Foot and Valentina Floris, [SDNA](#)

- created *Through the Mists of Time*

Meadow Arts

- Delivered the events and participatory workshops associated with the ACE Art project

Additional Ice Age workshops were delivered by various artists:

- Sarah Jones (Eek Batik), Ruth Stacey (Creative writing and poetry), Stephen Fowler (print making), Jenny Anne Smith (wicker mini-mammoth), Andrew Howe and Jill Impey (visual arts and sound workshops), Megan Clark Bagnall and Jasmine Loveys (Ice Age Arts Summer Workshops).

Other specialists and volunteers

- **Nick Daffern:** Palynologist and Environmental Archaeologist: specialist input and delivered talk
- **Professor Ian Fairchild,** Geologist: co-authored booklet and delivered talk
- **Professor Richard Bryant,** Geologist; co-authored booklet
- **Dr Jonathan Larwood;** Delivered lecture on the William Smith map
- **Dr Peter Oliver,** Geologist: Provided research on Mabel Tomlinson and local geology

Volunteers

The staff were supported in their roles by a fantastic group of volunteers, who lent their time, expertise and enthusiasm to the success of the Lost Landscapes project.

1.4 The Team at Worcester City Art Gallery and Museum

1.4.1 Staff

Collections and curation

Deborah Fox, Senior Curator, Museums Worcestershire project curator

Garston Phillips, Collections Ambassador, Curatorial

Kerry Whitehouse, Museum Registrar, documentation and loans

Learning and education

Gemma Dhami, Learning, Volunteering and Partnerships Manager, Museums Worcestershire formal and informal learning lead

Kate Phillipson, Access and Learning Officer, learning and gallery activities

Technical team

Victoria Roberts, Exhibition Technician & Building Supervisor, Museums Worcestershire technical lead

Lucinda Corbyn, Assistant exhibition Technician, technical

Julie Stevens, Museum Attendant, technical

Abigail Haywood, Casual Museum Assistant, technical assistance

Kate Banner, Exhibitions Administrator: technical assistance and evaluation



Figure 3 The Museum and Art Gallery technical team, caricatured by Andi Watson

Marketing and communications

Helen Large, Manager – Audiences, Communications & Development, Museums Worcestershire. Marketing lead for the project.

Charlie Fothergill, Digital Marketing Officer, digital marketing and museum mammoth on a bike

Claire Cheshire, Casual Museum Registrar, proof reading

Museum Volunteers

The staff was supported by a small team of volunteers who assisted with the conservation and repackaging of the collections.

External specialists

Nigel Larkin, Natural History Conservation: conservation of animal bone specimens

Peter Lorimer, Pighill Heritage Graphics: reconstruction of Strensham Landscape

John Lord, prehistoric technology specialist; flint knapping workshops

Simon Moore; taxidermy conservation.

1.5 Anticipated Outcomes

1.5.1 Outcomes for Heritage

It was anticipated that there would be three main areas of improvement with regards to Prehistoric Heritage; better management, better identification and recording, and better interpretation and explanation.³

1. The lack of knowledge of local Palaeolithic artefacts and landscapes was identified by a survey conducted prior to application to the HLF. It was anticipated that through a programme of talks and interactive activities, that this period of Worcestershire's history would be brought to the fore.
2. By the employment of a Project Officer, and through the help of both existing and newly recruited volunteers and specialists, it was considered that this heritage would receive the specialist attention it had been lacking in previous years. It was anticipated that staff and volunteers would be able to conserve and inventory some items from the Collection.
3. It was considered that the exhibitions would promote current Palaeolithic research, including Worcestershire Archive and Archaeology's research in "Putting the Palaeolithic into Worcestershire's HER". It was hoped that strengthening the public and specialist interest in current work would also help to highlight future research priorities, and any threats to the heritage of this period.

1.5.2 Outcomes for People

It was anticipated that the benefits of Lost Landscapes for people would encompass; developed skills, enhanced knowledge, changed attitudes, enjoyment and a better place to live.⁴

1. It was anticipated that volunteers would form an important part of the delivery of the Lost Landscapes exhibitions and events. Behind the scenes volunteers could help with the care of objects, whilst also bringing the Palaeolithic landscape to life for visitors.
2. It was anticipated that at least 30,000 visitors would visit the exhibitions and art installation throughout the summer of 2018.
3. The Lost Landscapes project would allow for the interaction of staff from both WAAS and Worcester City Art Gallery and Museum, forging new working relationships and allowing staff from both organisations to share knowledge, collections and research.
4. The Lost Landscapes Project Plan anticipated that the Project Officer would "run outreach events and talks across the county to promote appreciation and understanding of the West Midlands' early prehistory"⁵. It was anticipated that this would enable a broad spectrum of the community to engage with the project. It was

³ Worcester Archive and Archaeology Service, 2016, HLF Application Form, p.10

⁴ Worcestershire Archive and Archaeology Service, 2016, HLF Application Form, p.11

⁵ Lost Landscapes Project Plan, 2016.

anticipated that 51 talks and events would reach at least 4000 adults and children throughout the duration of the project.

5. A touring exhibition would be prepared during September 2018, ready to loan out to interested organizations in 2019. Not only would this allow Lost Landscapes to reach new, potentially national audiences, but it would also engage the wider public with the Palaeolithic past.

1.5.3 Artistic Outcomes

It was anticipated that the projects would achieve the following:

1. To further embed the idea of a library as a place for artistic activity
 2. To give people the opportunity to participate in making a high quality, high impact piece of temporary interactive public art working with professional artists.
 3. To convey the Ice Age through contemporary art and develop new ways of interpreting pre-history, connecting with our most distant ancestors, in a modern and creative way.
 4. To produce an artistic response to current themes around migration, climate change and the physical environment.
 5. To give people who would not normally engage with history (and the Ice Age in particular) an opportunity to experience it through art.
 6. To create a unique digital archive that documents the artistic process and installation.
-

2 Evaluation Methodology

Evaluating a wide range of products and activities across multiple venues proved challenging.

Quantitative data was easily obtained through logging the number of visitors/participants to all events, and the numbers interacting with social media, the website and reading our Blogs.

Qualitative data was harder to obtain systematically. A mixture of undirected (e.g. comment sheets/cards) and activity-specific (e.g. event questionnaires) feedback was collected. In addition, comments on social media and online reviews were monitored.

2.1 Exhibitions and events

2.1.1 Ice Age, at Worcester Museum and Art Gallery

Comments sheets were left in the Art Gallery for people to record their thoughts about the exhibition. (See Appendix)

These proved a great way of collecting undirected responses to the exhibition, and also enabled us to gather information about how far visitors had travelled to the museum, and whether they had come to visit *Ice Age* specifically.

