

The British Museum

Evaluation in advance of a Grave Goods trail

Evaluation Report

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Summary

- The Evaluation plan was designed to assess how visitors interact with grave goods objects in different galleries and to inform the development of a grave goods trail.
- It ran from the 6th of August 2018 until the 5th of September 2018.
- The galleries evaluated were: galleries 50-51; galleries 63-64; gallery 24.
- Visitors' behaviour and responses to the exhibition were investigated through a combination of tracking and post-visit interviews. The findings are based on a sample of 50 tracked visitors and the responses of the 25 visitors who agreed to be interviewed.
- The median dwell time for each space was:
 - galleries 50-51: 235 seconds
 - galleries 63-64: 298 seconds
 - gallery 24: 147 seconds
- The elements that had the highest attractiveness and holding power were:
 - galleries 50-51: Lindow Man; Waterloo Helmet; Jewellery case (C11); Barnack Burial; Mold Gold Cape.
 - galleries 63-64: All elements had similar attractiveness and holding power values. The Autopsy Table had a higher holding power compared to the other elements of the galleries.
 - gallery 24: Hoa Hakananai'a' and 'Cradle to Grave by Pharmacopoeia'.
- Visitors were asked about their familiarity with the historic periods of the galleries:
 - galleries 50-51: 7 visitors expressed a high familiarity; 5 were neutral; 11 did not consider themselves familiar with the period.
 - galleries 63-64: 10 visitors expressed a high familiarity; 6 were neutral; 9 did not consider themselves familiar with the period.
 - gallery 24: not asked.
- Visitors were asked about their familiarity with the term 'grave goods':
 - galleries 50-51: 48% familiar

- galleries 63-64: 60% familiar
- gallery 24: 40% familiar
- Visitors were asked which periods they associate with the term ‘grave goods’:
 - Stone Age: 14
 - Bronze Age: 4
 - Iron Age: 16
 - Romans: 25
 - Anglo-Saxon: 9
 - Vikings: 13
 - Ancient Egypt: 18
 - Native Americans: 22
 - Chinese dynastic period: 1
 - Aboriginal Australians: 1
 - Medieval: 2
 - Modern: 9
 - Generic - Ancient civilisations: 2
 - Generic - Indian: 1
 - Generic - African cultures: 4
- Visitors were then asked how easy it was to find out which objects in the galleries are from graves/burials.
 - galleries 50-51: 19 of 25 gave the grave good findability a score of 6 or greater
 - galleries 63-64: 22 out of 25 gave the grave goods’ findability a score of 7 or greater
 - gallery 24: 16 out of 25 gave the grave goods’ findability a score of 5 or lower.
- Visitors were asked what they would be interested in finding out more about grave goods in the galleries:
 - Provenance/Origin: 10
 - Function before burial: 8
 - Meaning for dead/living – how meaning changes: 7
 - Manufacturing process: 8
 - Location in the grave: 7
 - Who they belonged to: 10
 - How and where they were found: 9
 - Who found them: 5
 - Videos of mummification process: 3
 - Digital resources (3D/videos) about the inside of pyramids: 1
 - More information about repatriation issues: 1
 - Meaning for the community: 1
 - Intangible values associated: 1

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1. Brief for Evaluation

The Evaluation plan is designed to assess how visitors interact with the grave goods objects in different galleries and to inform the development of a grave goods trail.

The objectives are to understand:

1. visitors' general understanding of grave goods
2. how visitors move in galleries potentially included in the trail
3. if visitors are aware of grave goods in galleries, and if they can recognise them
4. if visitors can make links between grave good practices across different cultures (and across the museum). In particular, links between Britain/Europe and world cultures, especially Egypt.
5. what objects' attract visitors' attention
6. how accessible information about grave goods is (how visitor access it, how clear it is, what values it communicate etc.)
7. what visitors would like to find out about more
8. if visitors would be interested in a trail
9. what visitors would enjoy in a trail

2. Methodology

The evaluation was carried out through applied research. The methodology was naturalistic qualitative. The evaluation combined three methods, visitor tracking, ethnographic observation, and semi-structured interviews.

Alignment between objectives and methods:

Objectives	Methods
1. visitors' general understanding of grave goods	Semi-structured interviews Ethnographic observations
2. how visitors move in galleries potentially included in the trail	Tracking/fieldnotes Ethnographic observation
3. if visitors are aware of grave goods in galleries, and if they can recognise them	Semi-structured interviews
if visitors can make links between grave good practices across different cultures (and across the museum). In	Semi-structured interviews in different galleries

particular, links between Britain/Europe and world cultures, especially Egypt	
4. what objects' attract visitors' attention	Semi-structured interviews Tracking Ethnographic observation
5. how accessible information about grave goods is (how visitor access it, how clear it is, what values it communicate etc.)	Semi-structured interviews
6. what visitors would like to find out about more	Semi-structured interviews
7. if visitors would be interested in a trail	Semi-structured interviews
8. what visitors would enjoy in a trail	Semi-structured interviews

Table 1. Alignment between objectives and methods

2.1 Galleries evaluated

Gallery	Content
Room 50 (Europe and Middle East 10,000–800 BC) [content from NW preliminary report]	The objects on display in Room 51 show how the people of prehistoric Europe celebrated life and death and expressed their relationship with the natural world, the spirit world and each other. Farming began in the Middle East around 12,000 years ago, making possible the social, cultural and economic changes which shaped the modern world. It arrived in Britain around 6000 years ago bringing a new way of life. This change in lifestyle meant people competed for wealth, power and status, displaying these through jewellery, weapons and feasting.
Room 51 (Britain and Europe 800 BC–AD 43) [content from NW preliminary report]	The Iron Age was a time of dramatic change for the people of Britain and Europe. Iron replaced bronze as the material used to make tools and weapons, while religion, art, daily life, economics and politics changed dramatically.

<p>Room 63 (Egyptian death and afterlife: mummies. 2686 BC – AD 395)</p> <p>[content from BM website]</p>	<p>Death and the afterlife held particular significance and meaning for the ancient Egyptians. Complex funeral preparations and rites were thought to be needed to ensure the transition of the individual from earthly existence to immortality.</p> <p>Mummification, magic and ritual are investigated through the objects on display in Rooms 62–63. These include coffins, mummies, funerary masks, portraits and other items designed to be buried with the deceased. Modern research methods such as x-rays and CT scans are used to examine the mummification process.</p>
<p>Room 64 (Early Egypt 3100 – 2600 BC)</p> <p>[content from BM website]</p>	<p>Rapid advances in the technology and social organisation of Egypt during the fifth millennium BC produced a material culture of increasing sophistication.</p> <p>Further innovations followed in about 3100 BC when the separate Predynastic peoples of upper and lower Egypt were united under a single ruler.</p> <p>The resulting increase in wealth and strong central control led to dramatic achievements in architecture, writing and fine goods, culminating in the building of the Great Pyramids of Giza in around 2600 BC.</p> <p>Objects on display illustrate the cultural, technological and political development of early civilisation in Egypt throughout this period.</p>
<p>Room 24 (Living and Dying)</p> <p>[content from BM website]</p>	<p>The displays in Room 24 explore different approaches to our shared challenges as human beings, focussing on how diverse cultures seek to maintain health and well-being.</p> <p>The new displays provide case studies on the theme Living and Dying using material from New Zealand, Ghana, the Solomon Islands, South America and the North American Arctic.</p> <p>The displays consider different approaches to averting illness, danger and trouble, and investigate people's reliance on relationships - with each other, the animal kingdom, spiritual powers spirits and the world around us.</p>

Table 2. Description of galleries evaluated.

2.2 Evaluation Design

Galleries 50-51, and 63-64 have been evaluated at the same time. The evaluation was carried over a period of three weeks:

- Galleries 50-51: 6th of August 2018 – 13th of August 2018
- Galleries 63-64: 22nd of August 2018 – 29th of August 2018

- Gallery 24: 29th of August 2018 – 5th of September 2018

For each gallery, 50 visitors were tracked and 25 visitors were interviewed.

3. Galleries 50-51

3.1 Introduction

The first galleries to be evaluated were Room 50 (Europe and Middle East 10,000–800 BC) and Room 51 (Britain and Europe 800 BC–AD 43). The galleries were evaluated at the same time, and treated as one. The main point of interest for the evaluation was to see how visitors moved in the space, how they responded to the content of the display, and how they behaved around potential objects to be included in the Grave Good trail. In the next section, findings from the tracking, ethnographic observation, and semi-structured interviews, will be presented and discussed.

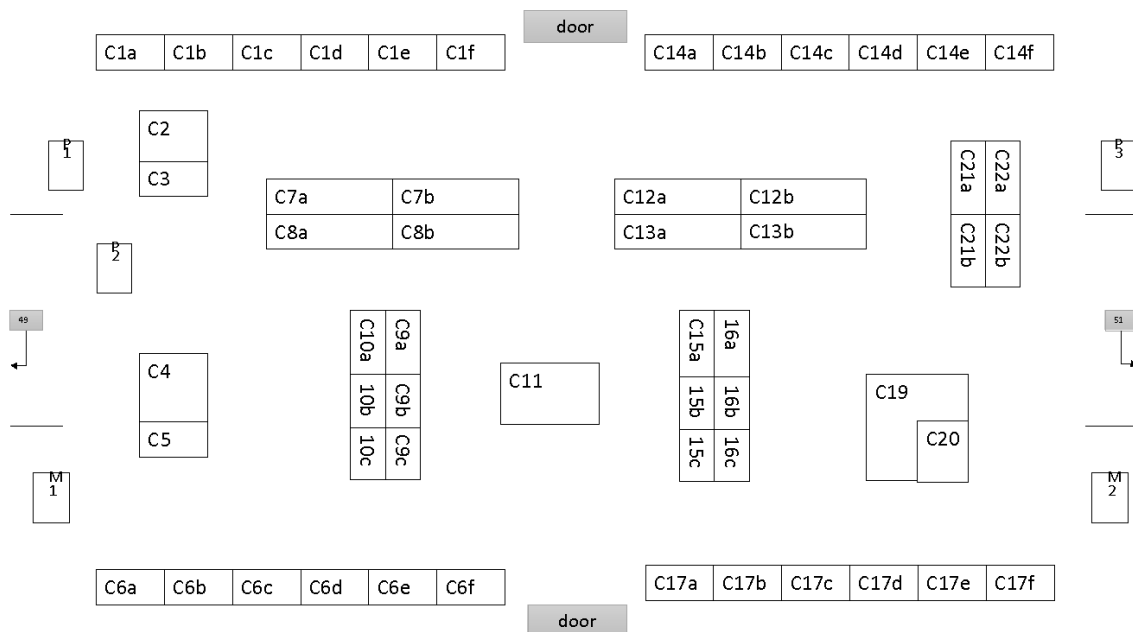
3.2 Tracking

As visitors moved through the exhibition space, the evaluator observed them, tracking their movements on a map of the exhibition space. Tracking commenced once the visitors first set foot in the gallery; a random sample was tracked.

50 visitors were tracked between the 6th of August 2018 to the 13th of August 2018.

Map of the display:

Room 50



Room 51

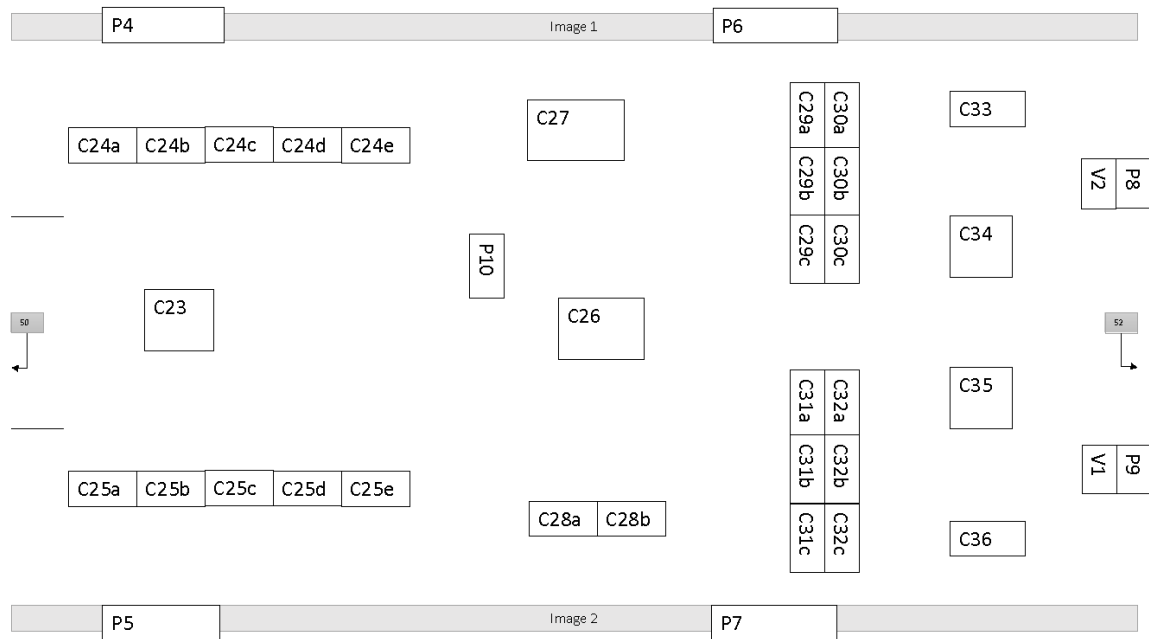


Figure 1. Map of galleries 50 and 51.

3.2.1 Walkthroughs

The number of recorded walkthroughs was 12 from a total of 42 trackings. The median dwell time for walkthroughs was 21 seconds.

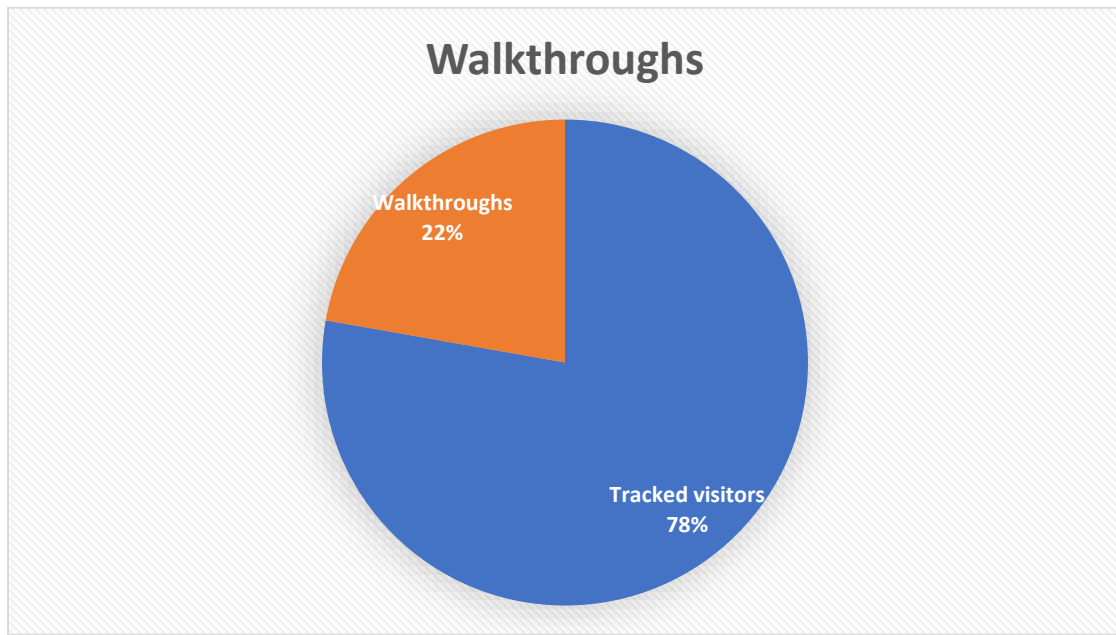


Figure 2. Walkthroughs figures.

3.2.2 Dwell Time

The median dwell time of tracked visitors was 235 seconds (03:54 minutes).

There was a significant dwell time difference between groups that consisted of adults only, group of adults, and those that included children.

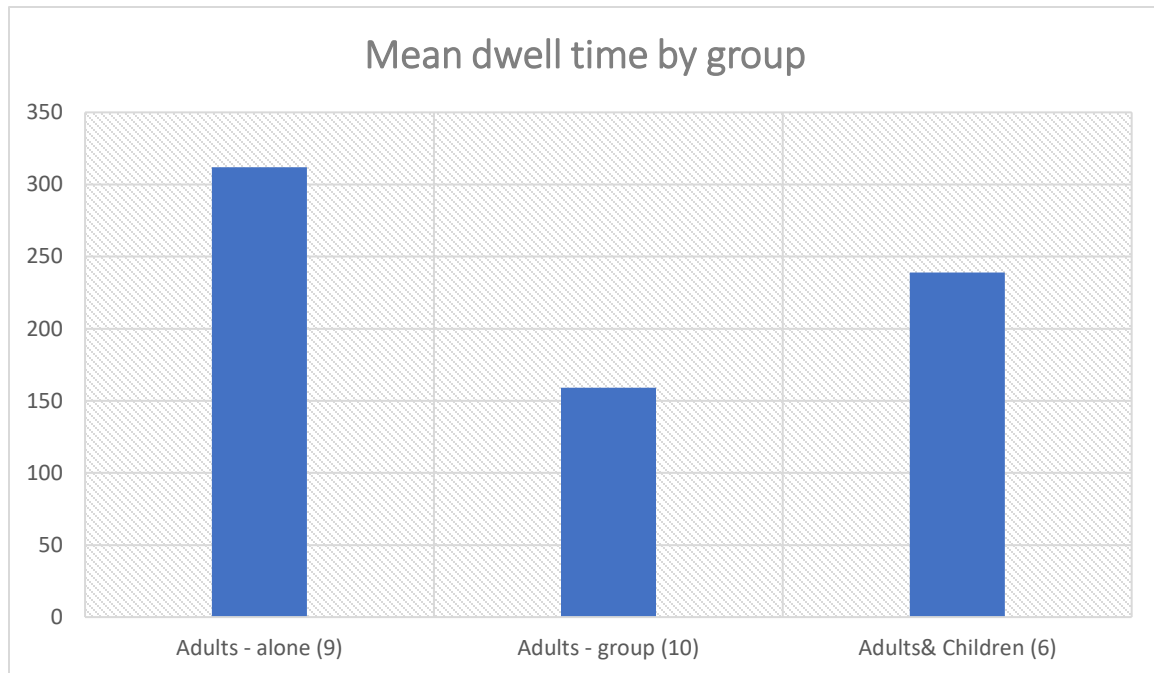


Figure 3. Mean dwell time by group composition.

The longest tracked visit lasted 1383 s (23:03 minutes), by a single adult visitor. The longest tracked visit by a group that included children was of 588 s (9:48 minutes). The shortest tracked visit was 42 s and consisted of a group of two adults and two children.

3.2.3 Viewing Strategy

After tracking, visitors were assigned to one of the three categories of viewing strategy: browser, follower and completist.

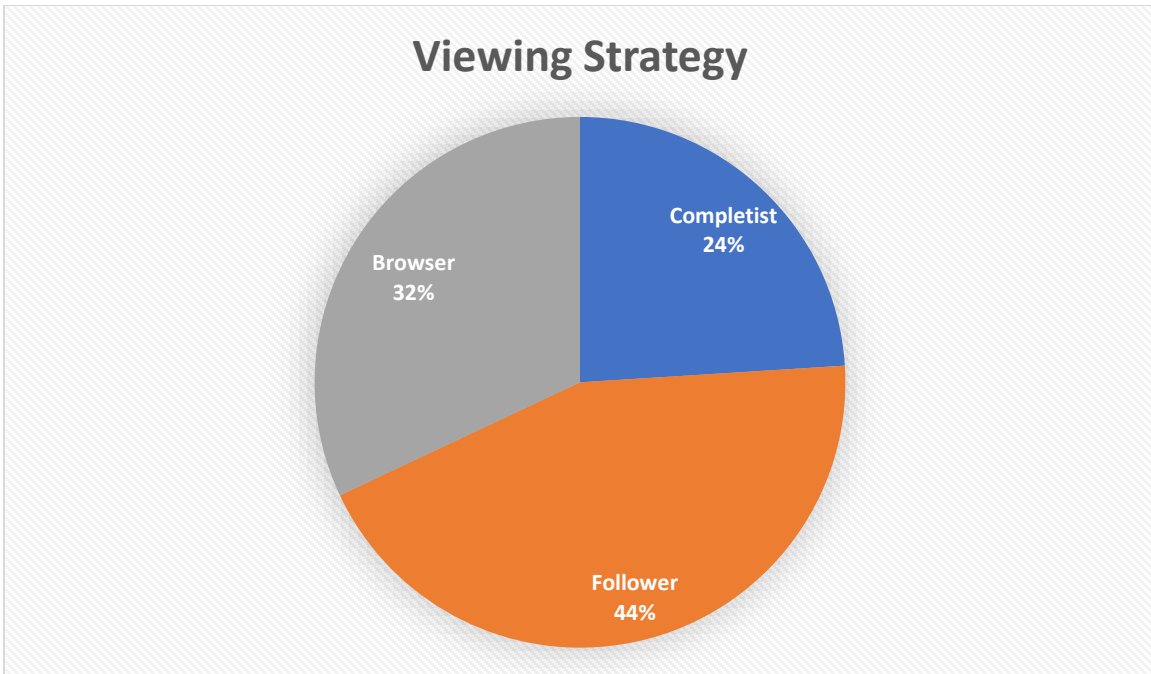
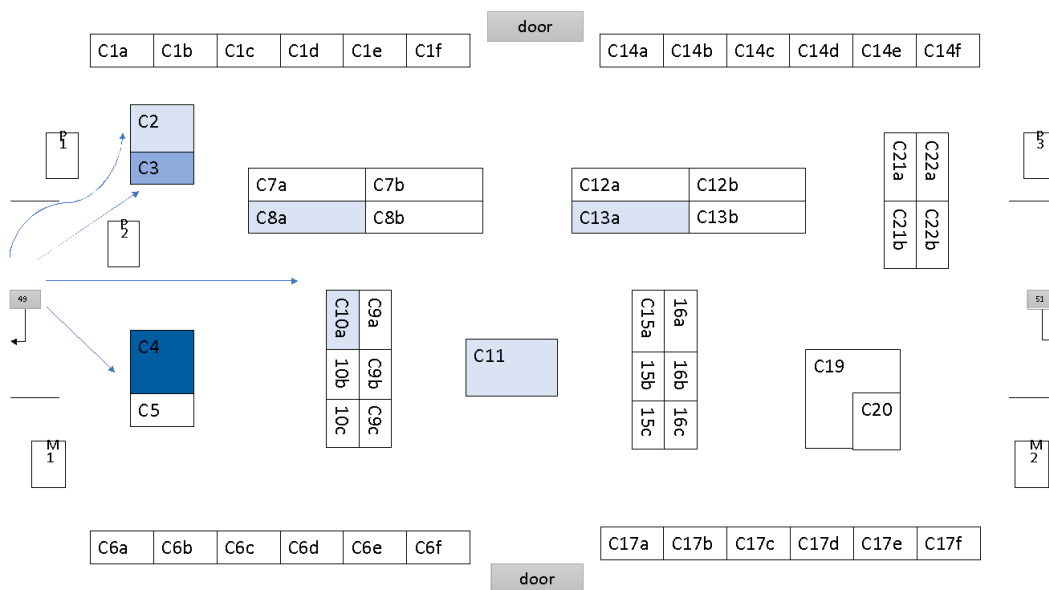


Figure 4. Breakdown of Viewing Strategy.