Visitor surveys were used to gather more detailed information from visitors, and were given to gallery attendants to distribute. (See Appendix)

These helped us to learn more about our visitor in terms of the regularity of their visits to the Art Gallery and Museum, and also prompted more detailed responses to the exhibition itself.

Visitor surveys were entered into a prize draw; the winner received a woolly mammoth toy.

2.1.2 Origins of Us/Through the Mists of Time, at The Hive

Front-of-house staff were asked to direct visitors to record feedback on comments cards. Few visitor surveys were completed, but the A6 comments cards allowed us to collect a reasonable amount of undirected comments.

Feedback questionnaires were distributed to talk/event attendees asking questions regarding why people had attended and what they felt they had learnt and enjoyed.

2.2 Project running and administration

Following the completion of the exhibition, staff who contributed to the project — including front-of-house staff — were asked for feedback and constructive criticism through a short questionnaire.

3 Outputs – What We Did

3.1 Exhibitions

3.1.1 Raising awareness

Promotion of the exhibitions began with two micro-exhibitions at The Hive and Worcester City Museum and Art Gallery in Summer 2017.

"The Ice Age displays are informative, nicely displayed, and just the right level of information for the public. Money well spent."



Figure 4 The Hive micro-exhibition, Summer 2017



Figure 5 Worcester Art Gallery and Museum micro-exhibition, Summer 2017

3.1.2 Characters

Andi Watson

Graphic artist Andi Watson was commissioned to produce a range of characters to be used in teaching resources, and to anchor children's content within the exhibitions and associated guides.

The characters included key figures from scientific research into Worcestershire's Ice Age history: Dr Mabel Tomlinson and Reverend William Symonds.



Figure 6 Andi Watson's characters for The Hive exhibition

Millicent and Monty



Stuffed toys Millicent the Mammoth and Monty the Moose featured in talks, events, and social media posts.

The two star characters helped the team to imprint the Lost Landscapes project in the public consciousness with their mischievous antics around The Hive and Worcester Art Gallery and Museum.

Figure 7 Millicent and Monty meet the ancestors

Linking



The two venues were linked by a children's trail.

The trail map directed families to the locations of clues, concealed along the route from the Art Gallery and Museum to The Hive, which would help to solve a series of riddles, with small prizes for completing the quiz.

Figure 8 Trail map linking the two venues

3.1.3 Ice Age, at Worcester Museum and Art Gallery

Displays

"WOW fantastic, imaginative, loved it. All museums should do this."



Fluffy

Fluffy the mammoth formed the focal point of the exhibition at the museum, and became quite the talk of the town!

Figure 9 Fluffy the mammoth (image ©Ming De Nasty)

"...and the Mammoth WOW!" – visitor, aged 6

"Joseph loved the mammoth!" – visitor, aged 3

Loans

In order to bring exciting artefacts to a new audience and tell the story of the Ice age in the region effectively, loans were generously offered by partner museums. Two of the most significant were:



The Bubbenthal handaxe: one of a small group of artefacts representing the earliest known human activity in the West Midlands around 500,000 years ago.

Figure 10 The Bubbenthal handaxe, kindly loaned by Warwickshire Museums

The Condover mammoths: remains of the latest mammoth fossils from northern Europe — discovered in a Shropshire quarry and dating back around 14,000 years — were loaned by Shropshire Museums, forming a key part of the 'End of the Ice Age' section of the museum exhibition.

Figure 11 Condover mammoth mandible, Shropshire Museums



Aerial Cam



"Great exhibition, beautiful photos by aerial cam"

"positively loved the photographs of Worcestershire"

Renowned local landscape photographer Adam Stanford of Aerial Cam was commissioned to produce a series of images illustrating Ice Age landscapes in Worcestershire. The resulting images were displayed within the exhibitions.

Figure 12 Striking Aerial CAM image of a lost 'palaeochannel': the ancient course of the River Sever

VR: Pighill Archaeological Illustration



Figure 13 Woolly rhinoceros, by Pighill Archaeological Illustration

Peter Lorimer, of Pighill Archaeological Illustration, was commissioned to create a virtual reality reconstruction of the Strensham landscape as it was 200,000 years ago. The interactive interpretation — based closely on the archaeological discoveries from the site — were displayed next to the bones of the Strensham mammoth.

Figure 14 Peter Lorimer (Pighill Archaeological Illustration) installing VR reconstruction of Strensham Landscape



Interactive elements



Figure 15 Lightboxes and Ice Age shelter

Shelter

"Fantastic! We sat in the cave and read stories"

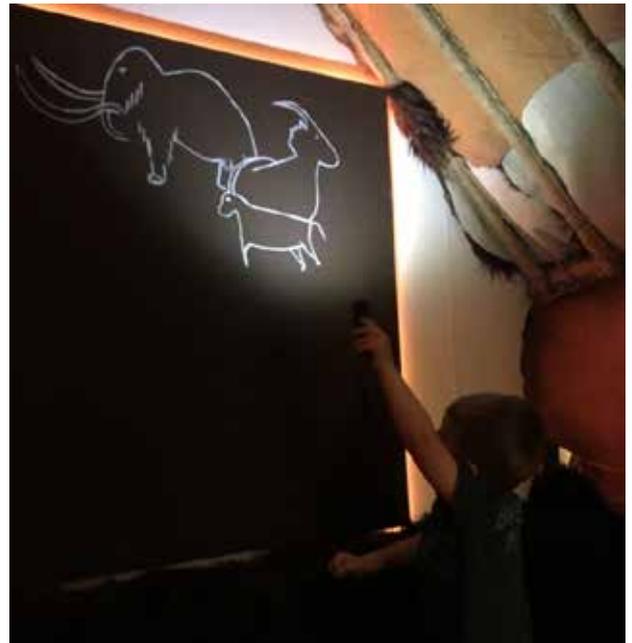


Figure 16 The Cave Art wall in the shelter

Science station



Figure 17 Exploring the science station. Image © Ming de Nasty

Figure 18 Tracing on the lightboxes



3.1.4 Origins of Us, at The Hive

The exhibition in the atrium of The Hive focussed on the collectors and scientific thinkers who have shaped both the collection in Worcester Art Gallery and Museum and, more widely, our understanding of geology and human evolution. The centre piece was the William Smith map printed out 6m in length and 4.17m in width.



Figure 19 Installing the bison horns at The Hive



Figure 13 Hugh Strickland and Dr Mabel Tomlinson, two of the scholars highlighted in the exhibition



Figure 14 The batik and the mini-mammoth created during project workshops, on display in the Atrium



Figure 15 The giant William Smith map being installed in the Atrium

3.1.5 Through the Mists of Time, at The Hive



Level 0 of The Hive saw **Through the Mists of Time**. This project created a large wooden structure with a small entrance, creating the sense of entering into a cave. Within the 'cave', projections of Palaeolithic cave art were displayed on two walls, animated so that the animals moved as if alive.

Figure 16 Visitors experience the art installation

On the third wall was an interactive display. Ice covered the wall, which melted as the visitor approached to reveal figures in strange head dresses. If the visitor came too close to the wall, the figures were again covered by ice, disappearing from view, like our ancestors in the mists of time.



Figure 17: Images from some of the participatory arts sessions (© Meadow Arts)

The installation was accompanied by several participatory workshops with professional artists and run by Meadow Arts. These helped inform the installation and, after it was installed, explored the themes that had inspired the digital art. A full evaluation of each session or group of sessions is included in the appendix. "The sessions were a positive experience in developing drawing/painting/observation skills and in reflecting on the type of animals and way of life during the Ice Age. All the participants were enthusiastic on leaving the workshops. The collaborative painting enabled all age groups to engage with the materials and contribute to a fairly impressive finished piece of work, and the workshops provided an excellent opportunity to be introduced to the digital art installation and to think about some of the ideas being explored in the exhibition" (Meadow Arts evaluation report, appendix).



Figures 18 and 19: The Art Installation (Images by John Lucy ©SDNA)



3.1.6 Mini -touring exhibition

Additional funding from the West Midlands Museum Development Organisation enabled the project to develop a pop-up display — accompanied by talks and children's activities — in three local museums and heritage centres across the county.

This gave us an opportunity bring collections out of central 'county stores' and into the communities and local areas with connections to the stories.

Each venue displayed a small selection of local finds, including newly-conserved material, much of which hasn't been on display for over a century.

Talks and activities focussed on local sites and specimens, and discussed little-known discoveries on the doorsteps of the attendees.

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The Almonry, Evesham: October – December 2017



Figure 18 Stage set for an evening in the Ice Age at The Almonry, Evesham. Younger visitors got to handle a 200,000-year-old mammoth bone from the Evesham area, and make their own Irish Elk headdresses.

The Almonry, Evesham, were the first to see an impressive set of bison horns collected by local pioneers Hugh and Catherine Strickland from Bricklehampton in the 1830s. The talk explored the significance of the local area: over 90% of the Ice Age animal remains from Worcestershire have come from the Vale of Evesham and Bredon Hill.

Droitwich Heritage Centre: February – March 2018



Figure 19 Local artefacts on show at the Droitwich Heritage Centre

At Droitwich heritage centre, the focus was on the extraordinary preservation of 80,000 year-old insects, spiders, and tiny aquatic life from the Ice Age ponds beneath Upton Warren sailing lake.

"Thanks to Rob Hedge and the Heritage centre staff. We really enjoyed the talk. It was very entertaining and we learnt some interesting facts... I'm still amazed there were hippos, rhinos and lions roaming about Thanks Again 😊"

Broadway Museum and Art Gallery: March – April 2018

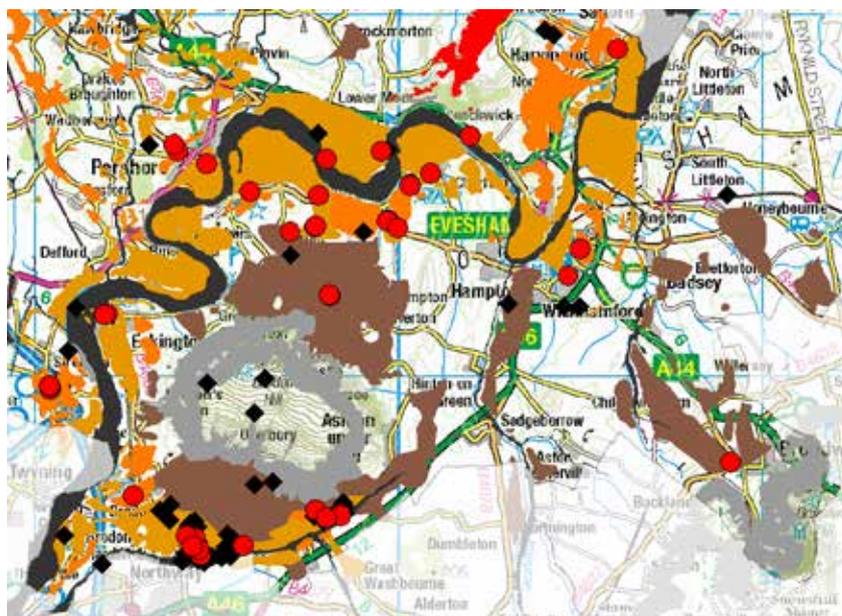


Figure 20 Broadway on the Ice Age map - red dot in lower right representing bison remains from the village

Broadway Museum and Art Gallery hosted a talk which explored the crucial importance of this region — on the edge of the Cotswolds and at the confluence of key waterways — to early human populations throughout the Ice Age.

3.2 Press and Social Media

3.2.1 Blogs and webpages

Blog Posts were released throughout 2017 and 2018:

These provided a great way for us to communicate specific exhibition stories, to highlight key artefacts and scholars, and to promote the Palaeolithic history of the County.

3.2.2 Social media



A lively social media campaign — featuring the adventures of our Ice Age stuffed toys, a mammoth on a bike, fun facts about life in the Ice Age, and the infamous 'Moose on the loose', helped to raise awareness of the project and its aims.

Figure 1 Charlie Fothergill in character as the 'Mammoth on a bike', publicising the exhibitions' opening weekend (© Worcester News)

3.2.3 Print media

Each Worcester News article had an estimated reach of 8000 readers.

Various members of staff were involved in writing the articles which gave them the opportunity to expand their own knowledge of topics such as conservation and archaeology, and to develop a different set of writing skills.

Worcester News

3.2.4

roadcast media

BBC Hereford and Worcester at June 16th 2018 7:52 AM

"Throughout this summer you can come face to face with a woolly mammoth at Worcester art gallery museum an ice age exhibition opens today and our very own Lizzie Lane has stepped back in time to meet archaeologist Rob Hedge to find out some more..."

Audience figures for Saturday 16th June 2018: 32,000



3.3 Public Talks and Events

A variety of talks and hands-on activities were enjoyed by nearly 3000 people.

Events for Families

Let's Celebrate the Ice Age!
Saturday 16th June
The Hive and Worcester Art Gallery and Museum 11am - 4pm
Celebrate the opening of the exhibitions in The Hive and The Art Gallery and Museum, and explore Through the Mists of Time art installation on Level 0 of The Hive. Free family events and activities throughout the day at both venues.