3.2.4 Visitor Behaviour

On the heat map below are shown the entrance point for tracked visitors, the first stop, and the pathway they followed.

Room 50



Room 51

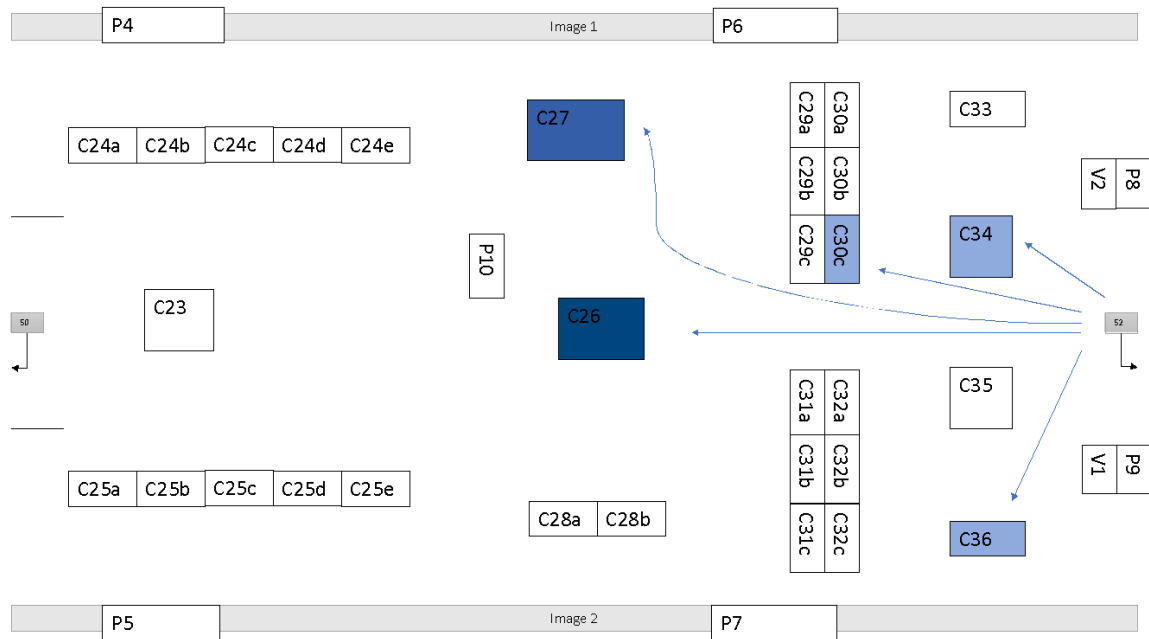
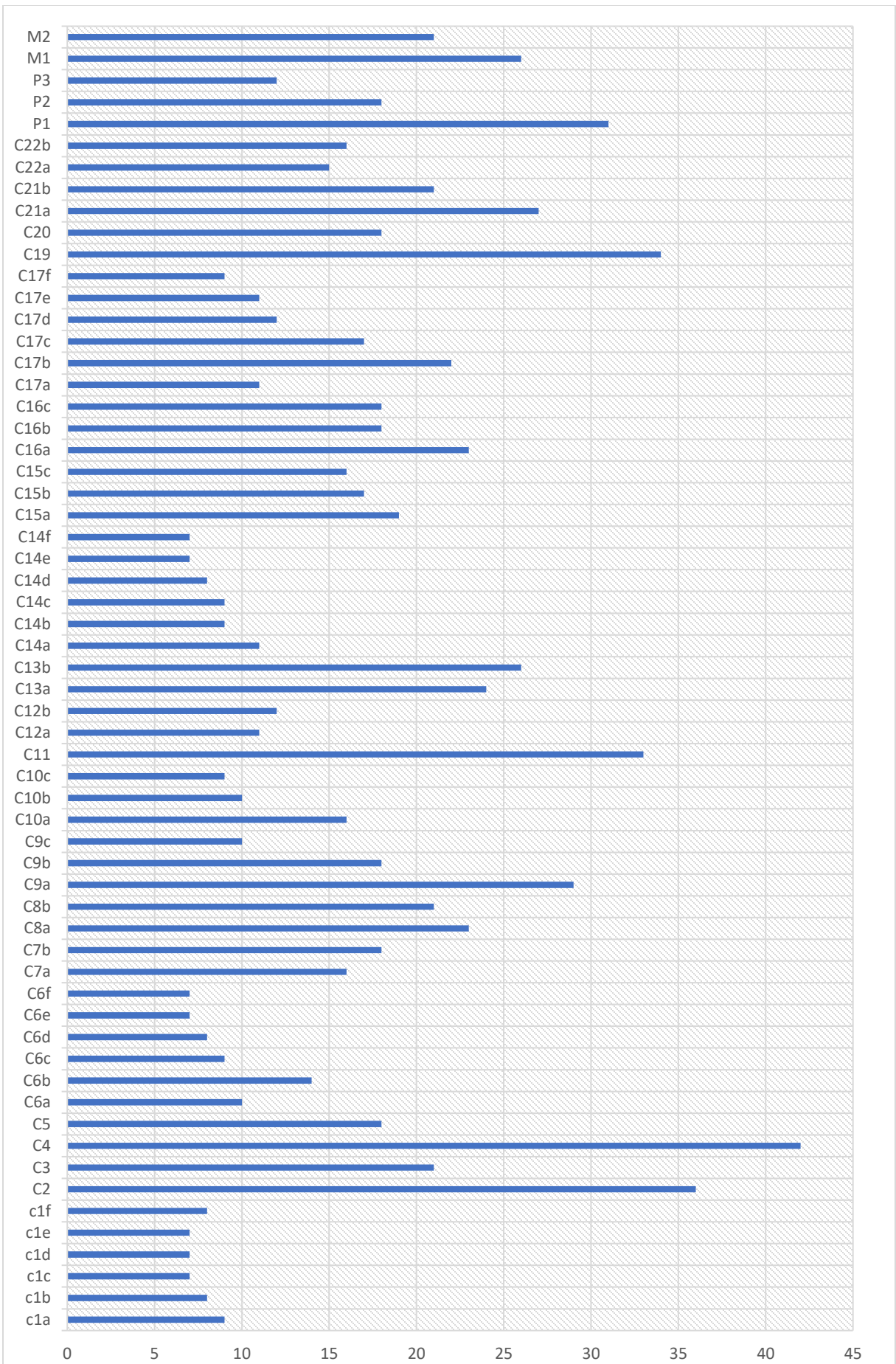


Figure 5. Heat map showing first stop (colour blocks) and direction of second stop of the tracked visitors (arrows).

3.2.5 Attractiveness

The **attractiveness** of a display element is defined as the percentage of visitors who stopped to interact with it.



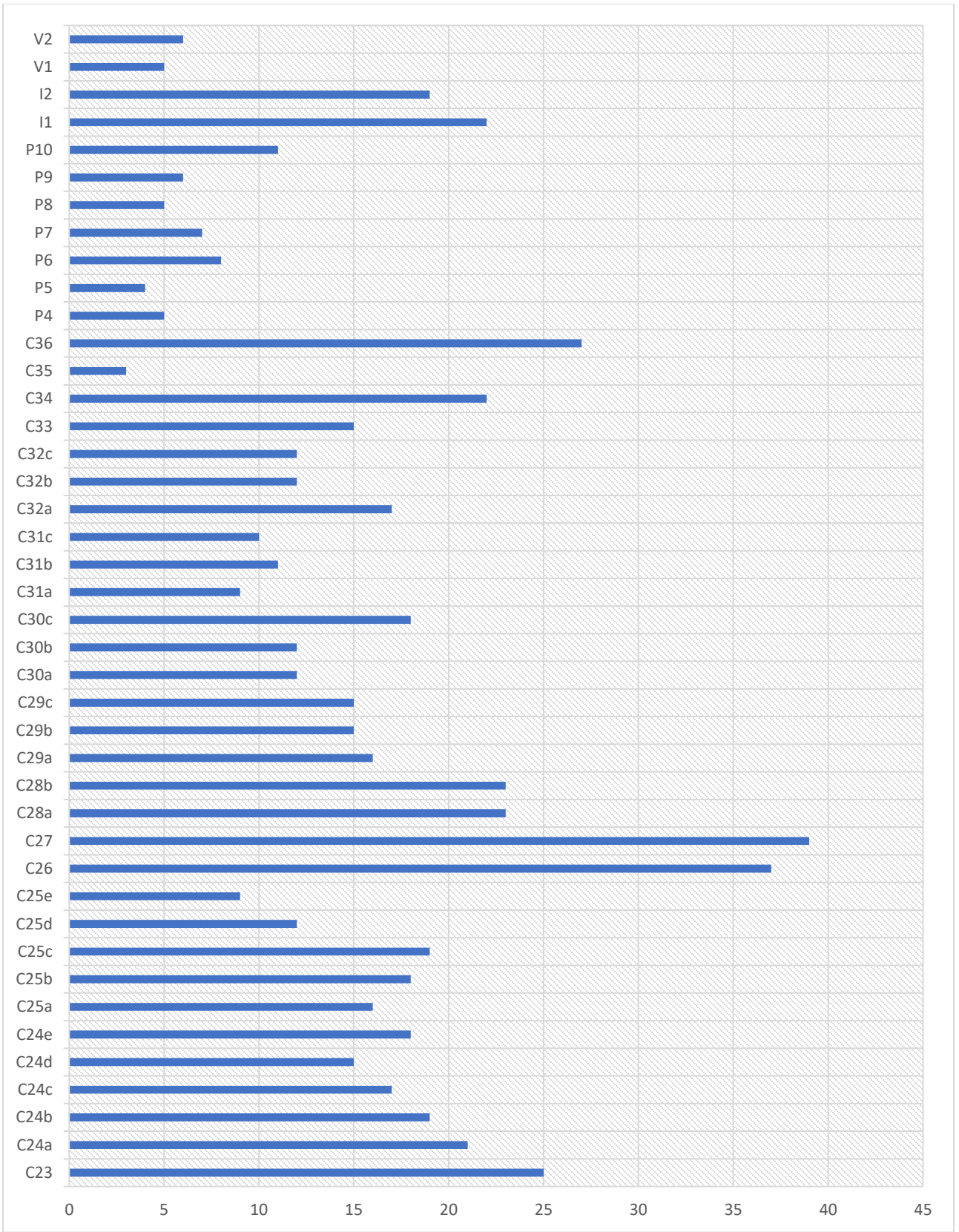
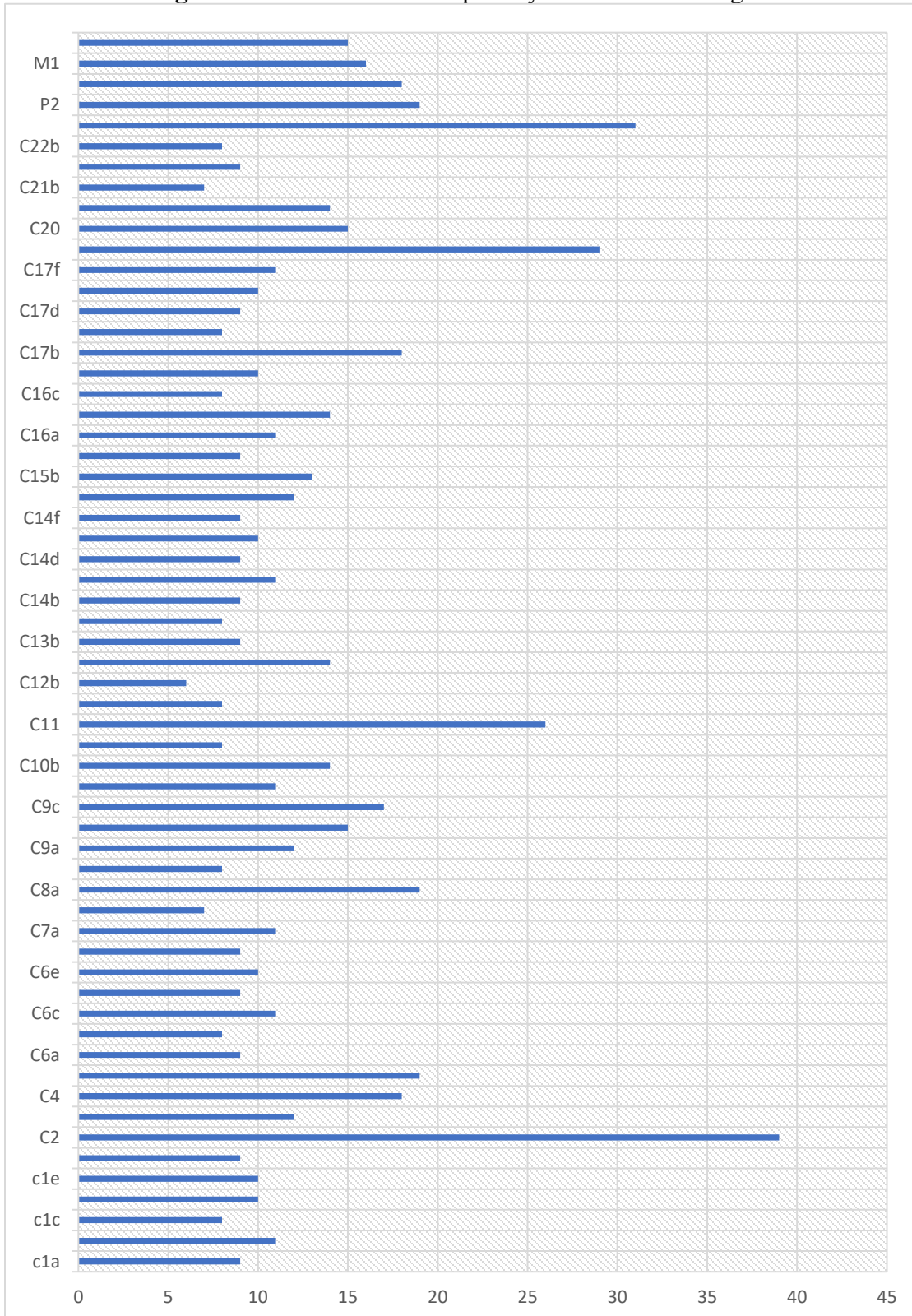


Figure 6. Attractiveness of each display, measured as a percentage

3.2.6 Holding Power

A unit's **Holding Power** is the mean time spent by visitors interacting with it.



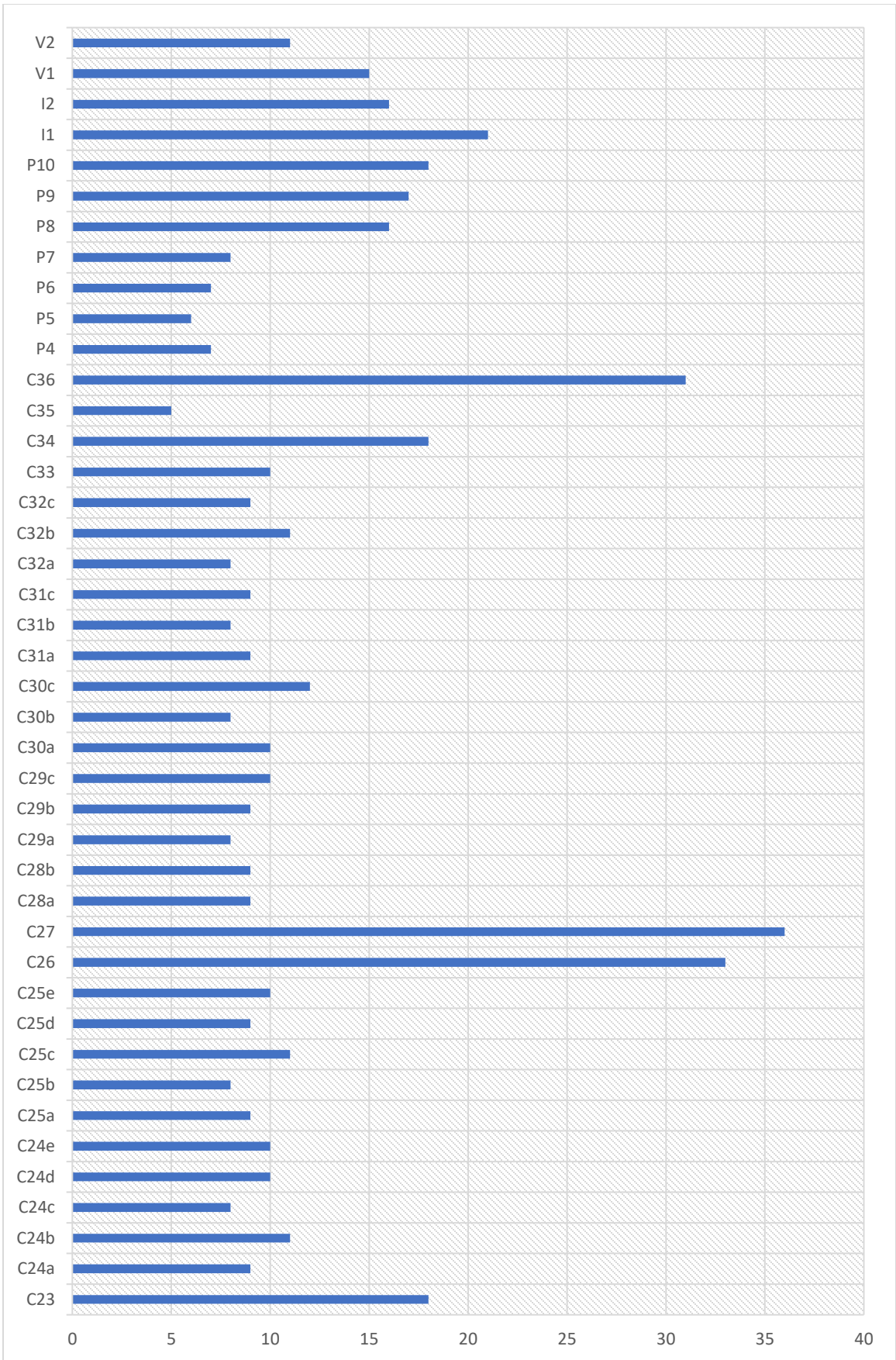
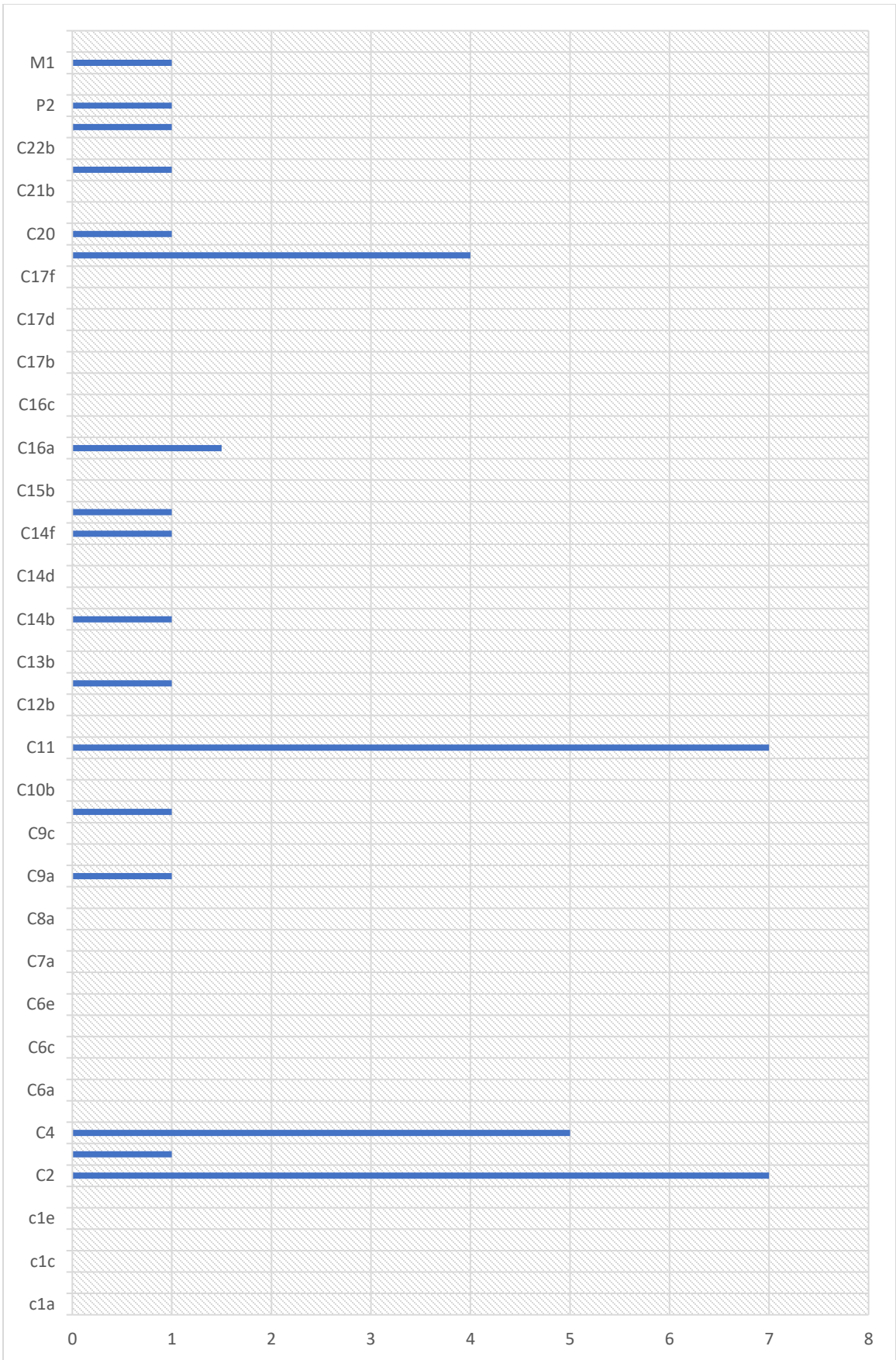


Figure 7. Holding Power of each display unit, measured as the mean time spent by visitors engaging with it.

3.2.7 Percentage of total dwell time

The table below shows the mean of the dwell time for each element of the display as a percentage of the visitor's dwell time for the entire exhibition. Most of the elements had a percentage of total dwell time ranging from 0 and <1%, and therefore are not represented on the graph.