EEK! - a giant Ice Age batik!
Saturday 31st July
The Hive, 11am - 3pm, FREE, 7 years + (drop-in).

EEK! - a giant Ice Age batik!
Wednesday 1st August
Worcester Art Gallery and Museum 11am - 3pm FREE, 7 years +.
Pre-booking required, call 01905 25371.

Prehistoric pottery & clay impressions
Thursday 2nd August
Worcester Art Gallery and Museum 11am - 3pm. Family Drop in day, £3.

Cave Art Day!
Thursday 9th August
Worcester Art Gallery and Museum 11am - 3pm.
Family drop in day, £3.

Ice Age in Miniature
Monday 13th August
Worcester Art Gallery and Museum 11am - 3pm.
Family drop in day, £3.

Technology of the Ice Age
Monday 20th August
The Hive, Studio.
Drop-in, 1-4pm

Ice Age Costumes and Adornment
Thursday 23rd August
Worcester Art Gallery and Museum 11am - 3pm. Family drop in day, £3.

Ice Age print making day
Wednesday 29th August
Worcester Art Gallery and Museum 11am - 3pm. Family drop in day, £3.

Events for Adults and Young People

Museum after Hours
Friday 22nd June
Worcester Art Gallery and Museum 5.30 - 9pm. Free entry.

Specimen conservation for the Ice Age: Tracing the moose head and other stories
Tuesday 10th July
Worcester Art Gallery and Museum 1 - 1.30pm, £3. To book call 01905 25371.

Paleolithic Life and Environment
- Lecture series
Mondays 16th & 30th July, 15th August & 3rd September
The Hive 7 - 9pm.

Creative Writing with Ruth Stacey
Saturday 4th August
Worcester Art Gallery and Museum 10.30am - 1.30pm.
£3. Pre-booking required.
Call 01905 25371.

Lost Landscapes - A reflective reading and Q&A session with poet Ruth Stacey
Saturday 11th August
Worcester Art Gallery and Museum 11am - 1pm. Pre-booking required.
Call 01905 25371.

Bite Size Talk - Graven upon their old bones: Worcestershire's nineteenth century Ice Age collectors
Monday 14th August
Worcester Art Gallery and Museum 1 - 1.30pm, £3. To book call 01905 25371.

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3.3.1 Launch weekend



Figure 22 Master flintknapper John Lord demonstrating his art during the launch weekend in front of the stunning images of Worcestershire landscapes taken by AerialCAM

Lecture series



Figure 23 Reindeer - abundant in Ice Age

Worcestershire

Four 'life and environment' adult lectures were planned. These were delivered along with an extra lecture by Dr Jonathan Larwood (Geologist and Senior Science Advisor to Natural England) on the William Smith map. Professor Ian Fairchild (Geologist at H&W Earth Heritage Trust and Emeritus Professor of Geology at The University of Birmingham), Nick Daffern (Environmental archaeologist and palynologist with specialist knowledge of Quaternary Worcestershire) and Robert Hedge (Archaeologist with interest in flint technology and Palaeolithic life) completed the other lectures.

Talks



Figure 20 Replica handaxe from handling collection used for talks

In addition to the formal lecture series several talks were delivered as part of the Art Gallery and Museum's "bite-size" talks. These are 30 minute long lunch time talks, aimed at adults, which take place in the museum every second Tuesday of the month.

Talks were also given at the Worcestershire Archaeology Day, the Council for British Archaeology Annual Conference and to a number of local groups and societies throughout 2017 and 2018.

The offer to adults was also widened by a creative writing workshop delivered by Ruth Stacey at the Museum.

Metal Detectorists Workshops

In 2017 CBA West Midlands awarded the Lost Landscapes of Worcestershire £1000 as match funding towards the larger project.

The grant from the Council for British Archaeology's West Midlands branch was specifically for the training workshops for metal detectorists across the region. Many of the Palaeolithic artefacts found in this area have been spotted on the surface by fieldwalkers. Detectorists are keen eyes on the ground, but Palaeolithic artefacts are notoriously difficult to identify. The training, organised in partnership with the Portable Antiquities Scheme, equipped detectorists with the skills to recognise Palaeolithic and other prehistoric stone tools, and help them learn more about this fascinating period in the West Midlands.

Sessions were organised across the West Midlands at metal detecting clubs with the aim of establishing a working relationship and partnership between metal detector groups, PAS, archaeologists, HERs and museums that will benefit all parties in their future working relationship and establish a common goal in responsibly identifying, recording and researching Palaeolithic finds. It is hoped that new data will feed into the Lost Landscapes exhibitions and activity plan, and add to the body of research for the region.

One hundred and ninety eight metal detectorists attended sessions. The workshops consisted of a Power Point presentation augmented with replica and real lithic artefacts to train detectorists in how to recognise worked lithic material on the surface of fields. The presentation was delivered in partnership with local Finds Liaison Officers from the Portable Antiquities Scheme. The training included a background on the Palaeolithic, discussing when our ancestors inhabited the west midlands in the past and the evidence that survives in this part of the country.

The sessions were well received, with participants feeding back that the session had given them a greater understanding of the period and the confidence to recognise lithic implements in the field. A number of new finds were identified in the sessions and have been recorded through PAS. It is difficult to assess the long term benefits of the sessions at this time, but it is likely that more lithic material of all periods will be recorded with PAS in the future. Angie Bolton (FLO for Worcestershire and Warwickshire) has noticed an increase in the reporting of flint;

"I do have to say there is a ripple effect with people bringing in more flint, and in particular two people from the Warwickshire club finding Neolithic material incl. cores etc at one of their sites which they've not noticed before."

Museum after hours



Figure 25 Woolly Mammoth on the menu

The museum regularly hosts Museum after Hours sessions after the museum has closed for the day. This offers adults the opportunity to explore the museum in a more peaceful environment and perhaps at a time more suited to their working patterns. One of these sessions was run during the Ice Age exhibition, with Woolly Mammoth cocktails to top the evening off.

Autumn activities

In collaboration with Eastnor Pottery and award-winning science and geography educator Elly Lengthorn, a series of half-term events encouraged children to explore environmental science and ecology in a hands-on way, investigating early life below the water, Ice Age beasts, and the human need for shelter.



Figure 26 Mammoth clay day with Eastnor Pottery

"My 5 and 8 year olds loved the two activity days (shelters and mammoths) at the Worcester City Art Gallery and Museum – October 2017.

Not only did they fit in with the school curriculum, but they were a great opportunity to learn about Stone Age shelters in an incredibly fun, hands-on way. They were encouraged to be really creative – also with their explanations of what they did. We also explored the rest of the museum.

During the Clay Day, they made woolly mammoths and, as an add on, a penguin on stilts (!) – a real experience, and a fantastic way of showing what fun museums can be"



Figure 27 Mammoth Clay Day at Worcester City Museum and Art Gallery



Figure 28 The finished Ice Age batik painting in The Hive, one of two created across two sessions

Technology of the Ice Age and 3D printing

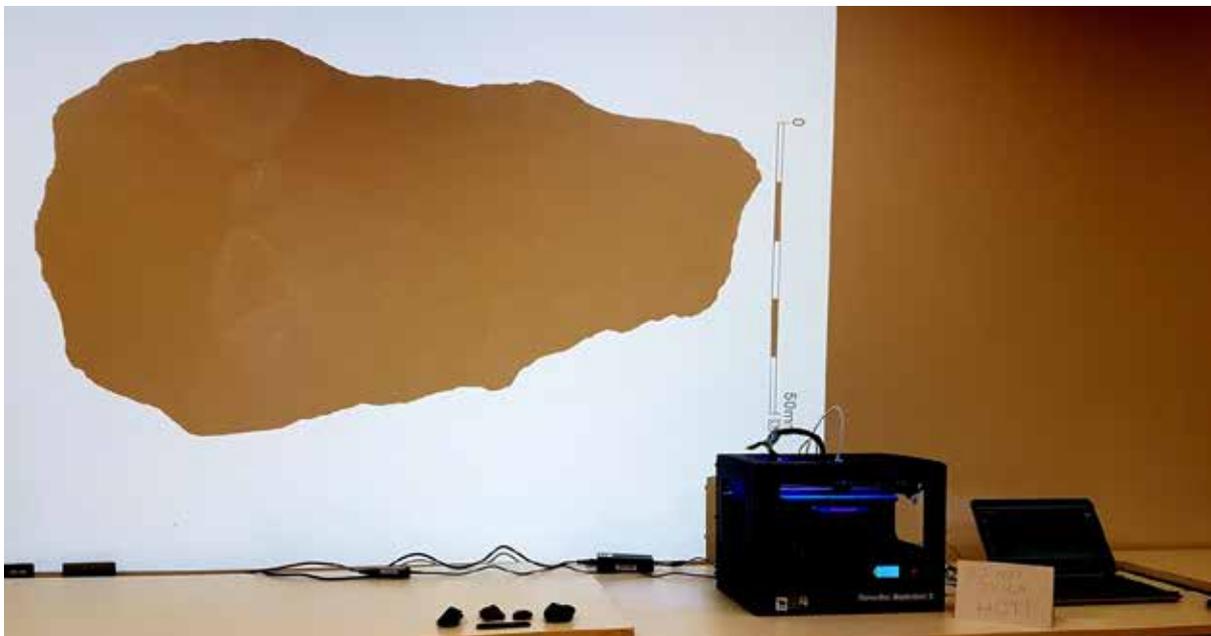


Figure 29 Live demo of 3D-printing, reproducing key artefacts from the Worcestershire collections

Education

3.3.2 Exhibition visits and workshops



Figure 30. School children enjoying the workshop

A total of 196 children from Key Stage 2 school and home education groups took part in scheduled visits to the exhibition at Worcester Museum and Art Gallery.

3.4 Conservation



Figure 31 Joseph Woods Ltd removing the moose from the roof

Having spent a considerable amount of time in the museum roof, our Moose Head was finally freed in order for it to receive conservation care, and go on display. The process of releasing the Moose Head formed the basis of a film which was displayed in the museum exhibition. Several press articles also focused on the transformation of the moose!



Figure 32 The Bricklehampton bison skull: before and after conservation

Specialist conservation of the moose head and other taxidermy specimens was also undertaken by conservator Simon Moore, alongside more general cleaning and conservation. This resulted in new experiences and training for staff; who doesn't need 'shampooing a polar bear' on their CV?!

Nigel Larkin of Natural History Conservation restored some of the most badly-degraded specimens of Ice Age animal bone, including the Bricklehampton bison. This specimen is

historically important as it was discovered and donated by the Stricklands. Its restoration enabled it to become a key part of the story, travelling to local museums as part of the micro-touring exhibition between Autumn 2017 and Spring 2018, before going on display in The Hive as part of *Origins of Us*.

Figure 21 Kate Banner shampoos a bison



3.5 Going deeper

"Excellent. Good exhibits very well presented. Very informative booklet to go with it."

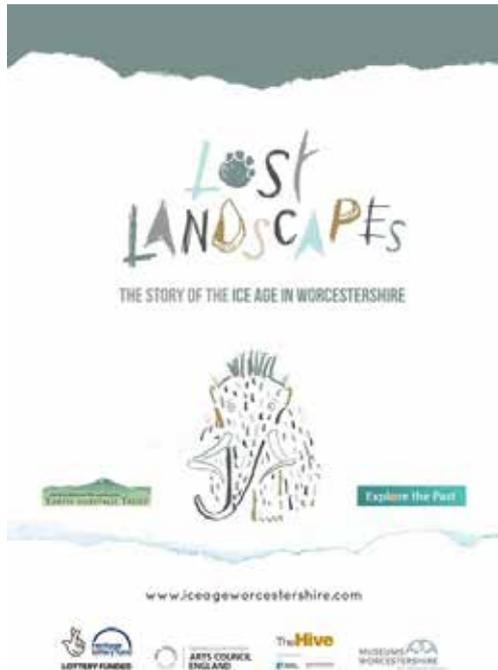


Figure 34 Lost Landscapes booklet

For those visitors who wanted to learn more about the historical focus of the exhibition, a 16 page colour booklet was produced. This combined archaeology, geology and history to describe the evolution of Worcestershire's Ice Age landscape.

The booklet was jointly authored by Rob Hedge, of WAAS, and Prof. Ian Fairchild and Prof. Richard Bryant of the Earth Heritage Trust, with Adam Stanford of Aerial Cam commissioned to produce some of the images.

The original project plan included trail leaflets for 'geology walks' highlighting the Pleistocene geology in the landscape. As the project progressed it became apparent that there was a complete lack of accessible information on Pleistocene geology. A variation was put to HLF, and accepted, to spend this part of the budget on a Quaternary booklet instead of geology trails.

The geological information has, until now, been held in disparate and specialist resources. Now it is available in a single, accessible booklet integrated with the archaeological information for the first time. The booklet achieves the same aim that the trails would have done in terms of highlighting the surviving geological features in the Worcestershire landscape, but it goes further, in that it pulls together all the information into one place. The booklet has informed and evidenced the research framework, also produced as part of this project.