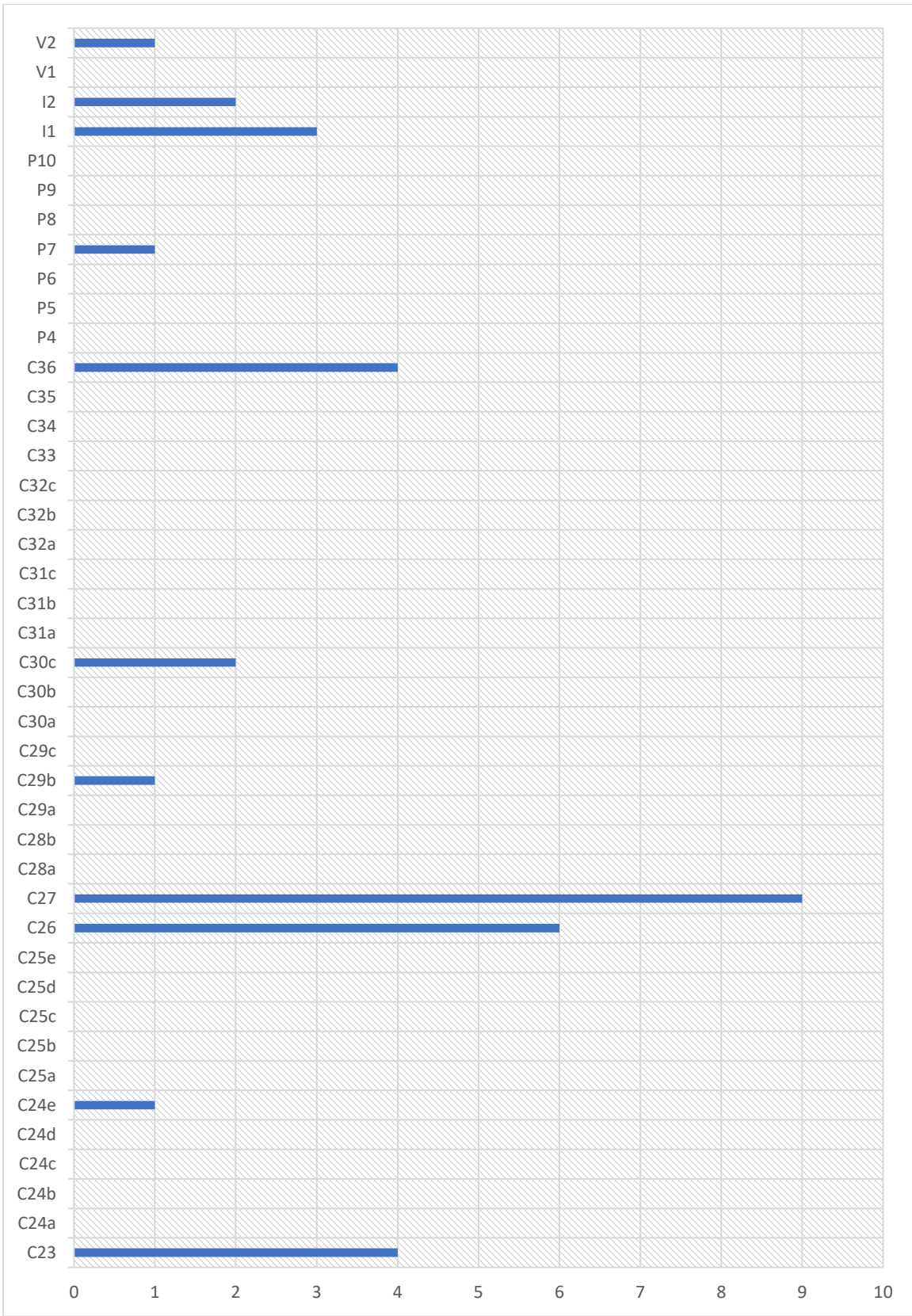


Figure 8. Mean dwell time for each unit expressed as a percentage of total dwell time.

3.3 Demographic information

3.3.1 Visitor Profile

25 visitors agreed to be interviewed.

Gender:

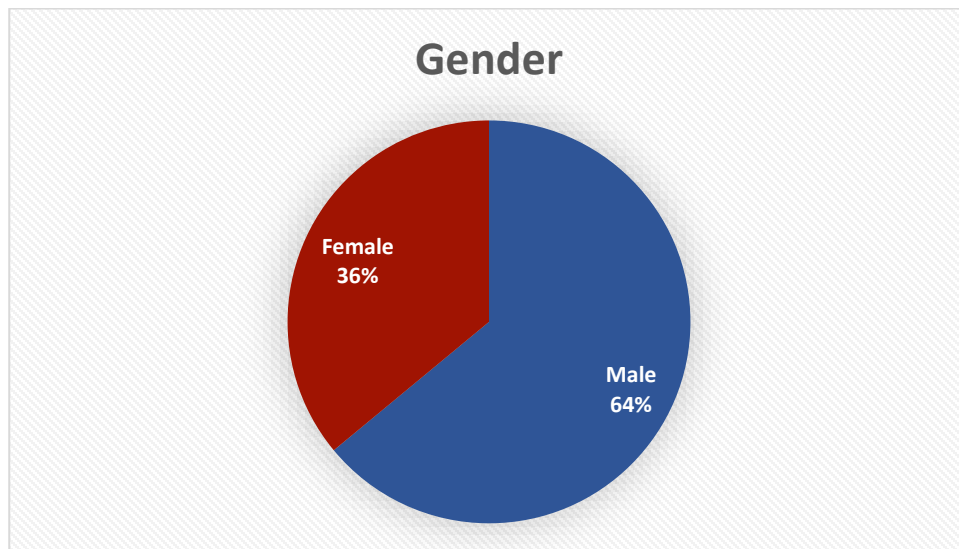


Figure 9. Gender of Interviewees

Age group:

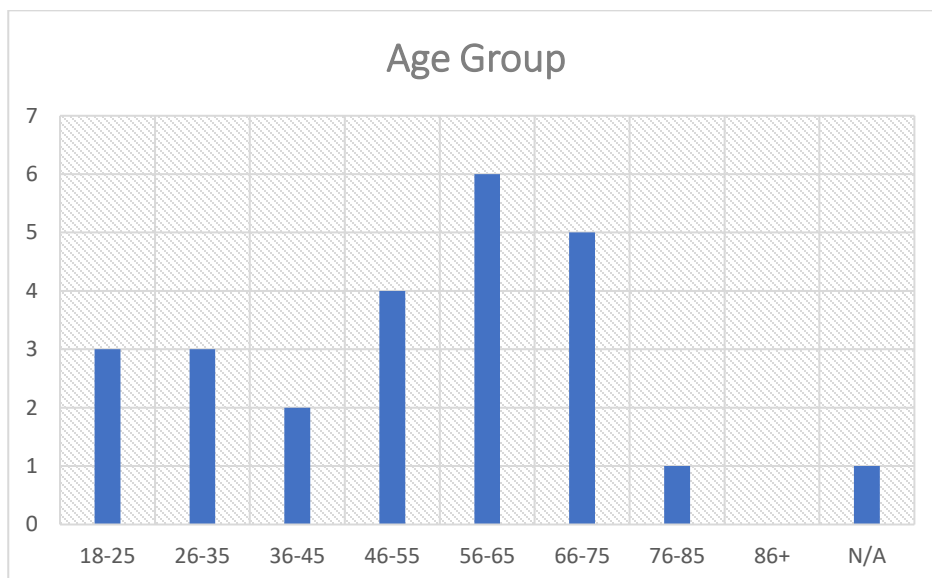


Figure 10. Age range of the interviewees.

Nationality and native language:

12 Nationalities were recorded.

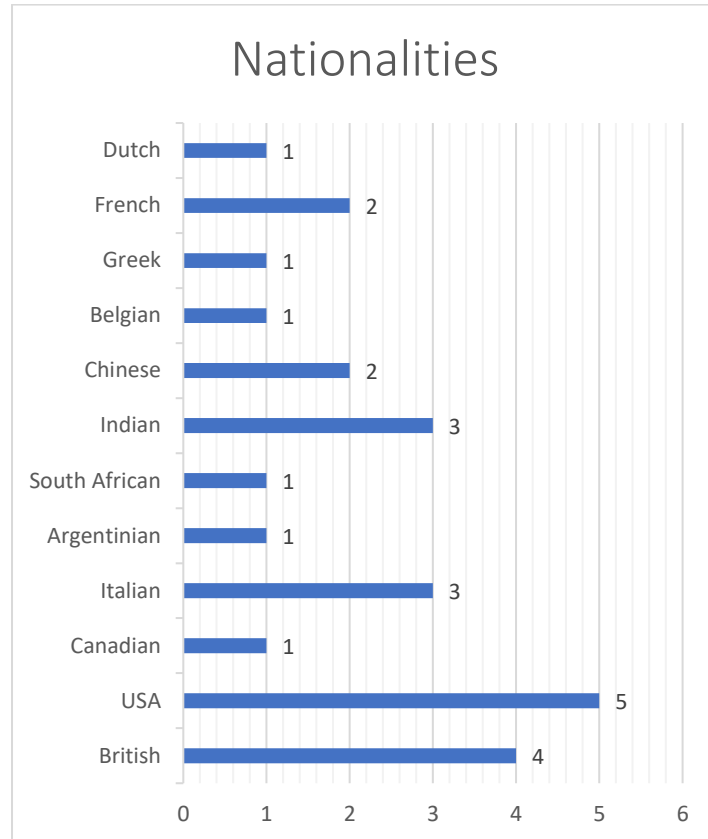


Figure 11. Nationality of Interviewees.

8 native languages were noted. Interviews have been carried in English, Italian, French, and Spanish.

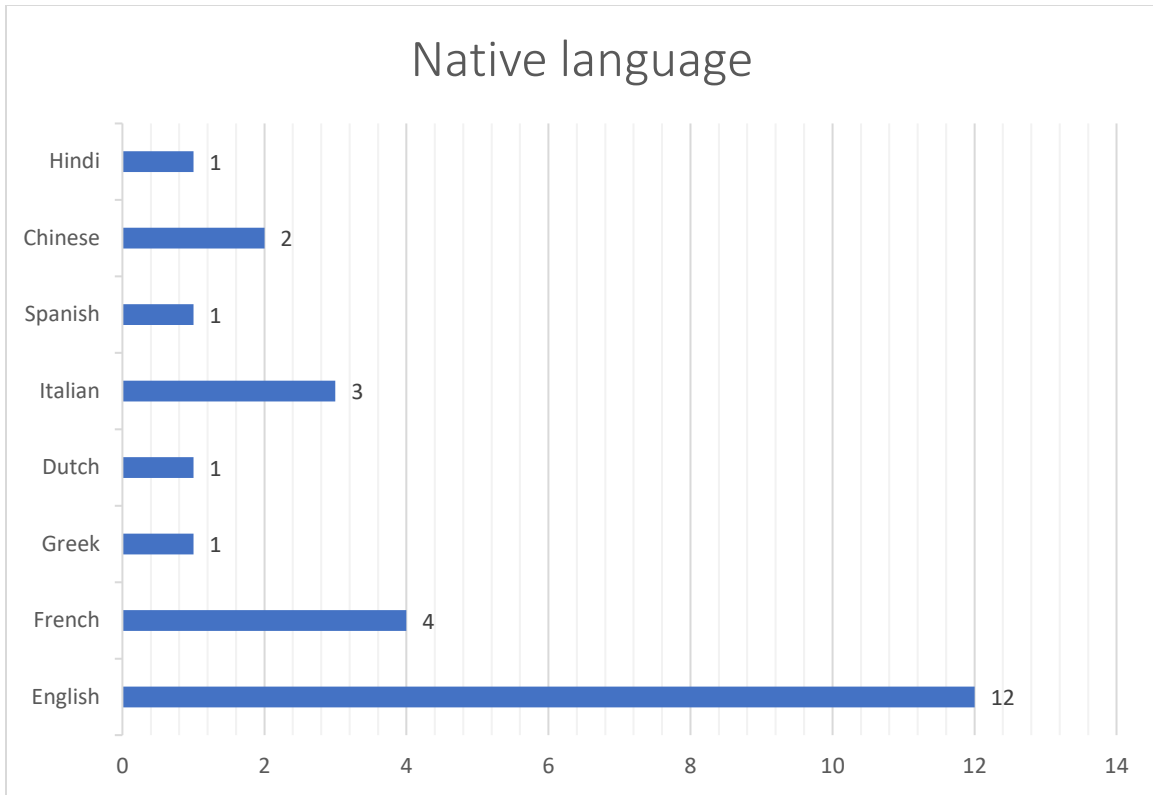


Figure 12. Native language of interviewees

3.3.2 Group composition

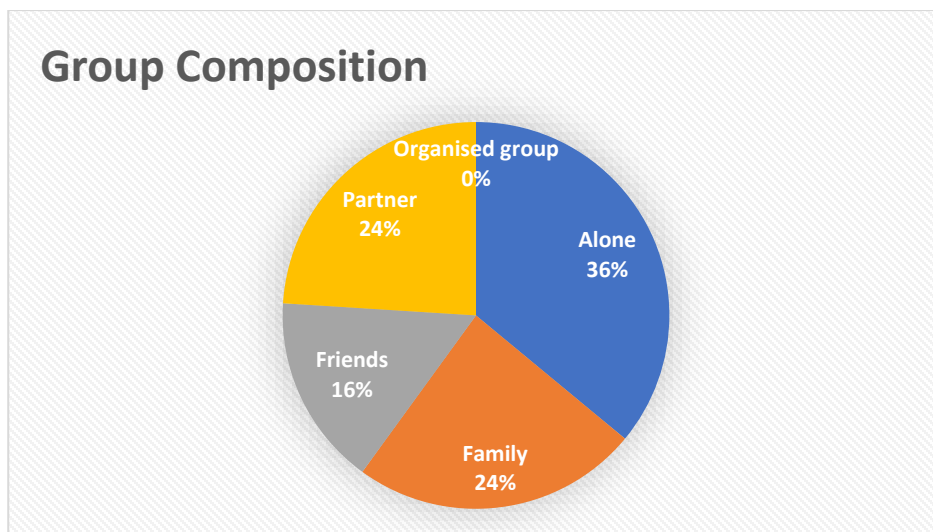


Figure 13. Group Composition of interviewees

3.3.3 Visiting Habits

Visitors were asked if they had visited the British Museum before and, if so, on how many occasions.

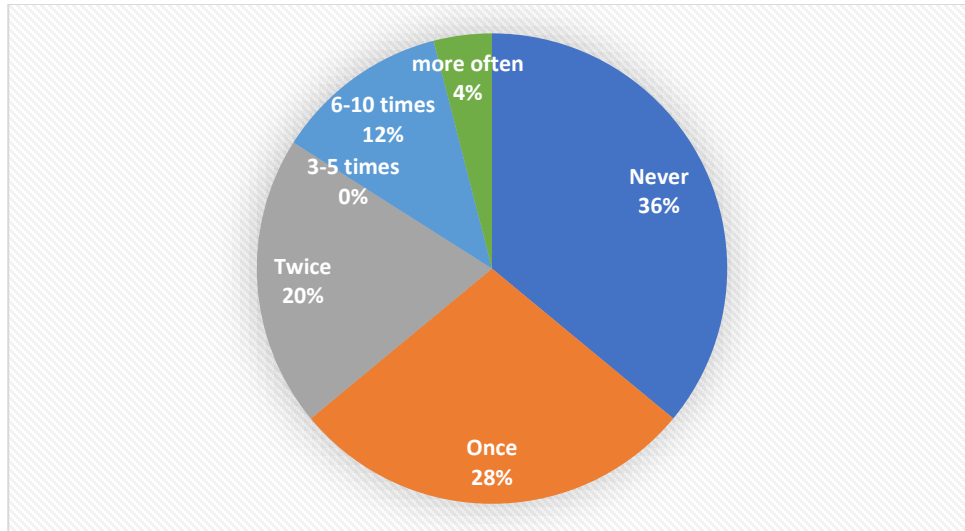


Figure 14. Visiting frequency of interviewees.

Visitors were asked whether they had already visited the galleries before. 6 visitors had been in the space before, while it was the first time for 19 of them.

Participants were then asked if they intended to visit the space on that particular occasion or they were just wandering in.

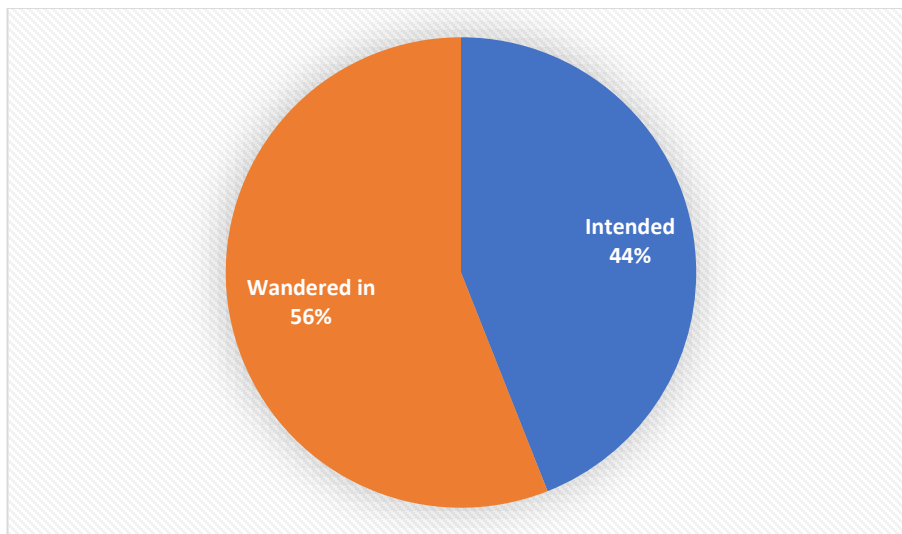


Figure 15. Intended visits to the display vs. those who had wandered in.

3.4 Summary of ethnographic observation

Observations took place one hour per day, for seven days, at casual times. The observer followed random visitors and groups of visitors around the gallery, taking ethnographic notes of their behaviour and of their conversations and engagements.

Visitors equally entered the space from room 52 and room 49. They generally followed the narrative of the galleries, moving in a straight line. Visitors tended to enter from one room, and to exit from the other one. Only 3 observed people entered from room 52 and exited the same way (without entering room 50).

Waterloo Helmet

Visitors in groups with families seemed to be naturally drawn to the Waterloo helmet. Seven visitors that were observed, and 2 visitors that were tracked took pictures (selfie and standard picture) as if they were wearing it. Adults with children stopped by the Waterloo helmet and the Battersea shield as starting points to share information about Iron Age. Two of them specifically made references to what children had studied at school.

Mold Gold Cape

The Mold Gold Cape was another element where visitors stopped and took pictures. Many visitors (11) took pictures as if they were wearing the cape. A group of 8 adults spent around 10 minutes around the object, taking pictures and discussing how the cape was made, used, and by whom. After they left the space, several other groups of people imitated them and took the same type of picture.

Lindow Man

Visitors that observed the Lindow Man spent time both discussing the appearance of the human remains, and reading the panels. Few observed visitors (4) only looked at the case and walked away. The discussions around the case were mainly about:

- the provenance
- the age
- how it was preserved
- how it was found

A family of two adults and two children started discussing whether the human remains had that appearance because it was mummified. The eldest child looked for information online. The Lindow Man, together with case C11 (gold jewellery) seemed the focus points for visitors to engage in a conversation about Iron Age. Visitors seemed comfortable with taking pictures and selfies with the human remains. Only two observed visitors (two adults) expressed their concern.

The case seems to be slightly inaccessible for wheelchair user. One woman tried to observe inside the case, but she could not. The passage to read the panel (P1) was also too narrow, and she had to move before finishing reading it.

Barnack burial

Visitors seemed naturally drawn to the case with the human remains. 5 visitors were walking straight from room 52 towards room 50, when their attention was caught by the case and they stopped to look at it. Children stopped by the case with or without the accompanying adults, and they often called the adults of their group to show them the human remains. The discussions around the case were mainly about:

- the provenance
- the age
- the gender
- the height
- how it compared to humans today (especially teeth)
- how it was found

6 visitors (2 Spanish-speakers and 4 Italians) wondered whether the skeleton was real or a reconstruction. The misunderstanding is a linguistic one. They did not understand that it is a reconstruction of a burial, and assumed that the skeleton was reconstructed instead. Visitors seemed comfortable in taking pictures and selfies with human remains. Adults took pictures of children posing near the case with victory signs, two young millennials took a close up of the skull and defined it “very instagrammable”. Five adults took pictures of the burial with the image of Stonehenge in the background. One adult used the skeleton to explain human anatomy to his children.

Two adults and two children (English speakers with British accents) engaged in conversations about how the skeleton was a real person, and the adults asked the children how they felt at the idea that one day their bodies were displayed in a museum. The children seemed to enjoy the idea.

Only one adult (with a traditional Jewish Orthodox attire) loudly expressed his concern, and specifically said: “it does not feel right that this person is here with people looking at it and taking picture. He should be left to rest in peace”.

3.5 Semi-structured interviews' results

This section analyses the response of the 25 visitors who agreed to be interviewed to the questions relating to their experience in the exhibition space and their understanding of grave goods.

3.5.1 Familiarity with pre-historic periods

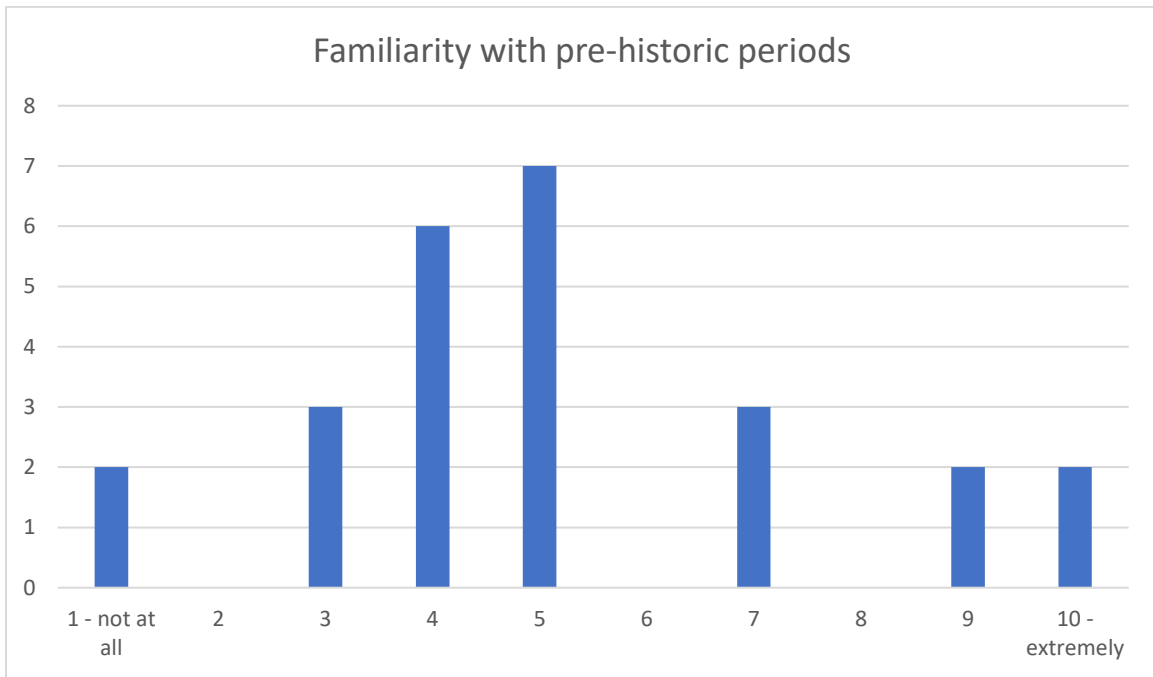


Figure 16. Familiarity with pre-historic period.