Figure 35 Adam Stanford inspects an exposed section of Ice Age gravel at Beckford

4 Evaluation Findings

4.1 **Headline achievements**

34% of visitors had never visited the Art Gallery and Museum before

70% of visitors stayed for an hour or more at Ice Age

70% of visitors to Ice Age rated the exhibition as Very Good

One of the key aims of the Lost Landscapes project was to reach out to a broad spectrum of visitors from school children to adults. Both exhibitions successfully combined written information, in the form of panels and further information such as the booklet, and interactive learning.

This inclusive and engaging approach was popular with many visitors, and reflected in their comments.

"Very good exhibition and informative for the children + adults"

Ice Age at the Art Gallery and Museum

"I really like this place it was very interesting J I love all the facts and rocks. Really good"

Ice Age at the Art Gallery and Museum

"Loved it J. Very atmospheric. Great to see different visual art forms being given space – hope it inspires artists for the future"

Through the Mists of Time at The Hive

"It was really good and strange. People kept appearing. I liked seeing the strange animals and people. It was one of the best things I've seen at The Hive"

Through the Mists of Time at The Hive

"The map was incredible! My first visit to The Hive – a magnificent building filled with treasures and antiquities of Worcester's history"

Origins of Us at The Hive

"Brilliant exhibition and wonderful installation. Loved it!"

Origins of Us and Through the Mists of Time, The Hive

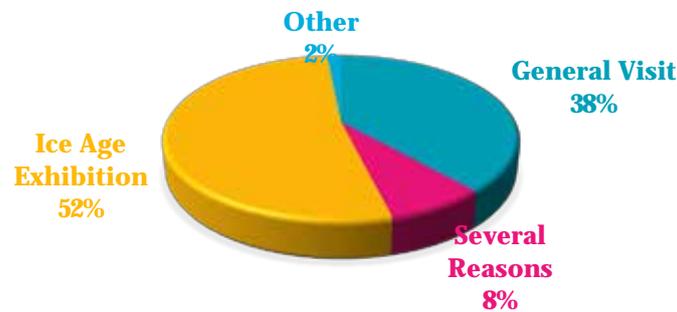
"Absolutely wonderful Ice Age exhibition, map, mammoths and information and installation. Super!"

Origins of Us and Through the Mists of Time, The Hive

4.2 Survey Statistics –Worcester City Art Gallery and Museum

79 surveys were completed in total at Ice Age

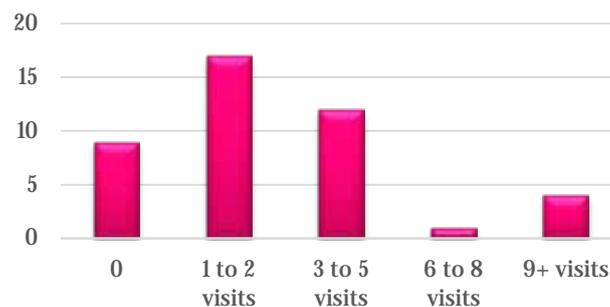
4.2.1 Reason for Visit:



4.2.2 Percentage of Returning Visitors:



4.2.3 Visits per Annum:



4.2.4 Conclusions:

It is encouraging that over 1/3 of visitors had never been to the Art Gallery and Museum before, suggesting that the exhibition helped to attract a new audience to explore their local heritage.

We are building a core body of visitors who return for repeat visits. Judging by the 'Reason for Visit' statistics, this would suggest that we have a body of returning visitors who return to enjoy new exhibitions as they appear throughout the year.

Returning visitors typically visit between 1 and 5 times per year. Taken alongside the 'Reason for Visit' statistics, this again suggests that these visits may coincide with the installation of new exhibitions. Some visitors returned more than 9 times per year. This is encouraging – as most visitors come specifically to see exhibitions, this would suggest that some returned to see the same exhibition more than once.

4.3 The Hive

Only six visitor surveys were completed at The Hive. The reason for the low number is unclear. A large part of it may be due to the short feedback cards being next to the longer surveys on the desk, with visitors preferring to leave a quick comment. The feedback cards were also displayed on top of the 1m tall plastic box for the responses, which was situated in front of the giant map, much more easily seen than the table with the cards and surveys on. Another contributing factor may have been that visitors could have already filled in surveys at the museum. Two out of the six survey respondents had visited the museum exhibition first.

Although the comments on the feedback cards did not allow information to be collected on the demographics of the visitors, the undirected comments were specific and clearly identified what people liked and disliked about the installation and exhibition. The comments on the cards were mostly very positive to both the installation and the exhibition. Negative comments appeared to stem from confusion about the focus of The Hive exhibition with visitors expecting the **Ice Age** exhibition.



"Fascinating. Thank you. I love the geology map! Information boards very informative but not overwhelming - just the right level of detail."

The event evaluation forms given out at the five evening adult lectures were 100% positive. Only 20 attendees returned forms, 19 rated the events as very good and one as good.

"Very well informed, well explained and covering up-to-the-minute discoveries"

"Very clear, good visuals and play. Interesting discussions"

"Interesting and knowledgeable speaker"

4.4 Staff and Volunteer Experience

Staff and Volunteers comments were recorded after training / events throughout the exhibition.

04/06/2018 – training session for all museum and Hive front of house staff and volunteers:

"All the staff that attended said how interesting the information was and that they really thought it would help them with directing customers to the exhibition, many thanks".

Stephanie Jones Library Team Leader.



Figure 36 Staff and volunteers learn to knap flint

20/08/2018 – flint knapping training with John Lord

“Thank you for organising the flint knapping workshop with John Lord at the Studio in The Hive. The workshop was fun, relaxed and informative. Jon is a good and inspiring teacher and seemed to impart his skills effortlessly. I would have never believed that in the space of an hour, under his tuition, I would be able to knap something which actually looks like a Palaeolithic handaxe. Mine now has pride of place on my mantelpiece”.

Tom Rogers WAAS Archaeologist.

4.4.1 Questionnaires

As the exhibitions at the Museum and The Hive drew to a close, staff members, volunteers, specialists and partners were asked to comment on their involvement with the Lost Landscapes project. These questions were designed to see how effective the project had been in achieving its ‘people’ and ‘heritage’ goals, and they have proven to be a great record of the growing skills and knowledge base of some of the people involved in the Lost Landscapes project.

- Whilst staff experiences of the exhibitions varied due to their working roles, everyone that responded enjoyed participating in the Lost Landscapes project.
 - All of the responses suggested that all of the people involved in the project learned something of Worcestershire’s prehistory.
-

- All of the responses suggested that the Lost Landscapes project created opportunities for people to improve their skills within their roles.
 - Some responses suggested that Lost Landscapes had allowed people to enjoy new skills and increase their understanding within different roles.
-

5 Outcomes

5.1 Heritage

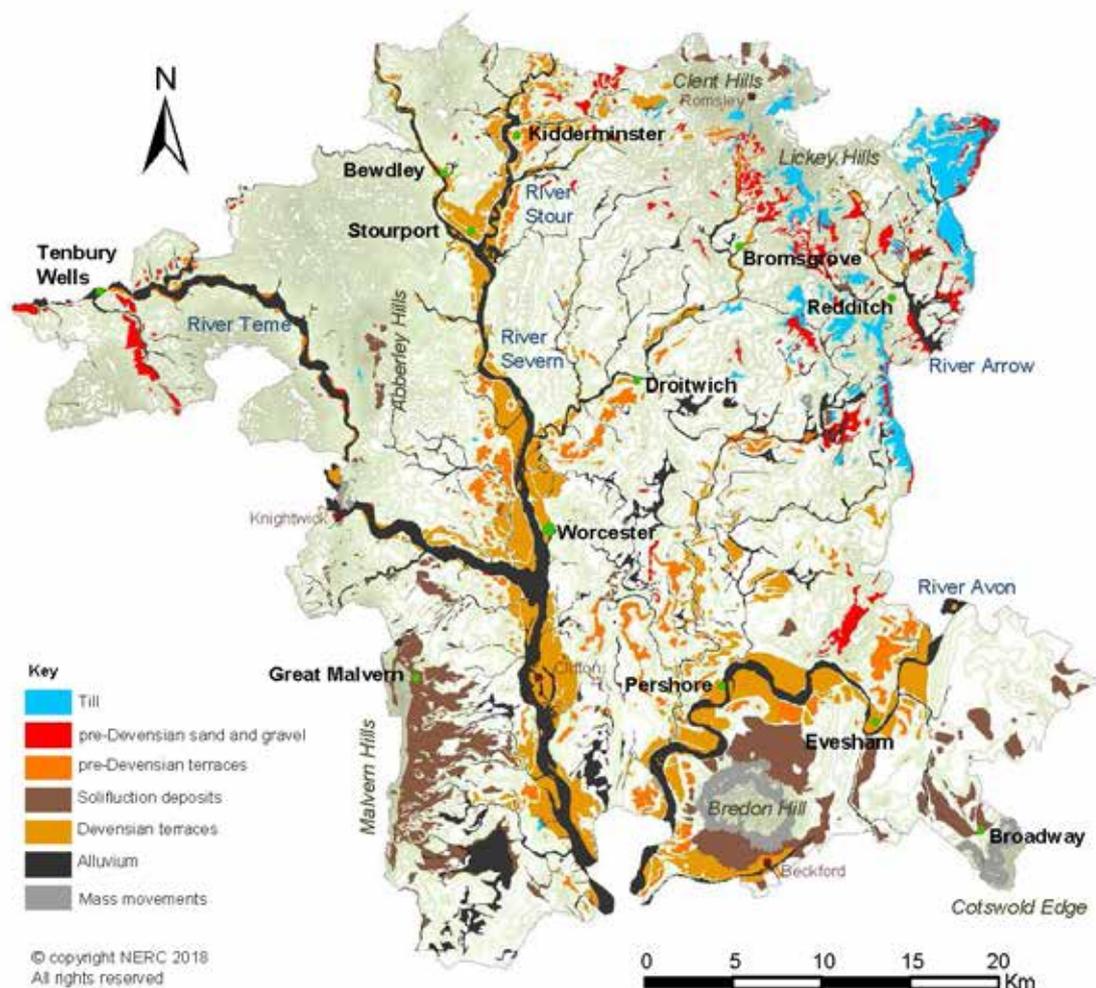


Figure 37 Ice Age deposits in Worcestershire, mapped by volunteer Sam Wilson

Understanding of our Palaeolithic heritage in Worcestershire has greatly improved through the project, building on the findings of the 2013 project. The research conducted into the collections has improved our broad understanding of the material held in Worcester and at other locations. The conservation and repackaging of much of this has protected them and allowed them to be preserved for the future. The research has also thrown up new questions and areas of research. During the literature review, the discovery of woolly rhinoceros teeth in head deposits on the slopes of the Malverns at a height of 130m AOD for example, was surprising. The teeth, found and described in the 19th century, raise new questions about the deposit modelling in this area which require further research and fieldwork to answer.

The existing knowledge and understanding has been extracted from disparate sources and drawn together into research document. This document highlights areas that would benefit from future research and provides a framework to target new projects, whether they be academic, commercial or community based.



Figure 38 Local pioneer Catherine Strickland, researched by Priya Lagaha

The research into the collectors and antiquarians has also produced fascinating and sometimes controversial histories. Elements of this research have been shared through the Origins of Us exhibition and various of the Blogs published on the Explore the Past website.

Many of the stories uncovered were not directly relevant to either the Ice Age or our understanding of geology and human evolution, so did not make it into this project. It is hoped that more of this information could be used in a future project looking more deeply at how the museum collection at Worcester has been created and evolved.

The anticipated outcomes for the Ice Age heritage have been met. Our greater understanding of the resource will allow better management. The training delivered to metal detectorists, and the resources available to the

public should result in better identification and recording in the future. Finally, better interpretation and explanation our heritage has been facilitated by the resources created through the project, both the more academic research, and the beautiful images that can capture the imagination and engage the public.



Figure 22 Inspecting Ice Age deposits on Castlemorton Common

5.2 People



Figure 40 6th Form students explore deep prehistory with the timeline, already being used beyond the project

It was anticipated that the benefits of Lost Landscapes for people would encompass; developed skills, enhanced knowledge, changed attitudes, enjoyment and a better place to live.

People enjoyed the interactive elements of the exhibitions and art installation, and participating in the events. The events were carefully planned with learning outcomes and participants went away with increased knowledge. Event feedback demonstrated this to be the case.

Staff and volunteers have learnt new skills. This is not just in terms of knowledge about the Ice Age, but also partnership working, managing and project delivery, conservation techniques and volunteer management. This has been demonstrated through the staff and volunteer feedback at the evaluative stage.

The engaging, visual resources such as the images produced by Adam Stanford and Peter Lorrimer, and the comprehensive resources such as the geology booklet have allowed the heritage to be presented in an accessible manner. The feedback throughout has been very positive.

5.3 Artistic Outcomes

The art installation was extremely popular, as demonstrated by the feedback. The aim to further embed the idea of a library as a place for artistic activity was achieved with visitors keen to see more art work on display. The Hive is now working on further Arts Council funded projects with existing and new partners.

People enjoyed the opportunity to participate in making a high quality, high impact piece of temporary interactive public art working with professional artists. Also in the summer workshops exploring the art work through sound and visual media.