3.5.2 Familiarity with the term ‘grave goods’

Visitors were asked whether they had heard of term ‘grave goods’ before. It should be noted that the interviewer often used prompts to explain the meaning of the word, especially when translating into other languages.

The translations used were:

Italian	Corredo funerario
French	Mobilier funéraire
Spanish	Ajuar funerario

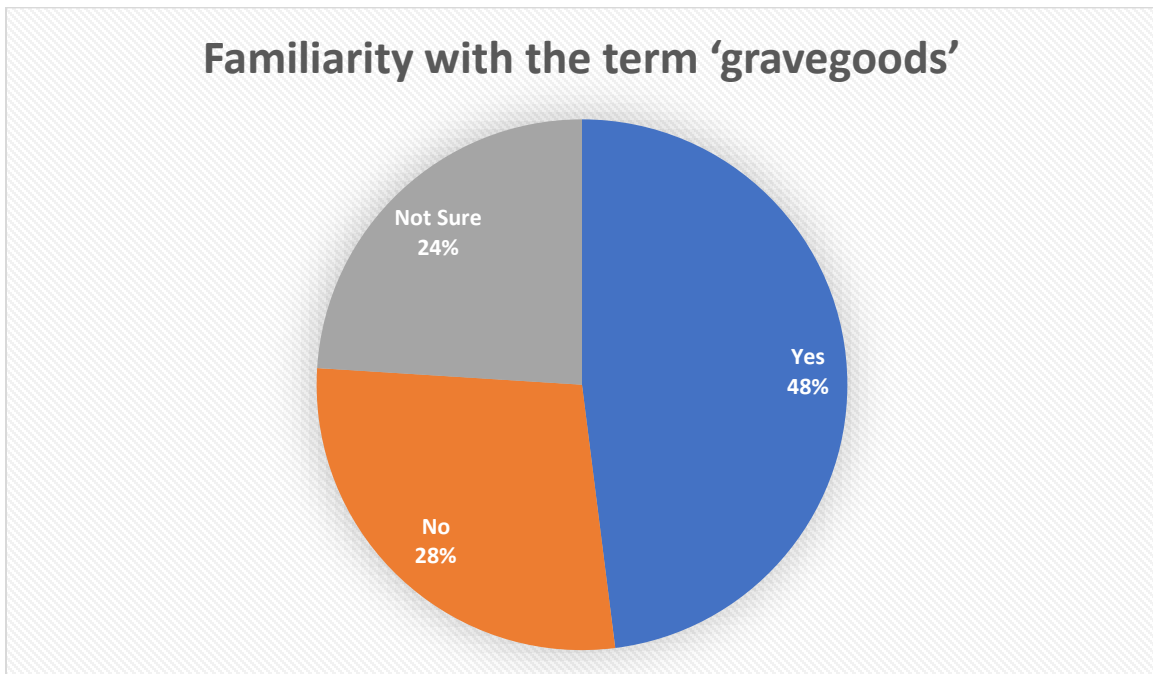


Figure 17. Familiarity with the term grave goods.

3.5.3 Pre-historic and historic periods associated with grave goods

Visitors were asked if they could think of any period in prehistory or history that they associate with elaborate/memorable grave goods. The results of the responses are shown below. It must be noted that some visitors gave more than one answer.

Time Periods	Numbers
Stone Age	9
Bronze Age	4
Iron Age	11
Romans	12
Anglo-Saxon	8
Vikings	7
Ancient Egypt	18
Maya	3
Native Americans	9
Modern	3
Generic: Ancient civilisations	2

Table 3. Periods associated with grave goods.

3.5.4 Percentage of grave goods in the galleries

Interviewees were asked what proportion of the objects on display in galleries 50-51 they estimated were originally found with burials (as opposed to in settlements, hoards etc.).

Percentage	Number
10	2
20	1
30	2
40	4
50	7
60	1
70	5
80	0
90	1
100	1
N/A	1

Table 4. Percentage of grave goods in the galleries.

Most participants estimated that between a range of 40% and 70% of the objects on display were originally found with burials (17/25).

3.5.5 Recognition of grave goods

The interviewees were then asked if they remembered one or more objects that they had seen in the galleries that were grave goods. The results of the responses are shown below. It must be noted that some visitors did not answer, while others gave more than one answer.

Object	Number
Gold cape	6
The Battersea shield	3
Burial reconstruction	5
Barnack burial	11
Lindow Man	9
Waterloo helmet	4
The Basse-Yutz Flagons	1
Generic: Jewellery	5
Generic: Weapons	6
None	9

Table 5. Recognition of grave goods.

Visitors were then asked if they could think of objects that people most regularly placed in graves. The responses are shown below. It must be noted that some visitors gave more than one answer.

Description	Number
Valuables/Jewellery	11
Weapons	9
Personal items /daily life objects	5
Clothing /Ornamental objects	4
Metals	6
Coins	4
Food/drinks	2
Animals / animal bones	1
Generic: religious symbols	4
Generic: status symbol objects	7
Generic: offerings	8

Table 6. General understanding of grave goods.

Visitors were then asked how easy it was to find out which objects in the galleries are from graves/burials. Most participants (19 of 25) gave the grave good findability a score of 6 or greater:

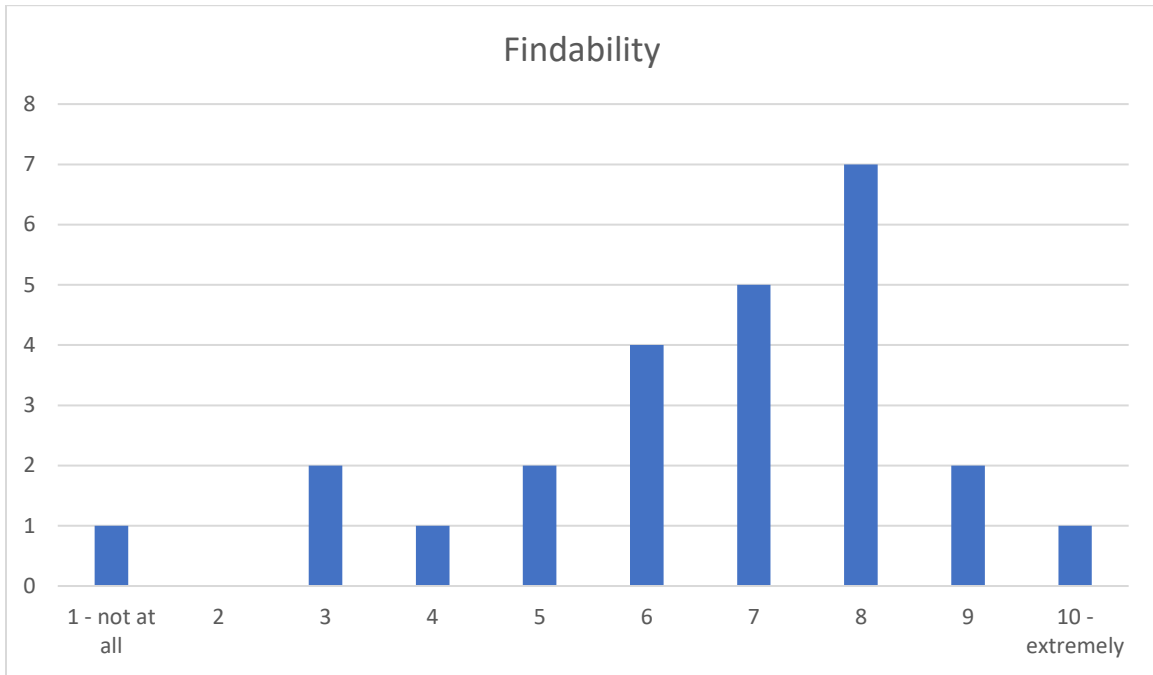


Figure 18. Grave goods' findability.

3.5.6 Find out more

Participants were finally asked what they were interested to find out more about the grave goods displayed in the galleries. Only 14 visitors had suggestions, while the other 11 replied 'nothing' or that 'the amount of information provided was ok'. The responses are shown below. It must be noted that some visitors gave more than one answer.

Suggestion	Number
Provenance/Origin	6
Function before burial	3
Meaning for dead/living – how meaning changed	3
Manufacturing process	1
Location in the grave	1
Who they belonged to	2
How and where they were found	2
Who found them	2

Table 7. Points of further interest.

4. Galleries 63-64

4.1 Introduction

The second galleries to be evaluated were Room 63 (Egyptian death and afterlife: mummies, 2686 BC – AD 395) and Room 64 (Early Egypt 3100 – 2600 BC). The galleries were evaluated at the same time, and treated as one.

The main point of interest for the evaluation was to see how visitors moved in the space, how they responded to the content of the display, and how they behaved around potential objects to be included in the Grave good trail.

In the next section, findings from the tracking, ethnographic observation, and semi-structured interviews, will be presented and discussed.

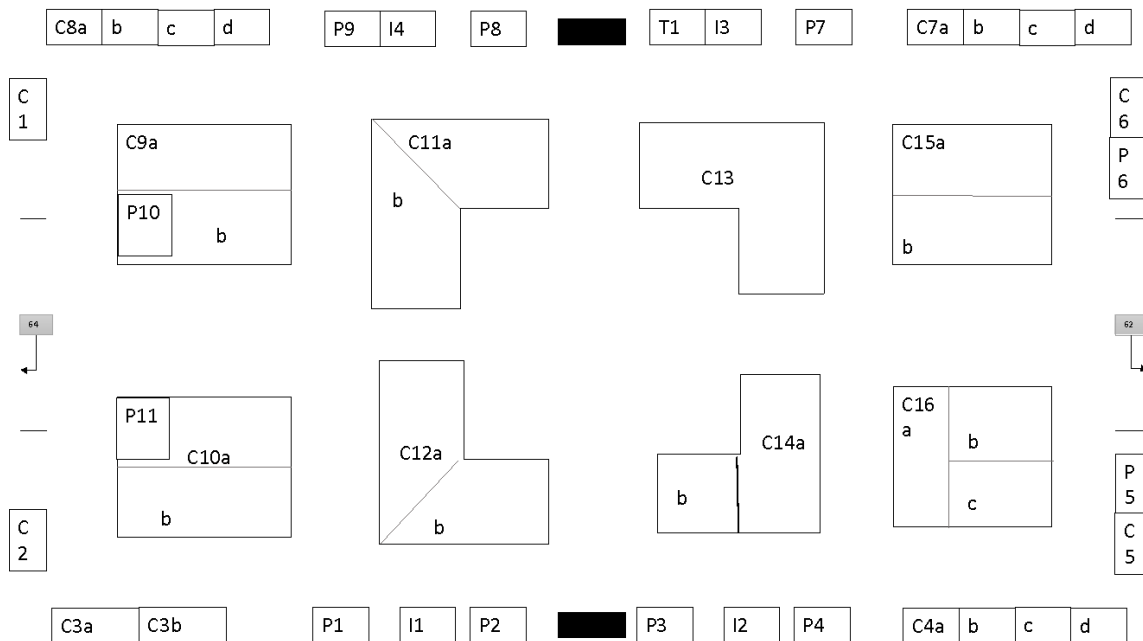
4.2 Tracking

As visitors moved through the exhibition space, the evaluator observed them, tracking their movements on a map of the exhibition space. Tracking commenced once the visitors first set foot in the gallery; a random sample was tracked.

50 visitors were tracked between the 22nd of August 2018 and the 29th of August 2018.

Map of the display:

Room 63



Room 64

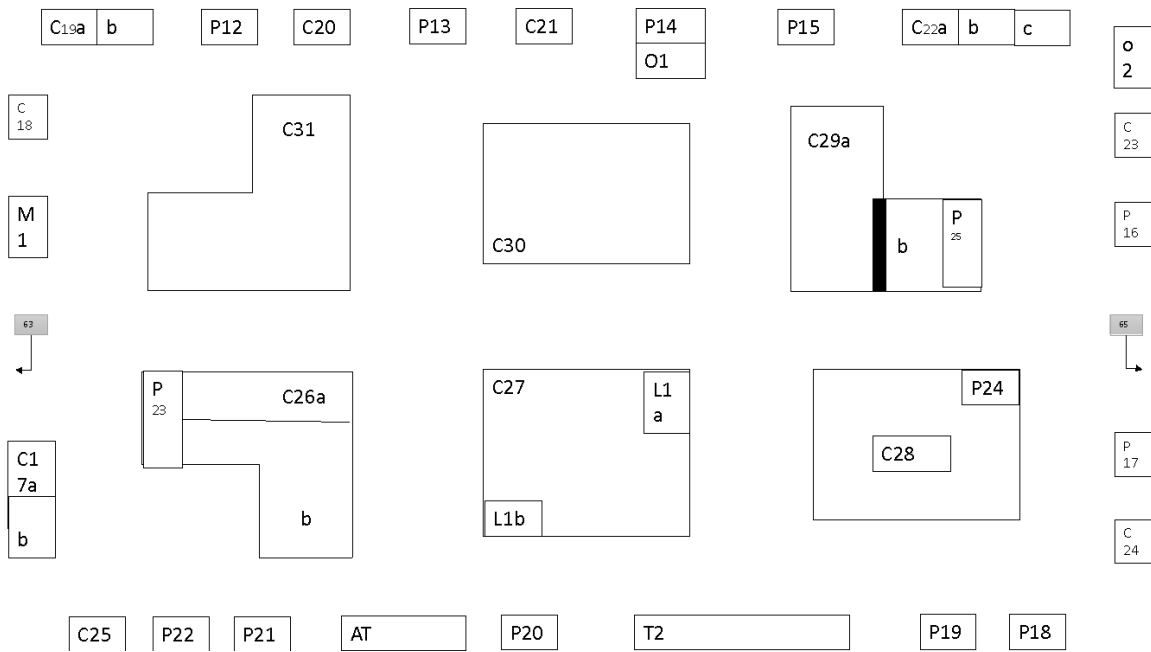


Figure 19. Map of galleries 63 and 64.

4.2.1 Walkthroughs

The number of recorded walkthroughs was 7 from a total of 37 observations. The median dwell time for walkthroughs was 29 seconds.

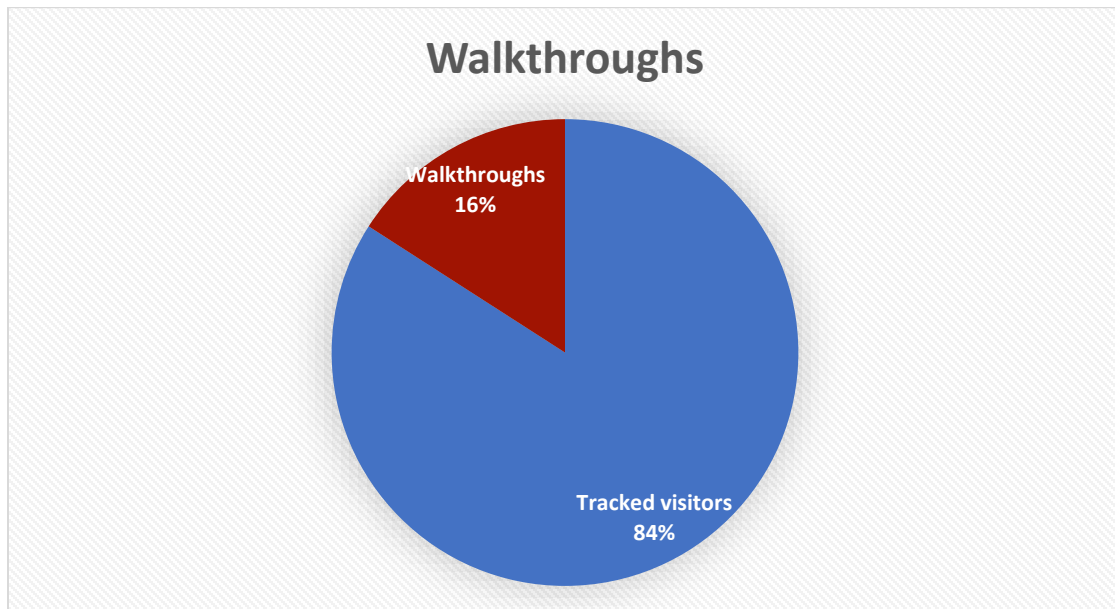


Figure 20. Walkthroughs accounted for around a fifth of total observations.

4.2.2 Dwell Time

The median dwell time of tracked visitors was 298 seconds (04:58 minutes).

There was a significant dwell time difference between groups that consisted of adults only, group of adults, and those that included children.

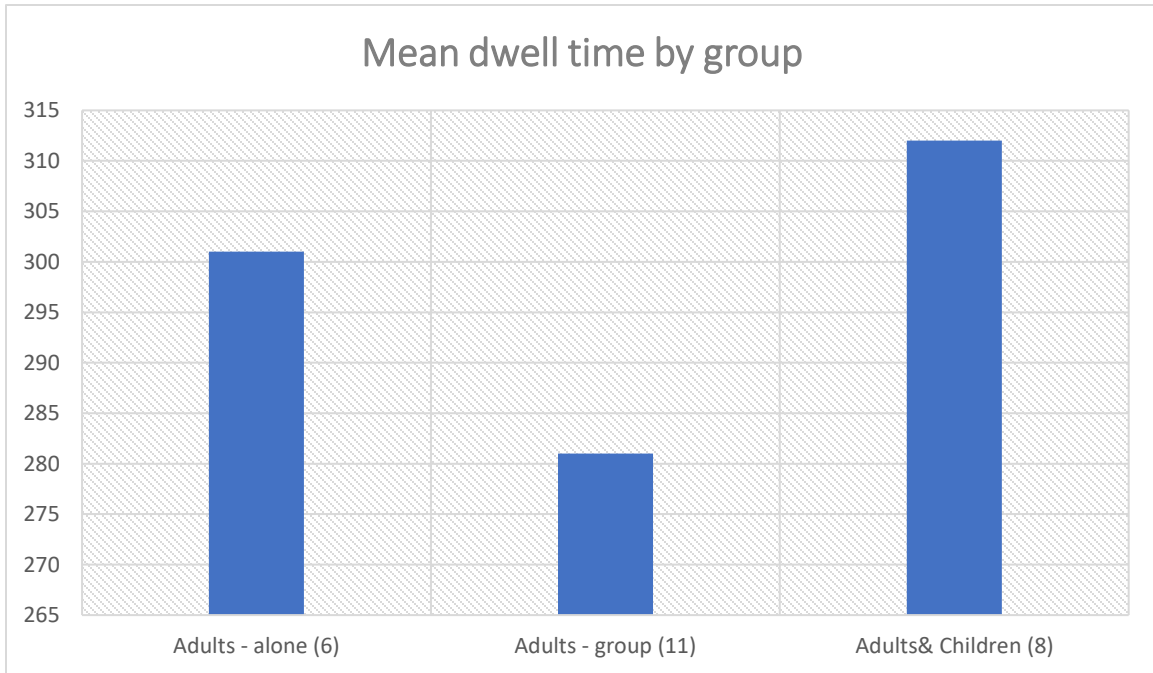


Figure 21. Mean dwell time by group composition.

The longest tracked visit lasted 915 s (15:15 minutes), by a single adult visitor. The longest tracked visit by a group that included children was of 927 s (15:45). The shortest tracked visit was 35 s and consisted of a group of two adults.

4.2.3 Viewing Strategy

After tracking, visitors were assigned to one of the three categories of viewing strategy: browser, follower and completist.

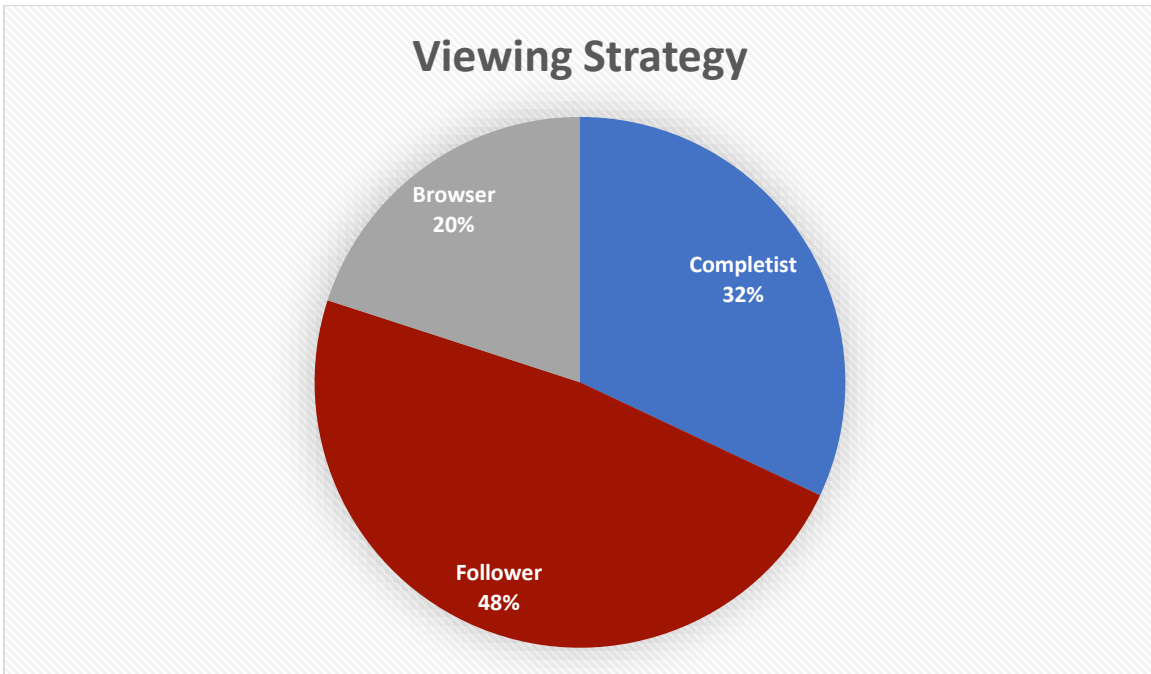
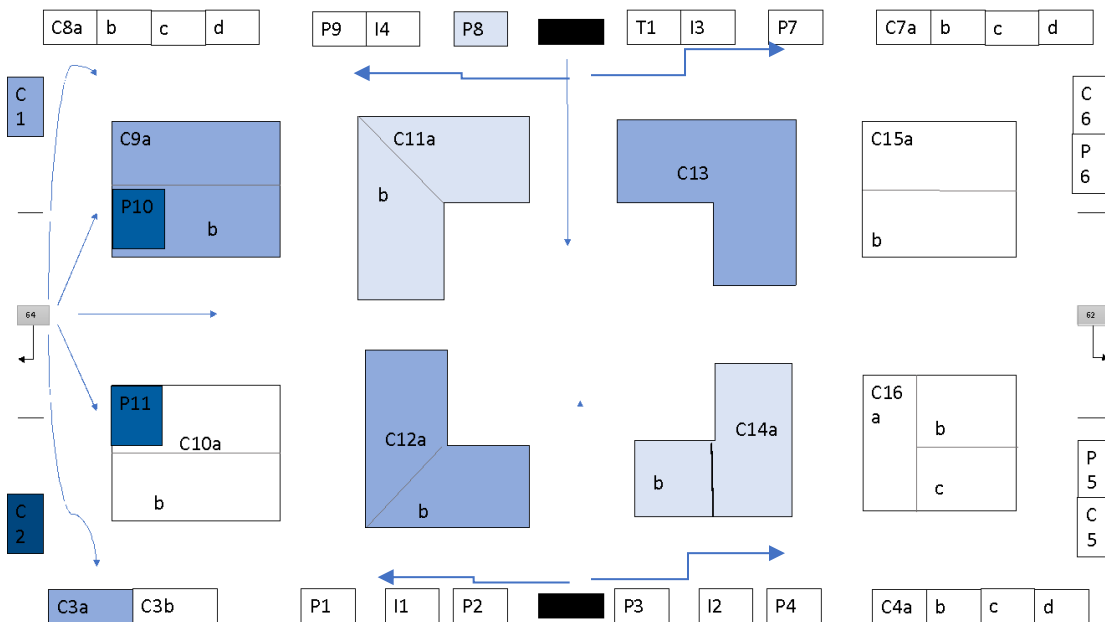


Figure 22. Breakdown of Viewing Strategy.