The aim to create a unique digital archive that documents the artistic process and installation is currently underway. Digital artists SDNA, who produced Through the Mists of Time, are currently working on this, incorporating the art project and the images created through the HLF project together.

5.4 Project legacy



Figure 41 Still image from Pighill's reconstruction of the Ice Age landscape at Strensham, now permanently on display at Worcestershire County Museum, Hartlebury

The following new resources are now available and will be used in the future:

- Schools' digital resource pack (available from Ice Age website and emailed to all Worcestershire schools);
- Two schools' resource boxes that any Worcestershire school can borrow free of charge to complement the digital information. The boxes include the timeline, replica flint implements and other objects that Palaeolithic people would have had, but which no longer survive in the archaeological record;
- A Research Framework to ensure better management of the County's historic environment in the future;
- The Quaternary geology booklet. This pulls all the known information into one place, providing a strong base for future research.
- Touring exhibition (see below);
- The digital version of the William Smith geology map. This is available free to anyone who wishes to have a copy. As the original is 62GB, it is only available on request, not through the website;
- Other resources like the Strensham reconstruction above, which can be used to engage all audiences in the future.

It is harder to assess the legacy of the increase in public knowledge of the Ice Age, but new flint identifications are coming through the Portable Antiquities Scheme and several thousand people have improved their understanding of the period.

The improved staff skills and knowledge will be invaluable in future project, particularly transferable skills such as project management, volunteer management and time management. The increased understanding of the Palaeolithic will be especially useful for the project manager, whose responsibilities include providing archaeological planning advice to district and county councils.

This project also completes just as a related project in Herefordshire is starting. Whereas glaciers did not reach Worcestershire during the last Ice Age, a distinct lobe of ice advanced from Wales into western Herefordshire around 25 thousand years ago and

left behind a distinct "hummocky moraine landscape". Many depressions in this landscape became "kettle-hole ponds" which occupy pits left after melting of discrete areas of ice. These ponds are now important aquatic ecosystems, but are under threat. The aim of the Herefordshire project is to investigate the underlying glacial geology and the modern fauna and flora, and to inform the public and landowners of their importance. Practical conservation measures will be taken on a sub-set of ponds. This is a collaboration between the Herefordshire Wildlife Trust, the Herefordshire Amphibian and Reptile Team and the Herefordshire and Worcestershire Earth Heritage Trust. Materials and information gathered through this project are being made available to the Herefordshire project, should they have need of any of them.

5.4.1 Lost Landscapes Touring Exhibition



A Touring Exhibition document has been drawn up in anticipation of hiring items from both exhibitions to prospective venues. This will potentially extend the *heritage* and *people* benefits of the Lost Landscapes project to national collections and audiences.

The document details the items from both exhibitions at the museum and The Hive, and is available to download from the Museums Worcestershire website.



6 Conclusions



Lost Landscapes has been very successful in its aim to promote Worcestershire's Ice Age past with nearly 3000 people attending the 55 events (60 including the ACE project workshops), 196 children participating in the schools' sessions and well over 30,000 visits to the exhibitions. Alongside promoting the Ice Age to the public, the project also aimed to conduct research and improve our understanding of Ice Age Worcestershire and the Palaeolithic collections held in Worcester Art Gallery and Museum. The collection in the museum has been conserved, re-packaged and further assessed; research into the collections, the collectors and the local Quaternary geology has been undertaken; and new resources are now publicly available to the public detailing the results of the research. On a professional level partnerships have been strengthened, particularly between The Hive, WAAS and Museums Worcestershire.

The project finished in November and the final task of the Project Officer, Robert Hedge, was to pull together a mini-research framework for the County. This is a short document highlighting the areas that would benefit from further research, including both geological deposits and archaeological collections. This will be publicly available and used to inform development management, e.g. minerals planning, collections management and to provide justification for future research projects. This project is now complete but we will be looking for further grant funding to conduct fieldwork and investigate the research priorities identified.

7 Bibliography

This select bibliography lists some key pieces for further information about Worcestershire's Palaeolithic heritage and current research into the period.

For further information about the Lost Landscapes project, please visit:

www.iceageworcestershire.com

Online Resources

- Russell, O., Daffern, N., Hancox, E. and Nash, A. (2018) 'Putting the Palaeolithic into Worcestershire's HER: An evidence base for development management', *Internet Archaeology* 47. Available at: <https://doi.org/10.11141/ia.47.3> (Accessed 01/09/2018).
- Shaw, A.D., Daffern, N., Russell, O. (2015) 'The Palaeolithic in Worcestershire, UK.' *Lithics: the Journal of the Lithic Studies Society*, Vol. 36, pp.41–54 [online]. Available at: <http://journal.lithics.org/index.php/lithics/article/view/452> (Accessed 04/09/2018).

Appendices

7.1 Blog Posts

Date of Post	Title	Link
08/03/2017	Lost Landscapes of Worcestershire	https://www.explorethepast.co.uk/2017/03/lost-landscapes-of-worcestershire/
18/08/2017	Conserving the Clifton Mammoth Tusk	https://researchworcestershire.wordpress.com/2017/08/18/conserving-the-clifton-mammoth-tusk/
06/10/2017	Millicent the Mammoth	https://researchworcestershire.wordpress.com/2017/10/06/millicent-the-mammoth/
13/10/2017	Mammal Bones Conservation	https://researchworcestershire.wordpress.com/2017/10/13/mammal-bones-conservation/
24/11/2017	The Rock that Rolled	https://researchworcestershire.wordpress.com/2017/11/24/the-rock-that-rolled/
26/01/2018	Allesborough Handaxe	https://researchworcestershire.wordpress.com/2018/01/26/the-allesborough-handaxe/
27/04/2018	Hallow Handaxe	https://researchworcestershire.wordpress.com/2018/04/27/hallow-handaxe/
07/06/2018	Volunteer's Perspective	https://www.explorethepast.co.uk/2018/06/volunteers-week/
20/07/2018	Ice Age Talks	https://www.explorethepast.co.uk/2018/07/ice-age-talks/
07/08/2018	The William Smith Geology Map	https://www.explorethepast.co.uk/2018/08/discovering-lost-landscapes-the-william-smith-geology-map/
17/10/2018	Ideas that Changed the World	https://www.explorethepast.co.uk/2018/10/ideas-that-changed-the-world/
22/10/2018	Discovering Ice Age Worcestershire	https://www.explorethepast.co.uk/2018/10/discovering-ice-age-worcestershire/
26/10/2018	Reconstructing Lost Landscapes	https://www.explorethepast.co.uk/2018/10/reconstructing-lost-landscapes/
30/10/2018	Hippos and Mammoths in Worcestershire?	https://www.explorethepast.co.uk/2018/10/mammoths-hippos-in-worcestershire/ □