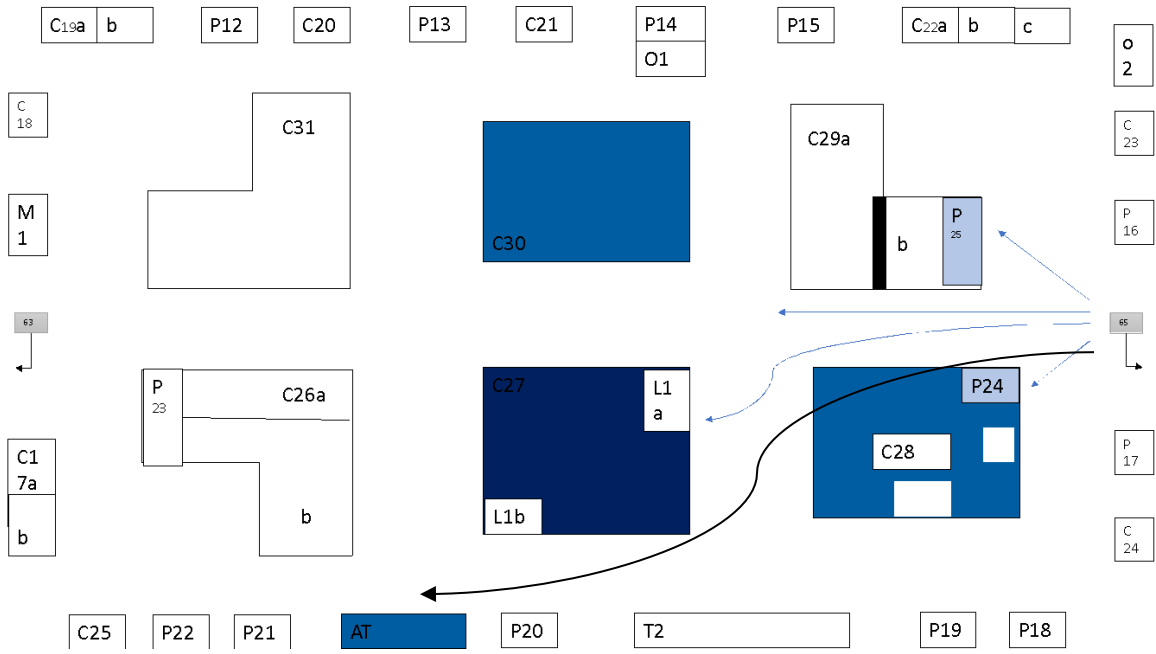
4.2.4 Visitor Behaviour

On the heat map below are shown the first stop for tracked visitors and the pathway they followed (whether they went left, right or stopped in front of the crocodile).

Room 63



Room 64

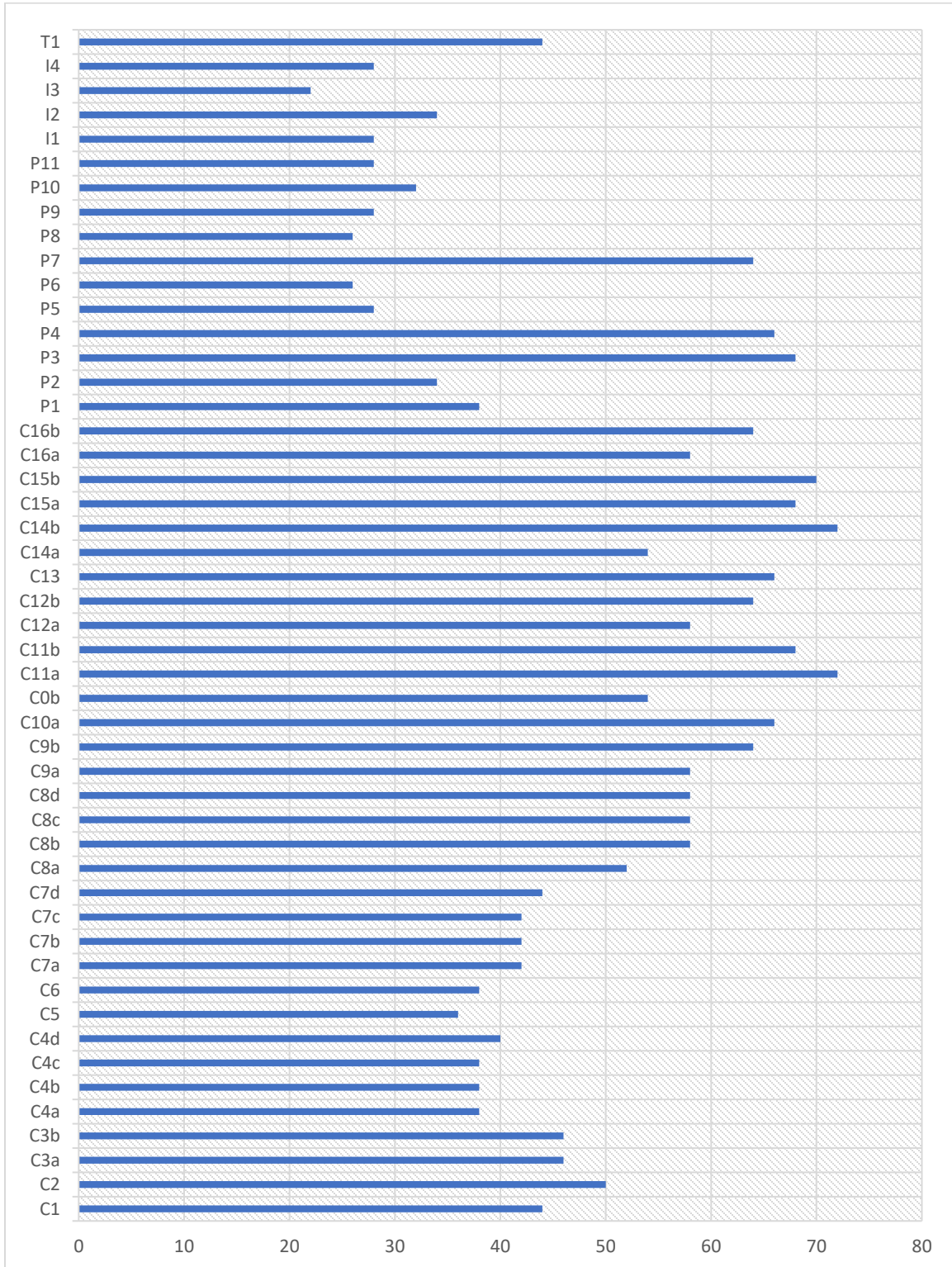


1-3%
8-11%
21-27%
60+%

Figure 23. Heat map showing first stop (colour blocks) and direction of second stop of the tracked visitors (arrows).

3.2.5 Attractiveness

The **attractiveness** of a display element is defined as the percentage of visitors who stopped to interact with it.



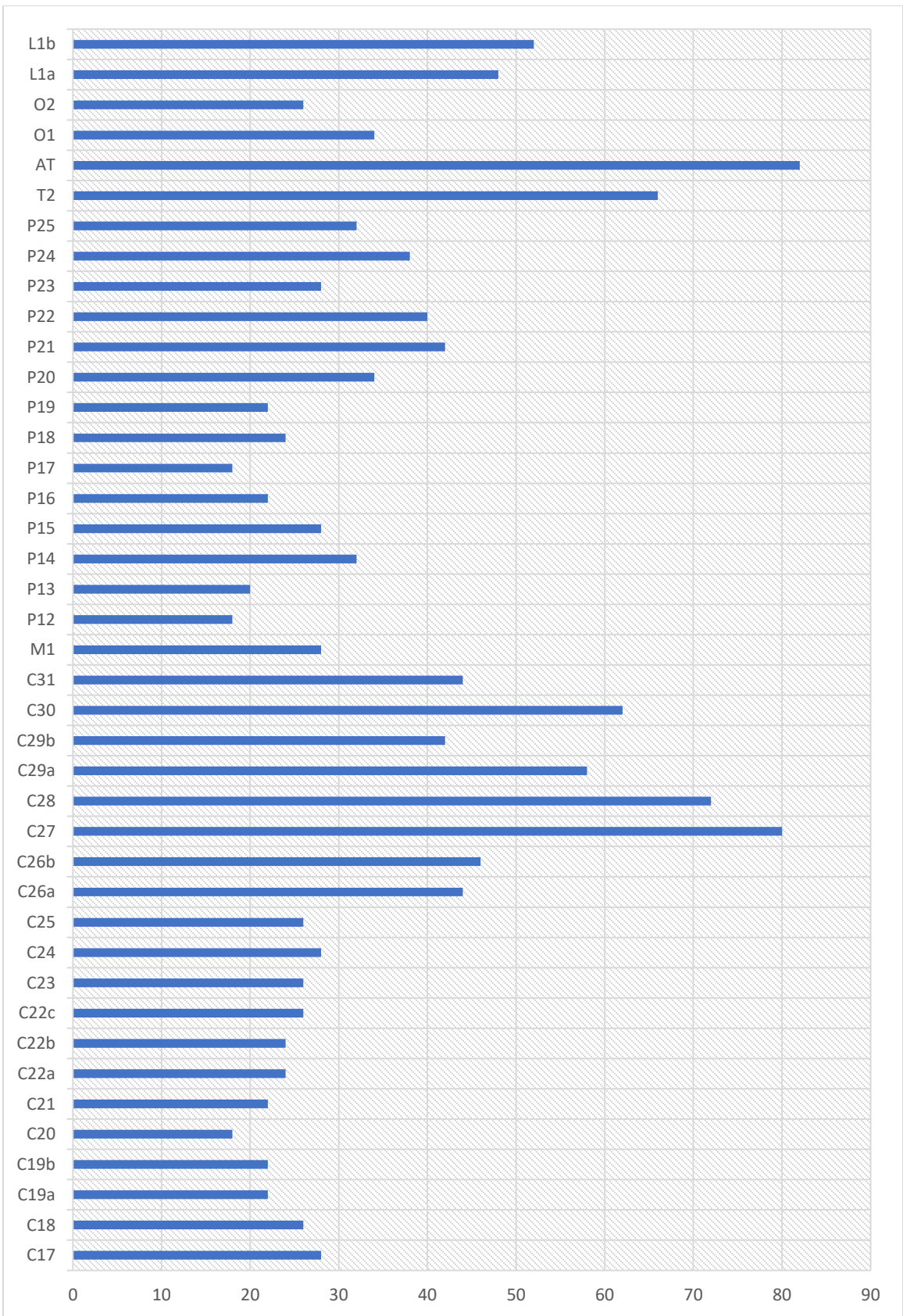
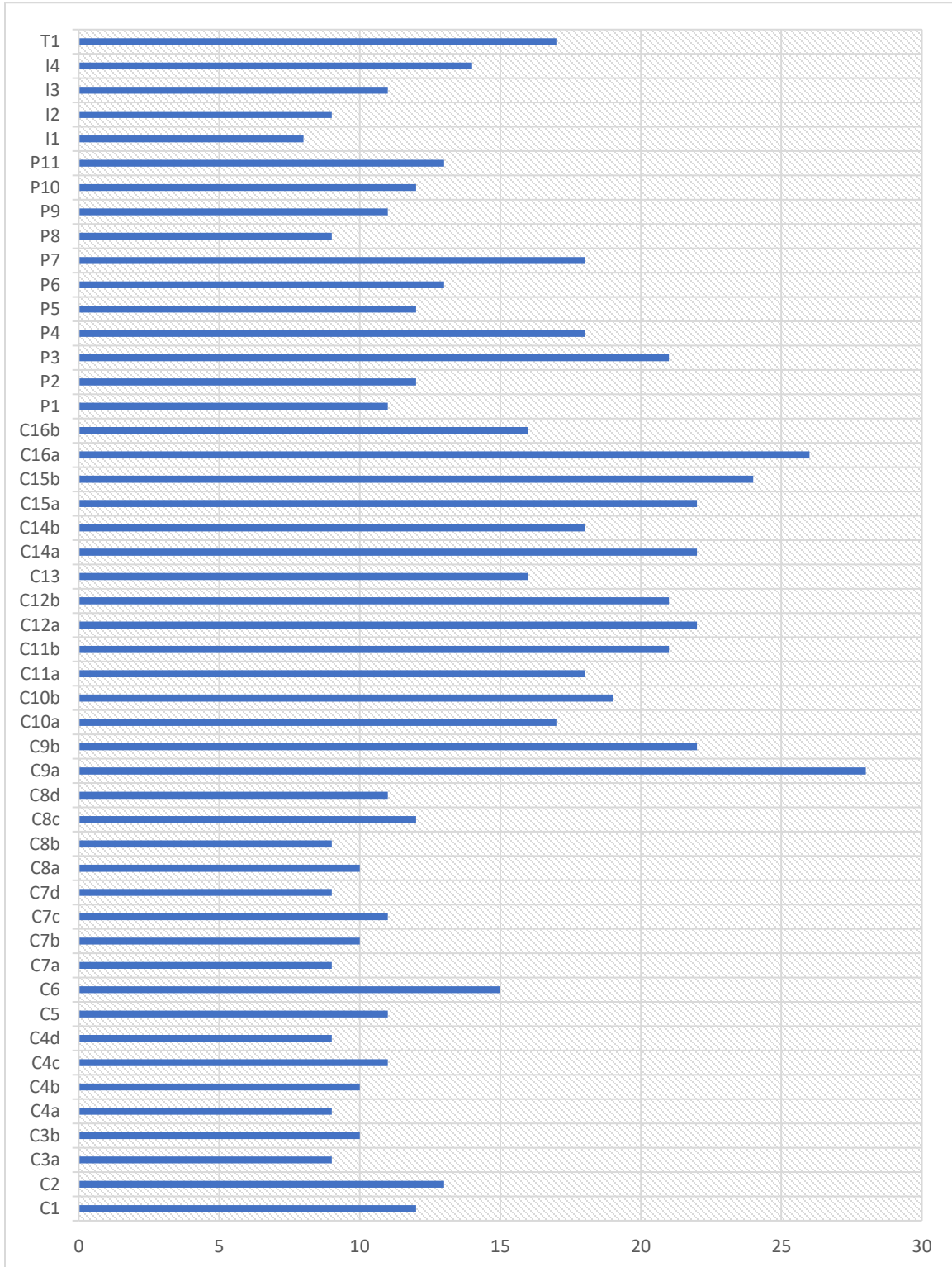


Figure 24. Attractiveness of each display, measured as a percentage.

3.2.6 Holding Power

A unit's **Holding Power** is the mean time spent by visitors interacting with it.



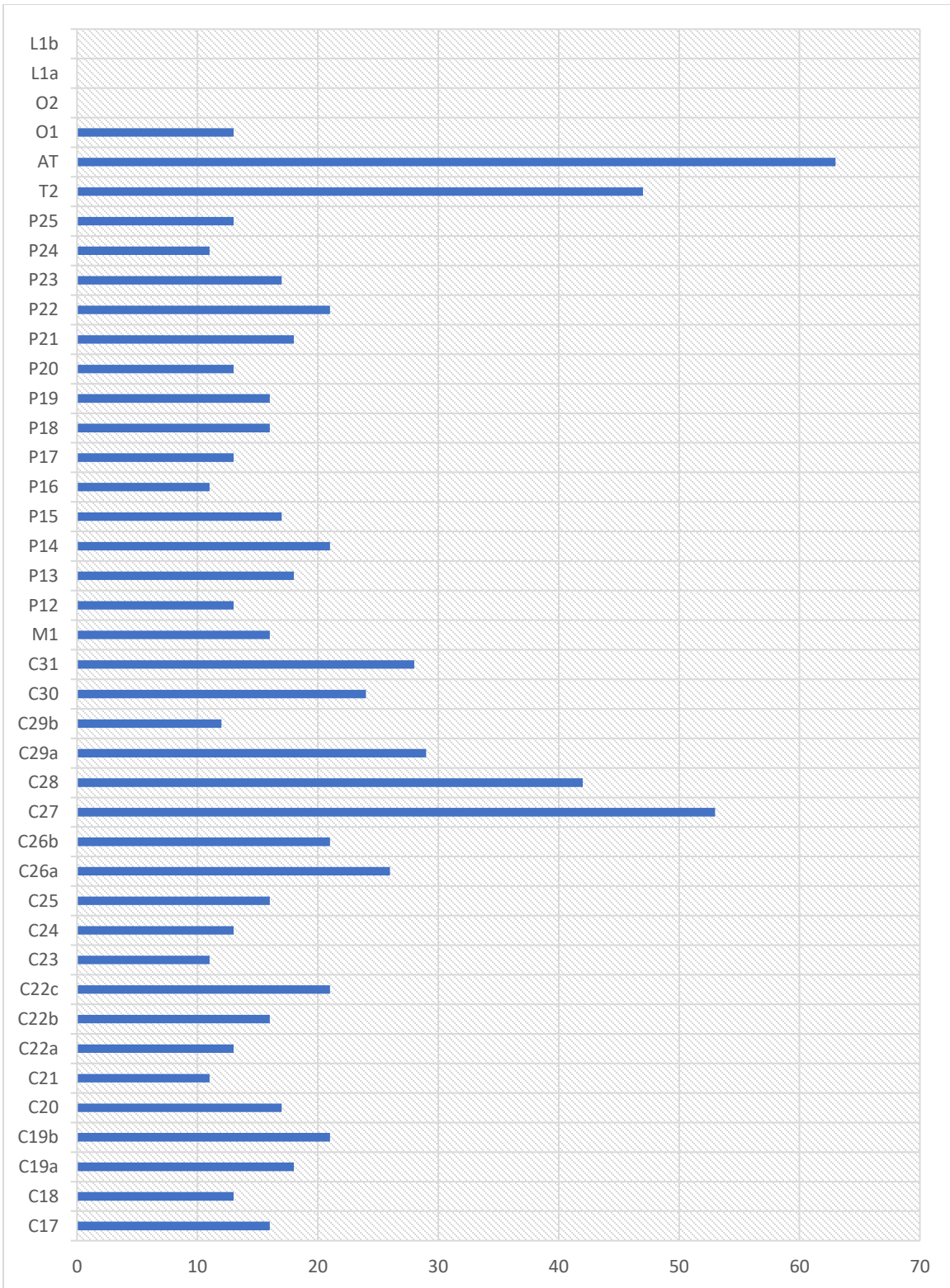
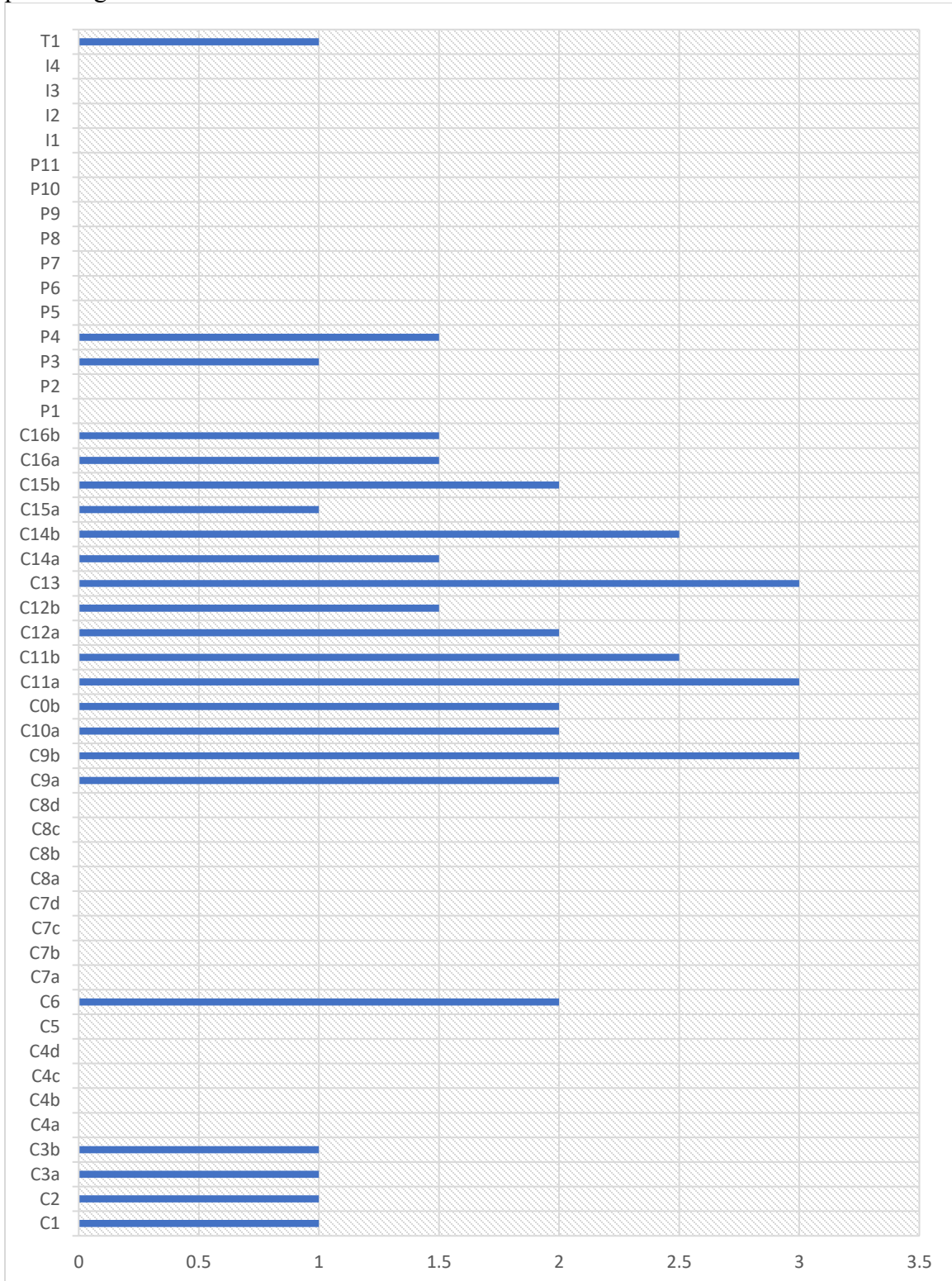


Figure 25. Holding Power of each display unit, measured as the mean time spent by visitors engaging with it.

3.2.7 Percentage of total dwell time

The table below shows the mean of the dwell time for each element of the display as a percentage of the visitor's dwell time for the entire exhibition.



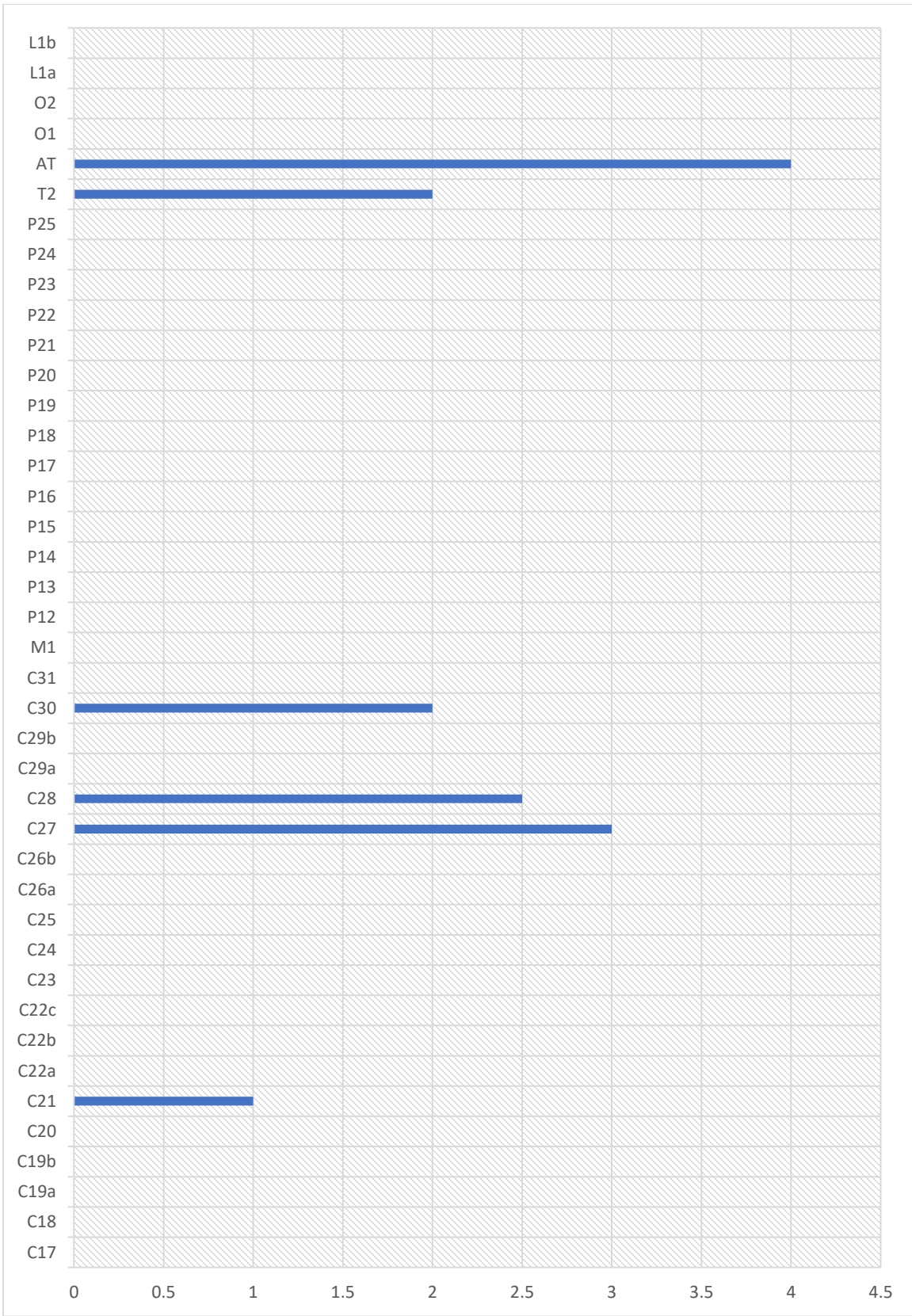


Figure 26. Mean dwell time for each unit expressed as a percentage of total dwell time.

4.3 Demographic information

4.3.1 Visitor Profile

25 visitors agreed to be interviewed.

Gender:

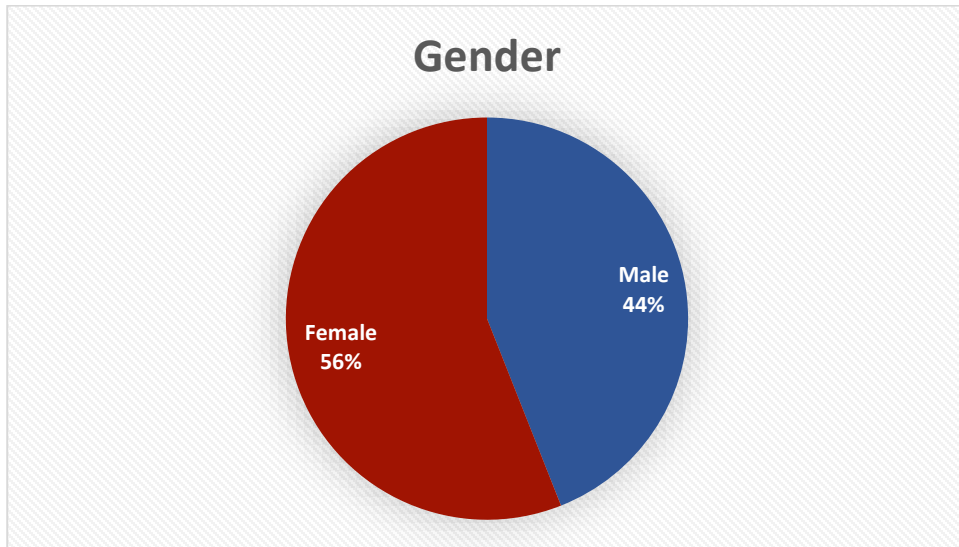


Figure 27. Gender of Interviewees.

Age group:

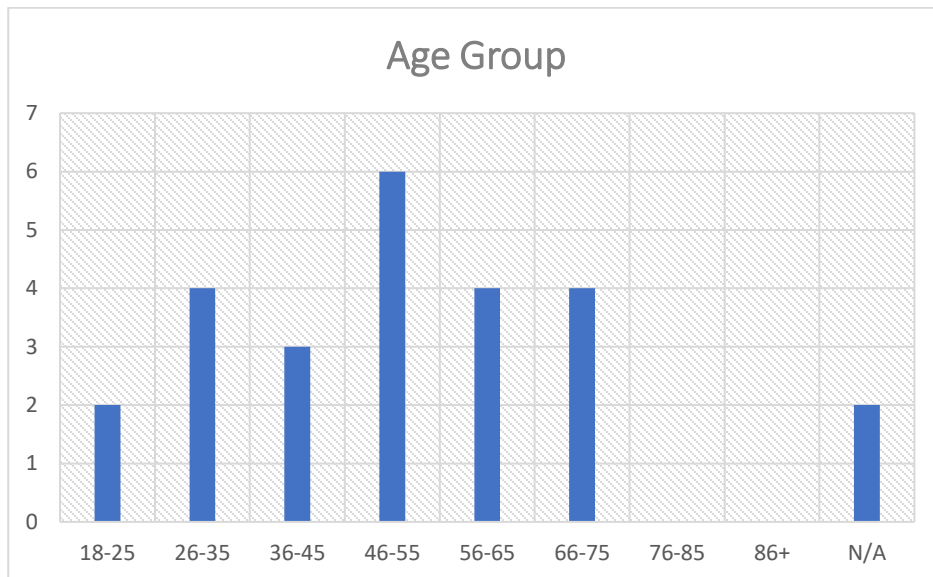


Figure 28. Age range of the interviewees.

Nationality and native language:

12 Nationalities were recorded.

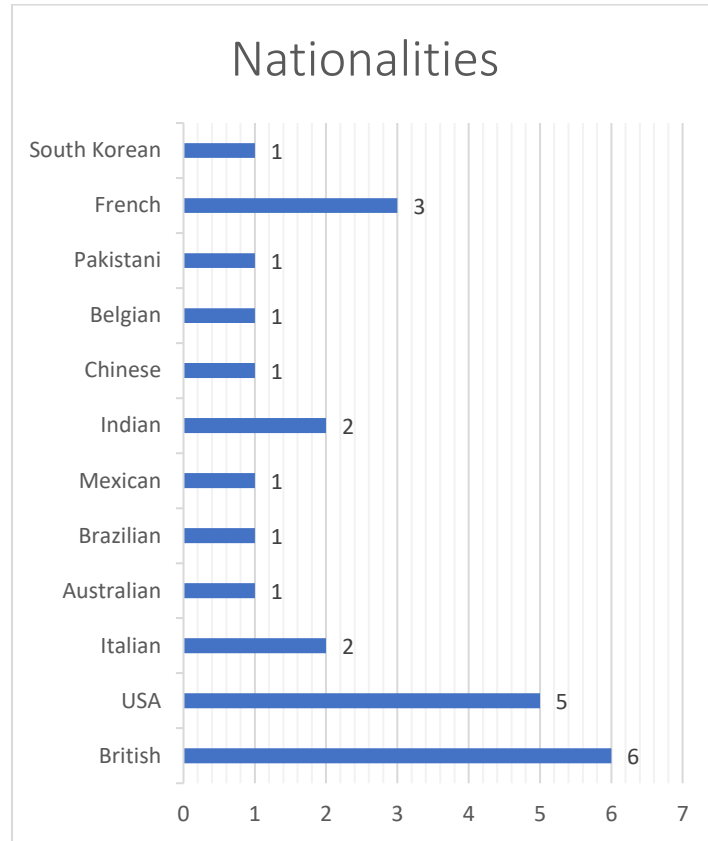


Figure 29. Nationality of Interviewees.

7 native languages were noted. Interviews have been carried in English, Italian, French, and Spanish.

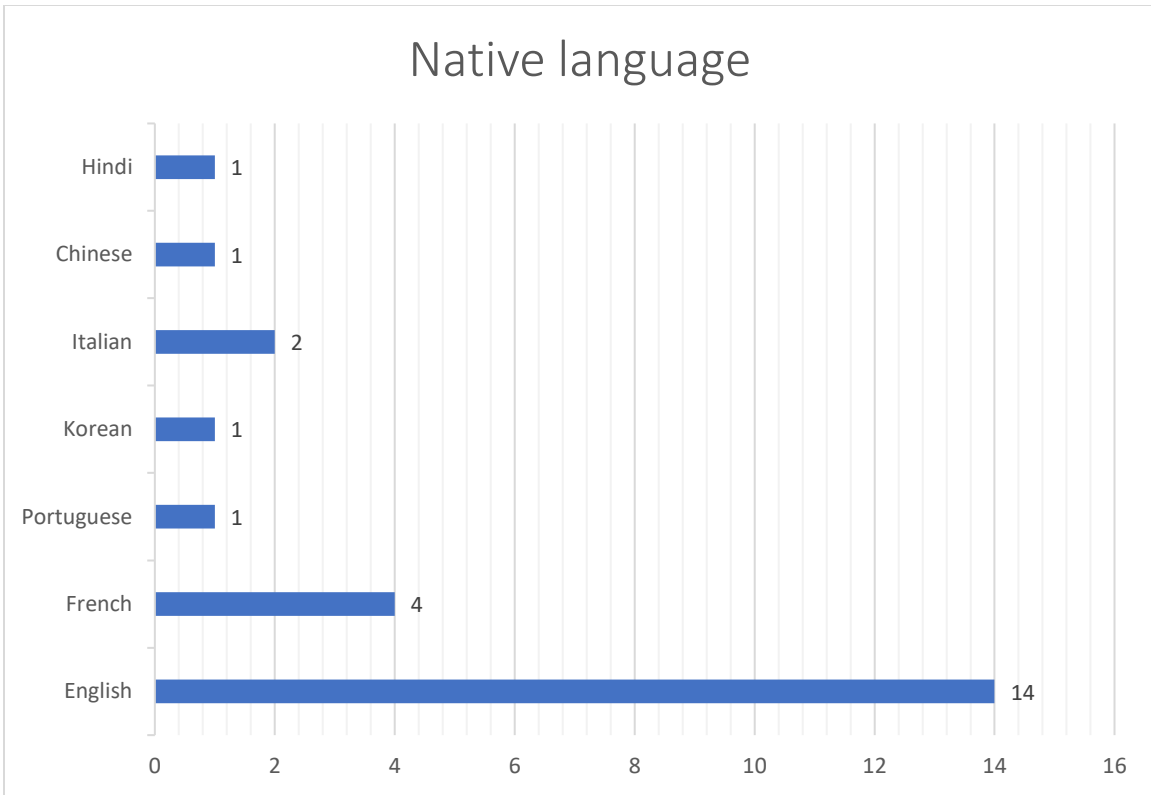


Figure 30. Native language of interviewees

4.3.2 Group composition

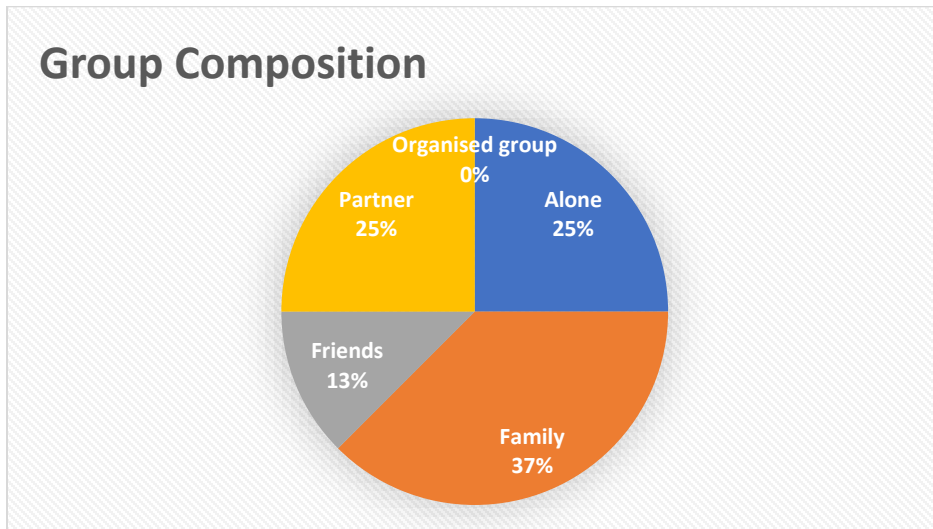


Figure 31. Group Composition of interviewees.

4.3.3 Visiting Habits

Visitors were asked if they had visited the British Museum before and, if so, on how many occasions.

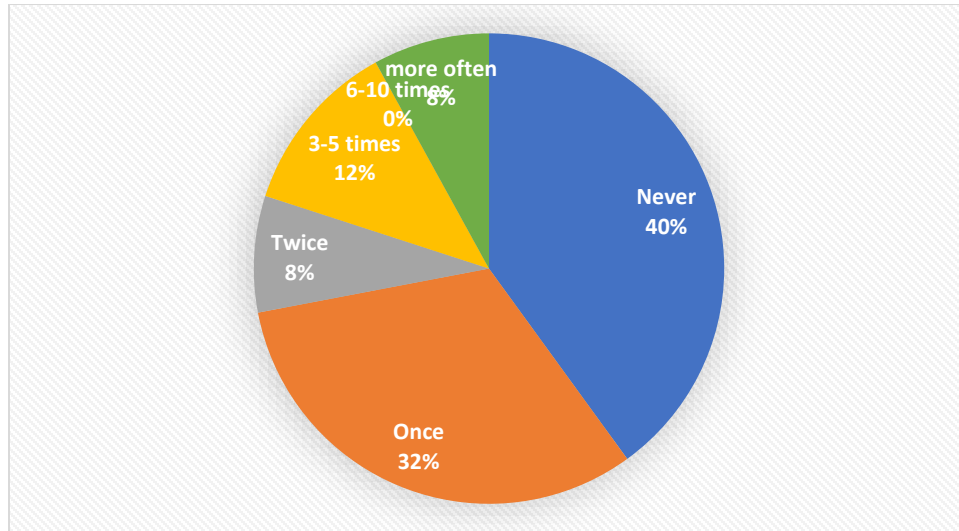


Figure 32. Visiting frequency of interviewees.

Visitors were asked whether they had already visited the galleries before. 6 visitors had been in the space before, while it was the first time for 19 of them.

Participants were then asked if they intended to visit the space on that particular occasion or they were just wandering in.

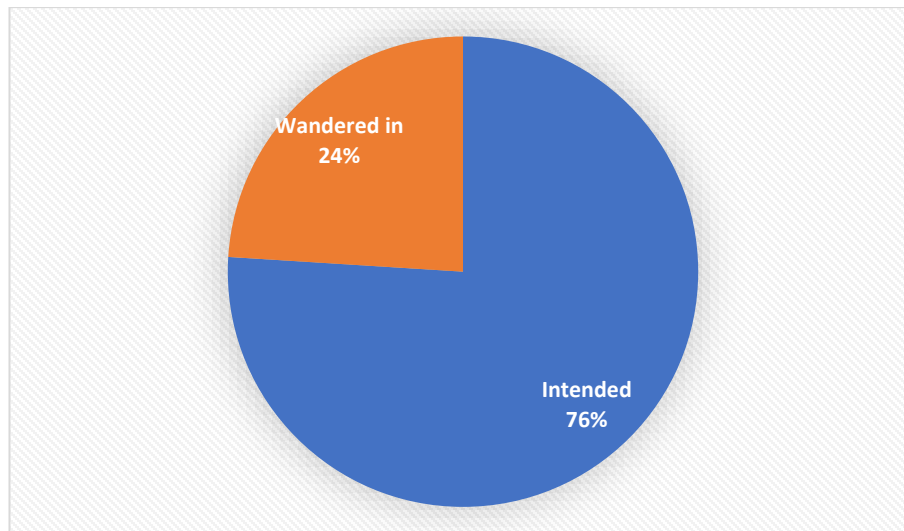


Figure 33. Intended visits to the display vs. those who had wandered in.

4.4 Ethnographic observation results

Observations took place one hour per day, for seven days, at casual times. The observer followed random visitors and groups of visitors around the gallery, taking ethnographic notes of their behaviour and of their conversations and engagements.

Visitors entered room 63 from 4 different access points: from room 62, following the Ancient Egypt chronological narrative; from room 64, coming backward from Early Egypt galleries; from the Coptic corridor (room 66); and from room 56, Mesopotamia – but also directly from the stairs of the Great Court. Visitors entered room 64 were coming from room 63 or room 65.

Visitors entering from both ends (room 62 and 65) seemed to follow the narrative of the gallery, from one end to the other. Several elements caught their attention on their way, but in general they seemed to follow a straight path, browsing the content of every case. Visitors entering from room 66 and 56 started the exploration of gallery 63 from the middle. Most observed visitors either went left or right, and only two groups examined the other side of the room as well.

Throughout the evaluation gallery 63 has been very busy, and it was often difficult to be able to move smoothly from one case to the other. Hence the physical behaviour, the engagement with the content, and the personal communication of visitors were strongly influenced by an objective difficulty of movement. Visitors tended to move towards the same direction and at the same speed of the crowd.

In room 63, observed visitors seemed to be equally attracted by all the elements of the display. They had longer interaction in front of the mummification panels, and in the centre of the gallery, where they could have more space to stop and talk. All observed visitors took pictures of most of the observed cases, both selfies and normal pictures. Nobody seemed concerned at the idea of taking pictures with human remains, a part a group of four people in front of case C4a. Two family groups (one adult female and two male children, and two adults male and female and two female children) stopped by case C23 and C22c, sat on the floor, and played with the family activity pack that they presumably collected from the family desk.

Four children in both galleries seemed to be particularly concerned about the fact that mummified humans in the galleries were real human beings. Two asked questions about how they died, making correlations with modern causes of death. One child (around 12 years old) engaged in a conversation with her mother about the physical appearance of the mummies.

Autopsy Table:

The autopsy table proved to be the most popular element of gallery 64 along with the Gebelein mummy. During the observation periods, it was clear that it immediately caught

the attention of most children and families. Different behaviours were observed in regard to different group compositions:

- Adults only: only three observed visitors interacted directly with the screen, while others (10 visitors) stood afar, watching from the screen while others (mainly children) interacted. The three observed adults that actively interacted with the screen thoroughly explored and read the information.
- Children with adults: three groups started the interaction looking together at the Gebelein mummy case and then approaching the autopsy table. Six other groups started directly from the autopsy table, and the subsequently looked at the case. In four cases, adults directly played with the screen with the children, while in the other groups the children interacted with the screen while the adults read the information on the screen or engaged in a conversation with the children. One child in particular started to ask several questions to his mother about the age, gender and provenance of the mummy. The mother did not know the answers and she suggested to find out together by playing with the autopsy table. Three children made spontaneous links between the autopsy table and the mummy in the case behind them.
- Children only: seven observed children started to play with the autopsy table while the parents observed the rest of the room or engaged in conversations nearby. One wheelchair-user child played with the autopsy table while his mother was looking at case C30. Two children (around 10-12 years old) explored the autopsy table together and engaged with the content. The other four children (less than 10 years old) seemed to be more attracted by the technology itself and the possibility to touch an interactive screen rather than by its content.

4.5 Semi-structured interviews results

This section analyses the response of the 25 visitors who agreed to be interviewed to the questions relating to their experience in the exhibition space and their understanding of grave goods.

4.5.1 Familiarity with Ancient Egypt periods

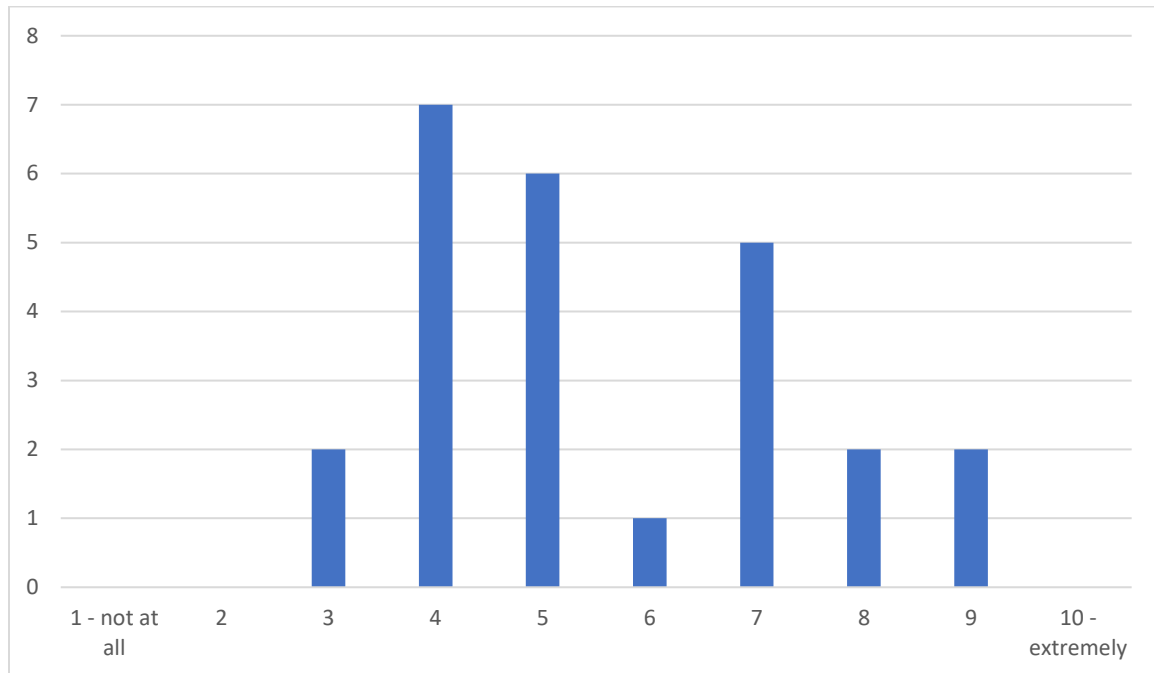


Figure 34. Familiarity with Ancient Egypt periods.

4.5.2 Familiarity with the term ‘grave goods’

Visitors were asked whether they had heard of term ‘grave goods’ before. It should be noted that the interviewer often used prompts to explain the meaning of the word, especially when translating into other languages.

The translations used were:

Italian	Corredo funerario
French	Mobilier funéraire
Spanish	Ajuar funerario

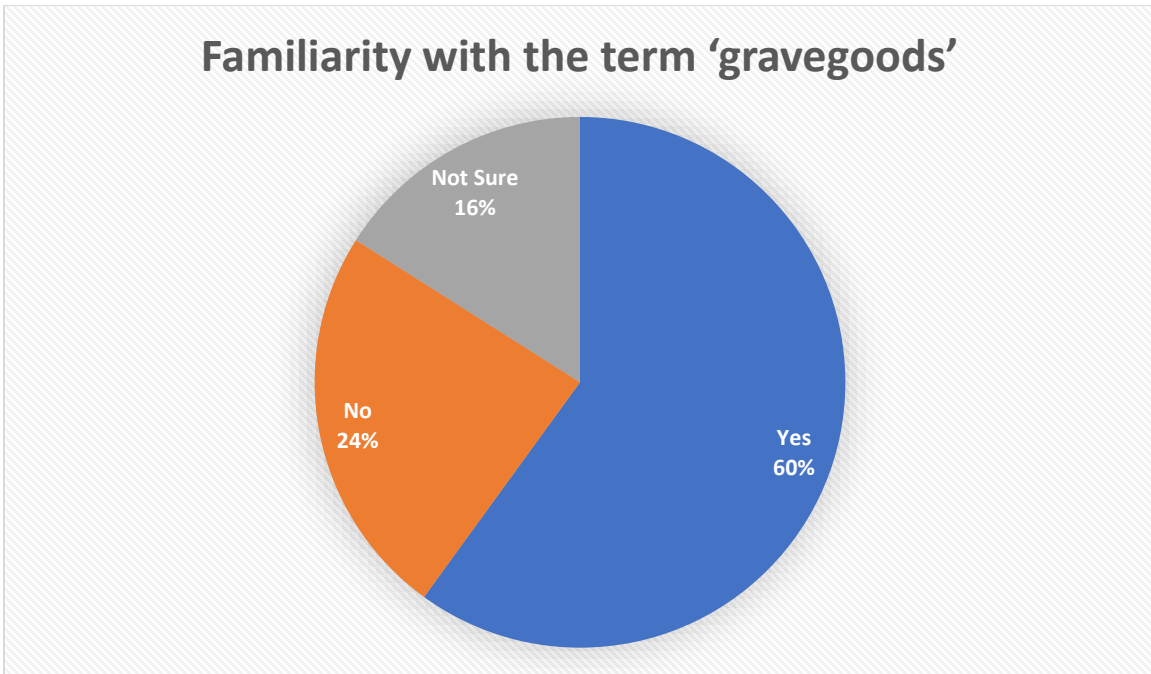


Figure 35. Familiarity with the term grave goods.

4.5.3 Pre-historic and historic periods associated with grave goods

Visitors were asked if they could think of any period in prehistory or history that they associate with elaborate/memorable grave goods. The results of the responses are shown below. It must be noted that some visitors gave more than one answer.

Time Periods	Numbers
Stone Age	4
Iron Age	5
Romans	9
Anglo-Saxon	1
Vikings	2
Native Americans	6
Medieval	2
Chinese dynastic period	1
Aboriginal Australians	1
Generic: African cultures	1

Table 8. Periods associated with grave goods.

4.5.4 Percentage of grave goods in the galleries

Interviewees were asked what proportion of the objects on display in galleries 63-64 they estimated were originally found with burials (as opposed to in settlements, hoards etc.).

Percentage	Number
10	1
20	2
30	3
40	3
50	5
60	3
70	3
80	2
90	2
100	0
N/A	1

Table 9. Percentage of grave goods in the galleries.

4.5.5 Recognition of grave goods

The interviewees were then asked if they remembered one or more objects that they had seen in the galleries that were grave goods. The results of the responses are shown below. It must be noted that some visitors did not answer, while others gave more than one answer.

Object	Number
Shabti	8
Canopic Jars	9
Sarcophagi	15
Baboon Figurines	3
Scarab beetle	5
Generic: Jewellery	12
Generic: Statues of humans	4

Table 10. Recognition of grave goods.

Visitors were then asked if they could think of objects that people most regularly placed in graves. The responses are shown below. It must be noted that some visitors did not answer, while others gave more than one answer.

Description	Number
Valuables/Jewellery	18
Weapons	3
Personal items /daily life objects	5
Clothing /Ornamental objects	7
Metals	3
Coins	1
Food/drinks	8
Animals / animal bones	7
Generic: religious symbols	14
Generic: status symbol objects	11
Generic: offerings	9

Table 11. General understanding of grave goods.

Visitors were then asked how easy it was to find out which objects in the galleries are from graves/burials. Most participants (22 of 25) gave the grave good findability a score of 7 or greater:

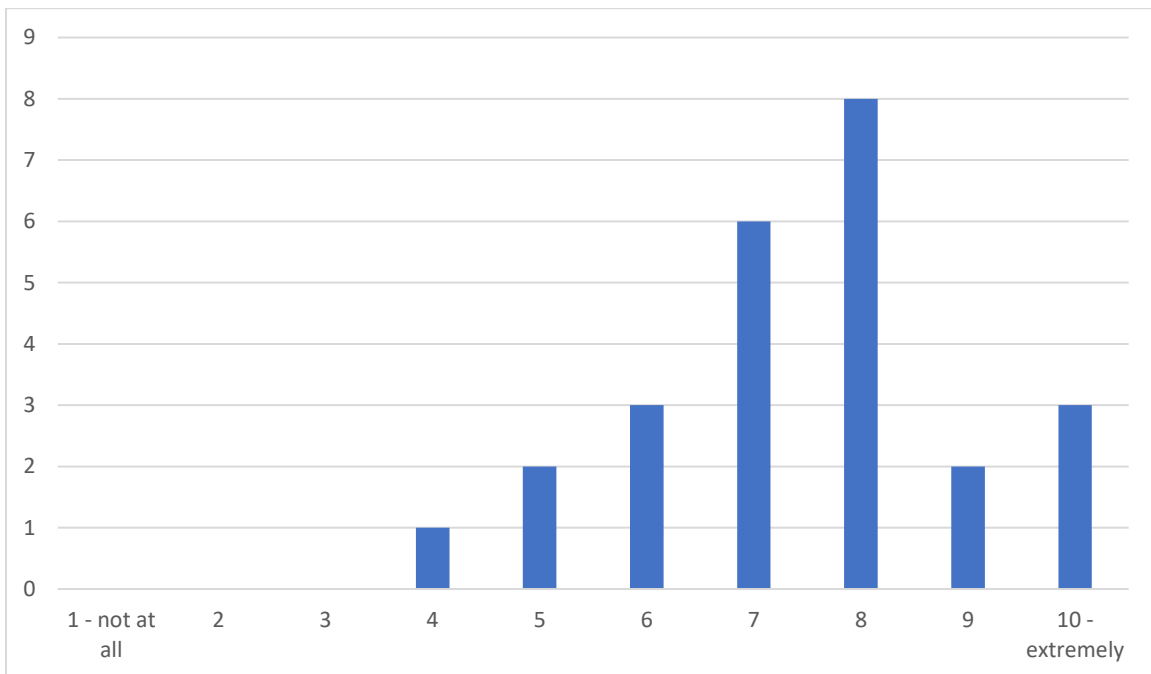


Figure 36. Grave goods' findability.

4.5.6 Find out more

Participants were finally asked what they were interested to find out more about the grave goods displayed in the galleries. Only 12 visitors had suggestions, while the other 13 replied ‘nothing’ or that ‘the amount of information provided was ok’. The responses are shown below. It must be noted that some visitors gave more than one answer.

Suggestion	Number
Provenance/Origin	4
Function before burial	3
Meaning for dead/living	1
Manufacturing process	5
Location in the grave	6
Who they belonged to	6
How and where they were found	7
Who found them	3
Videos of mummification process	3
Digital resources (3D/videos) about the inside of pyramids	1

Table 12. Points of further interest.

5. Gallery 24

5.1 Introduction

The last gallery to be evaluated was Room 24 Living and Dying. The main point of interest for the evaluation was to see how visitors moved in the space, how they responded to the content of the display, and how they behaved around potential objects to be included in the Grave good trail. In the next sections, findings from the tracking, ethnographic observation, and semi-structured interviews, will be presented and discussed.

5.2 Tracking

As visitors moved through the exhibition space, the evaluator observed them, tracking their movements on a map of the exhibition space. Tracking commenced once the visitors first set foot in the gallery; a random sample was tracked.

50 visitors were tracked between the 29th of August 2018 and the 5th of September 2018.

Map of the display:

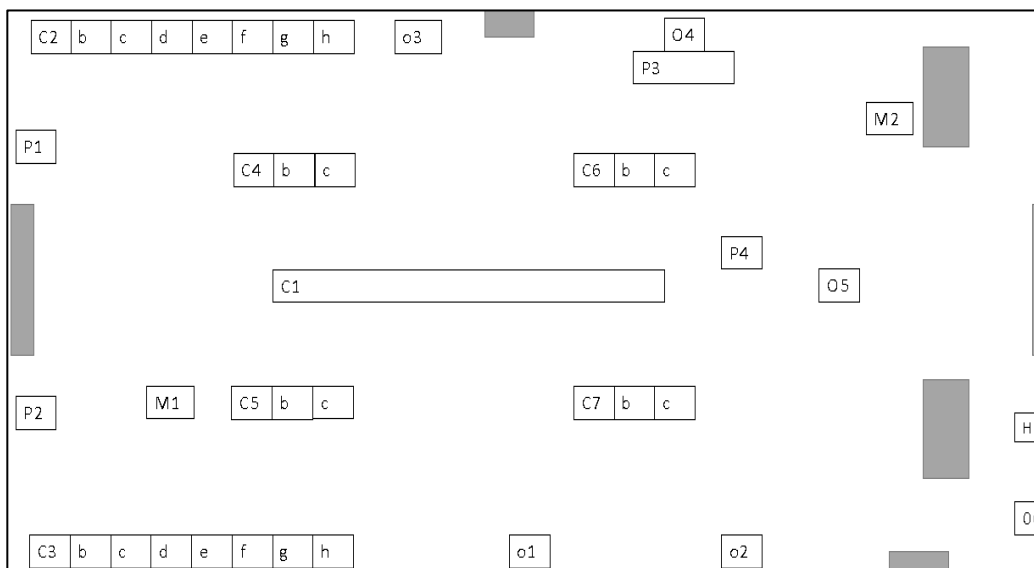


Figure 37. Map of gallery 24.

5.2.1 Walkthroughs

The number of recorded walkthroughs was 13 from a total of 43 observations. The median dwell time for walkthroughs was 22 seconds.

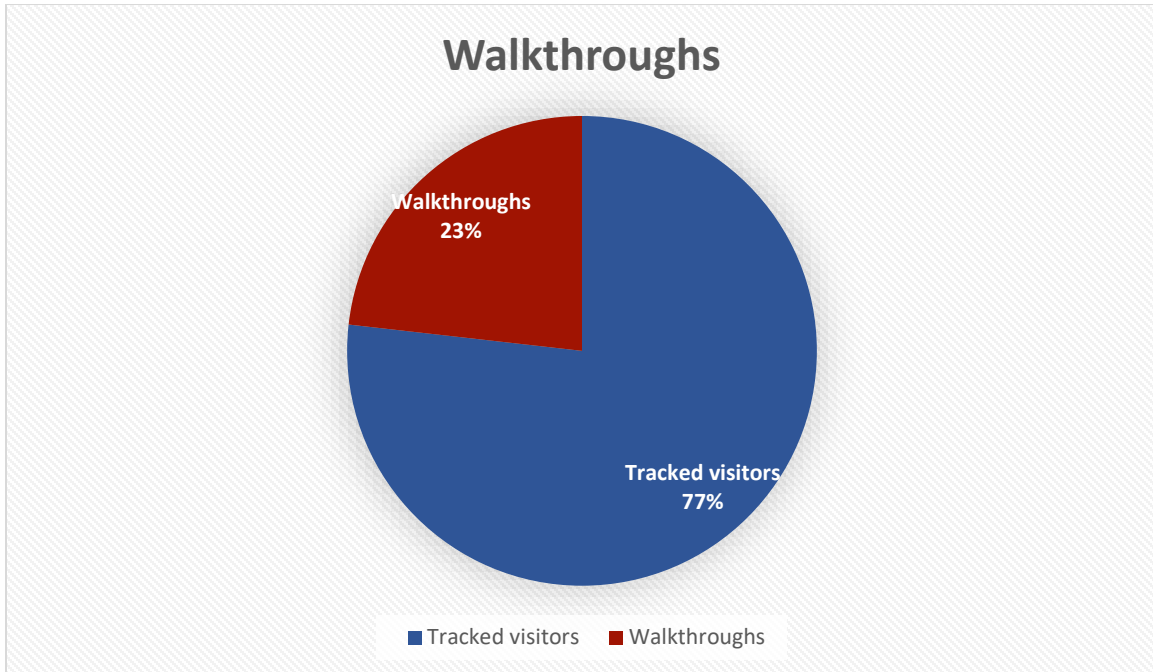


Figure 38. Walkthroughs accounted for around a fifth of total observations.

5.2.2 Dwell Time

The median dwell time of tracked visitors was 147 seconds (02:27 minutes).

There was a significant dwell time difference between groups that consisted of adults only, group of adults, and those that included children.

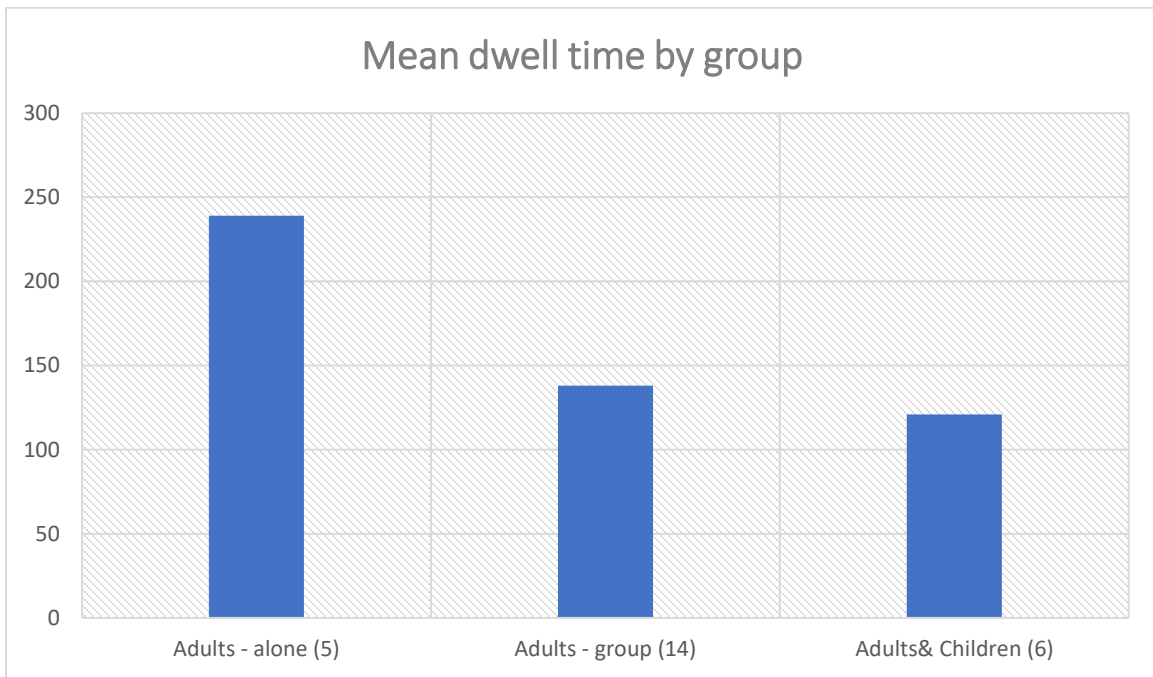


Figure 39. Mean dwell time by group composition.

The longest tracked visit lasted 721 s (12:01), by a group of two adults (60+). The longest tracked visit by a group that included children was of 202 s (3:22 minutes). The shortest tracked visit was 31 s and consisted of a group of five adults.

5.2.3 Viewing Strategy

After tracking, visitors were assigned to one of the three categories of viewing strategy: browser, follower and completist.

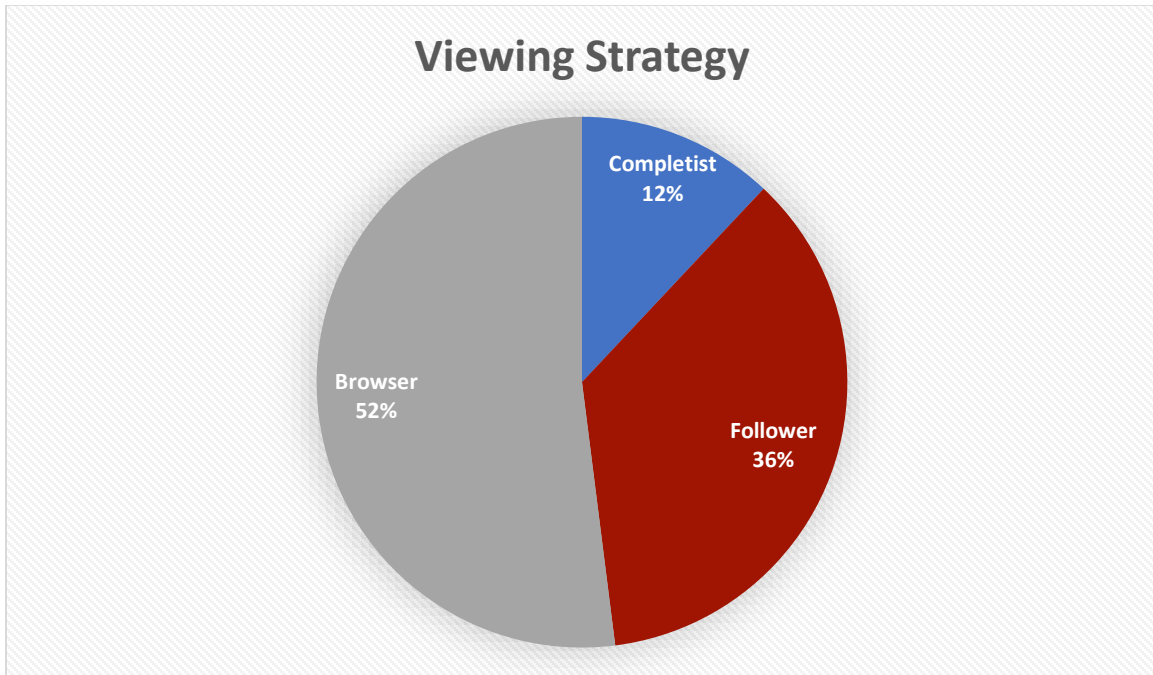


Figure 40. Breakdown of Viewing Strategy.

5.2.4 Visitor Behaviour

On the heat map below are shown the entrance point for tracked visitors, the first stop, and the pathway they followed.

(NB: it was not recorded the behaviour of visitors using the stairs to access Room 25).

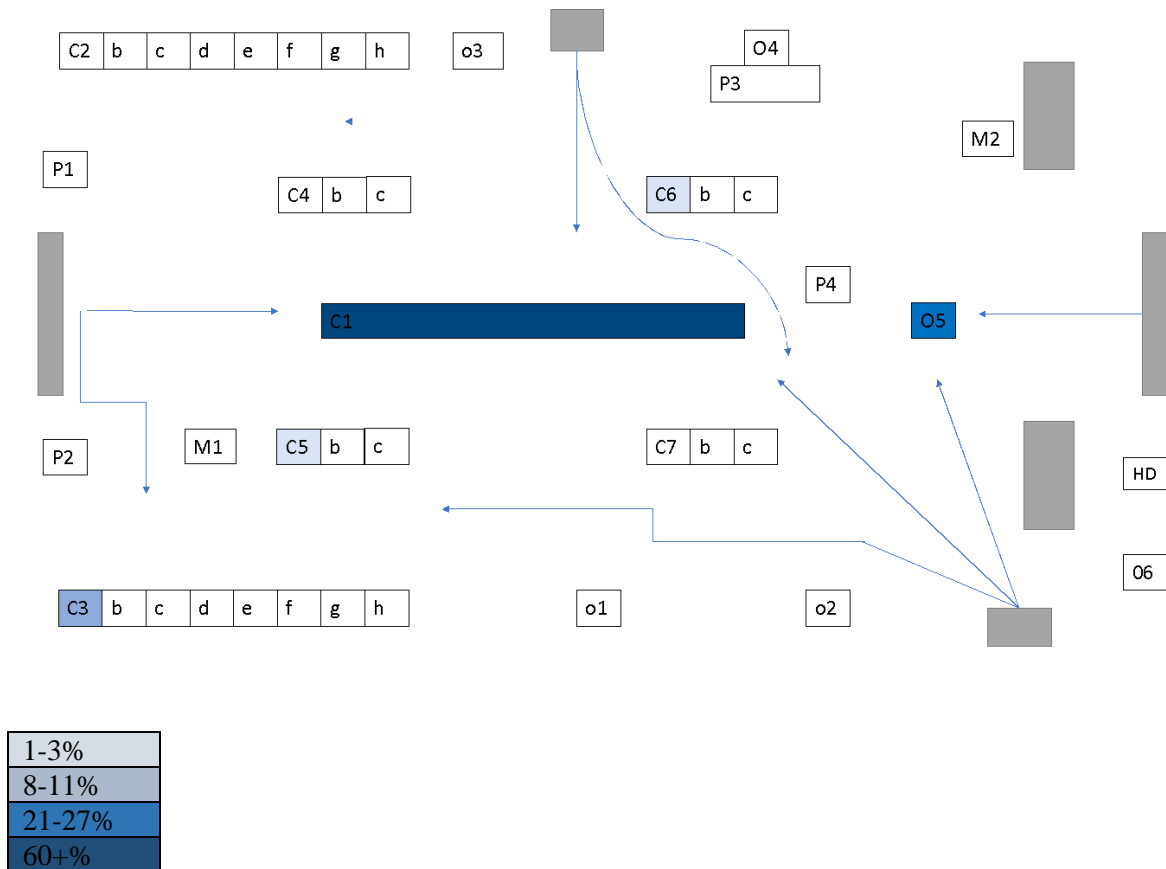


Figure 41. Heat map showing first stop (colour blocks) and direction of second stop of the tracked visitors (arrows).

By far the most popular first stop was the object 'Cradle to Grave by Pharmacopoeia' (C1), attracting 54% of visitors. The object Hoa Hakananai'a (O5) was the second most attractive, with 43% of visitors stopping there.

3.2.5 Attractiveness

The **attractiveness** of a display element is defined as the percentage of visitors who stopped to interact with it.

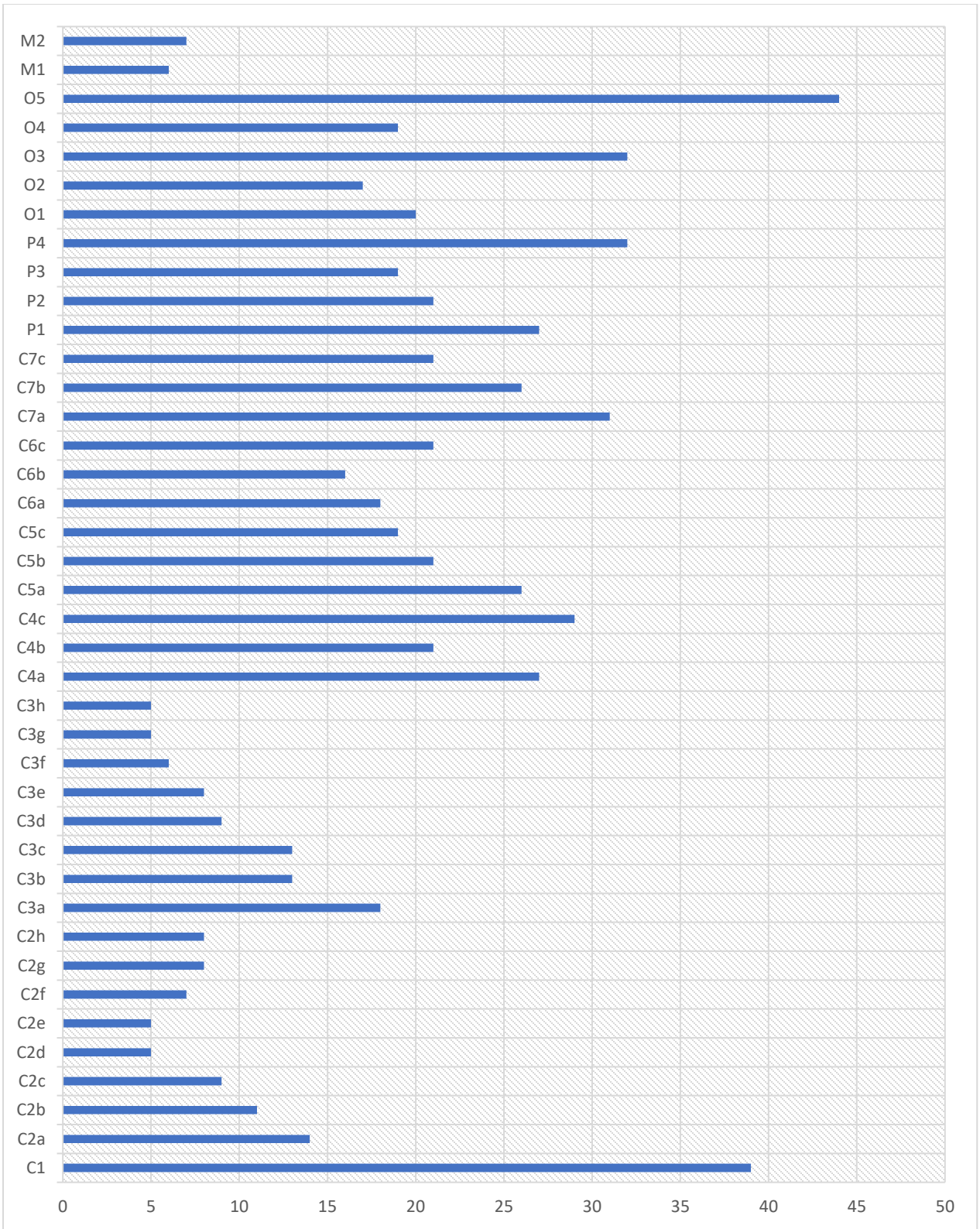


Figure 42. Attractiveness of each display, measured as a percentage.

Unsurprisingly the ‘Hoa Hakananai’a’ was the most popular (88%), closely followed by the ‘Cradle to Grave by Pharmacopoeia’ (78%). Comparatively, the other objects proved to have a low attractiveness, with less than 40% of the audience stopping to view them.

3.2.6 Holding Power

A unit’s **Holding Power** is the mean time spent by visitors interacting with it.

The ‘Hoa Hakananai’a’ and the ‘Cradle to Grave by Pharmacopoeia’ had, by far, the longest holding power (44s and 39s respectively). All the other elements of the display had holding powers lower than 20s.

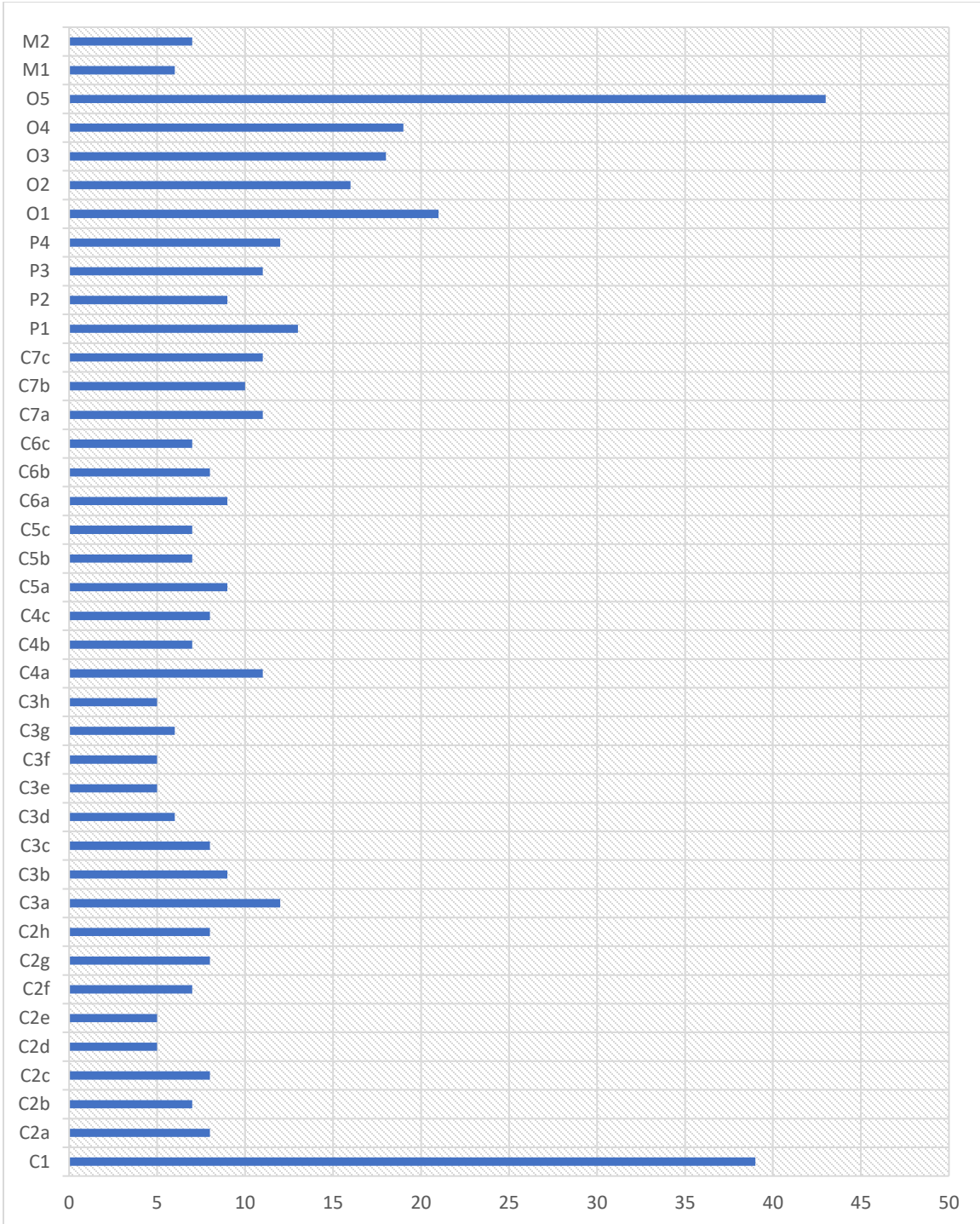


Figure 43. Holding Power of each display unit, measured as the mean time spent by visitors engaging with it.

3.2.7 Percentage of total dwell time

The table below shows the mean of the dwell time for each element of the display as a percentage of the visitor's dwell time for the entire exhibition.



Figure 44. Mean dwell time for each unit expressed as a percentage of total dwell time.

It shows that the 'Hoa Hakananai'a' and the 'Cradle to Grave by Pharmacopoeia' had the highest percentage of total dwell time (26% and 31%), with all the others ranging from 1 to 2.

5.3 Demographic information

5.3.1 Visitor Profile

25 visitors agreed to be interviewed.

Gender:

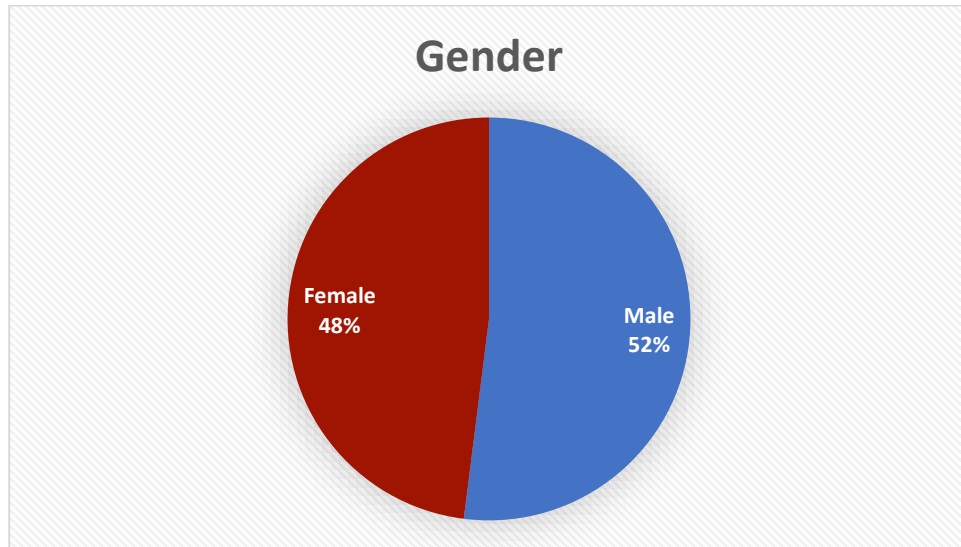


Figure 45. Gender of Interviewees.

Age group:

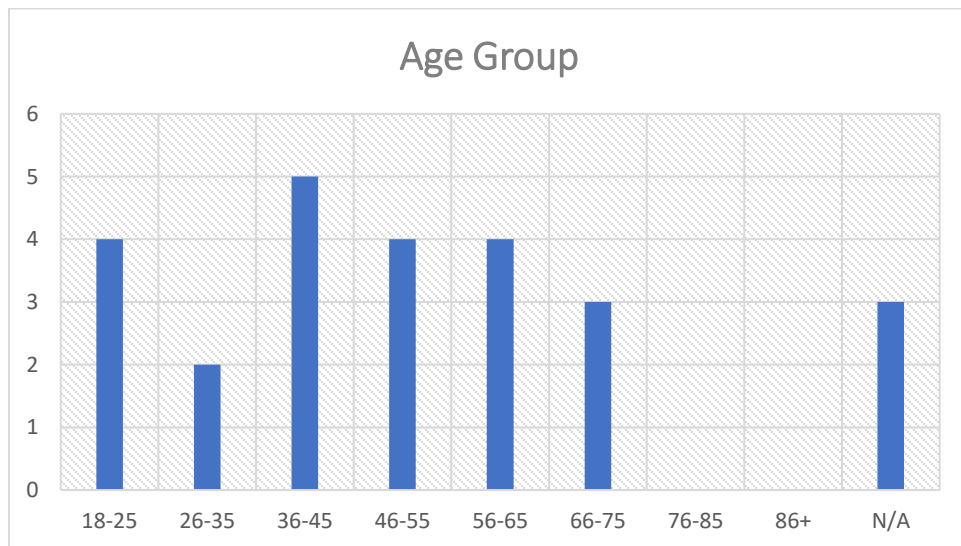


Figure 46. Age range of the interviewees.

Nationality and native language:

14 Nationalities were recorded.

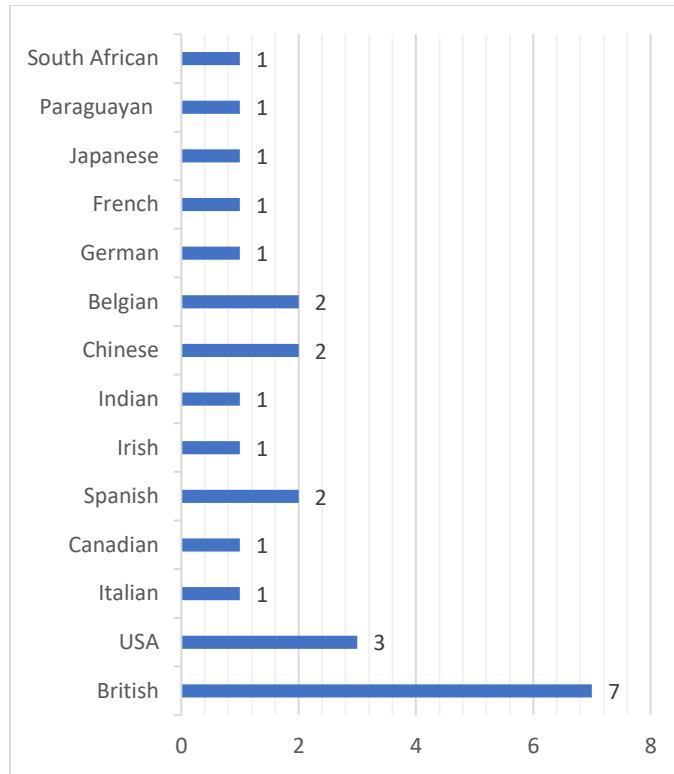


Figure 47. Nationality of Interviewees.

8 native languages were noted. Interviews have been carried in English, Italian, French, and Spanish.

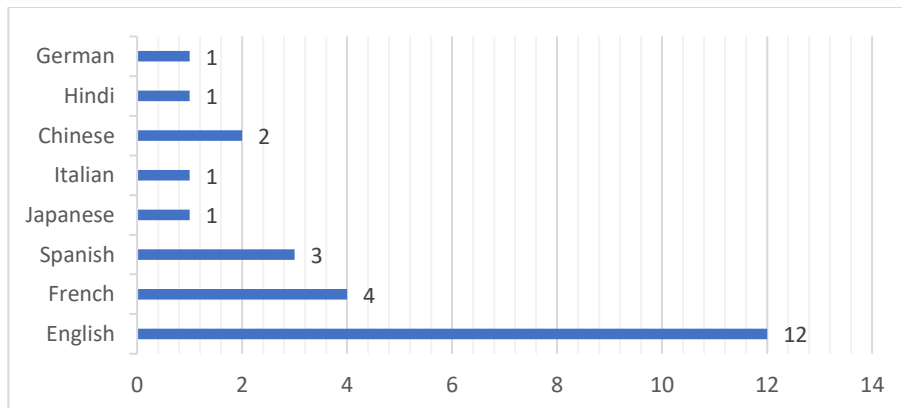


Figure 48. Native language of interviewees

5.3.2 Group composition

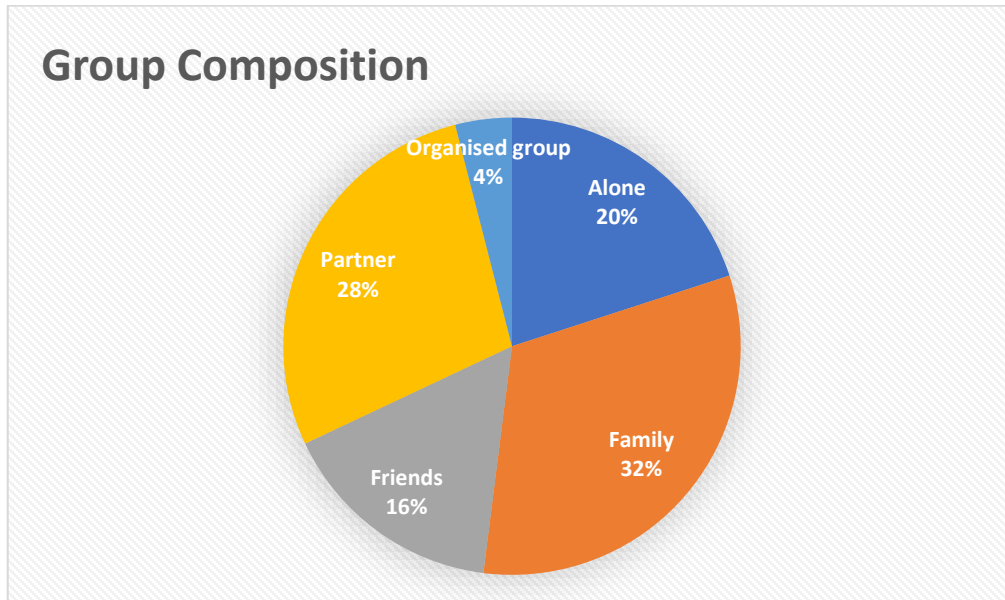


Figure 49. Group Composition of interviewees.

5.3.3 Visiting Habits

Visitors were asked if they had visited the British Museum before and, if so, on how many occasions.

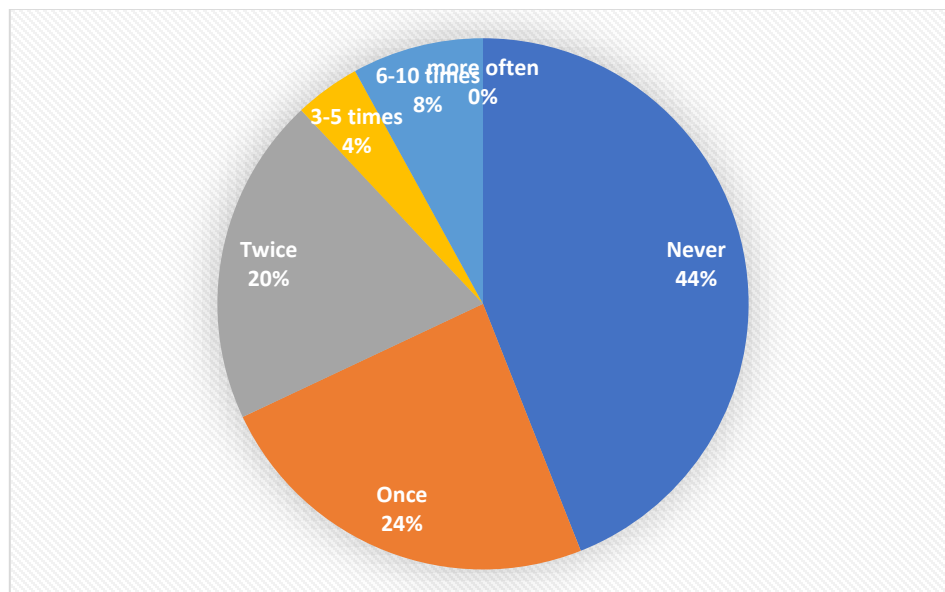


Figure 50. Visiting frequency of interviewees.

Visitors were asked whether they had already visited the galleries before. 3 visitors had been in the space before, while it was the first time for 22 of them.

Participants were then asked if they intended to visit the space on that particular occasion or they were just wandering in.

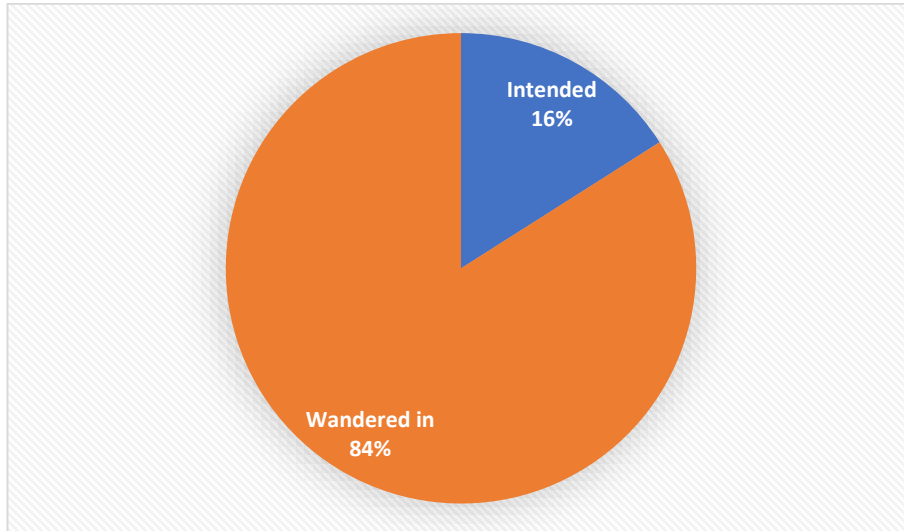


Figure 51. Intended visits to the display vs. those who had wandered in.

5.4 Ethnographic observation results

Observations took place one hour per day, for seven days, at casual times. The observer followed random visitors and groups of visitors around the gallery, taking ethnographic notes of their behaviour and of their conversations and engagements.

5 observed visitors rested for around 2-3 minutes on the benches near the south exit of the room. Other 6 observed visitors spent even longer (5-10 minutes) chatting and using their phones (mainly social media).

The concept of 'grave good' seemed harder to understand in room 24 compared to the other galleries. Visitors in the other galleries expected to see objects and human remains related to the concept of death and burial. Some of them specifically visited those galleries to see such objects. On the contrary, despite room 24 is named 'Living and dying', people did not seem to associate it with the concept of burial, burial practice and grave goods.

Tracked and observed visitors seemed to use the room primarily as a passage to access the Great Court, the Sainsbury Africa galleries, and the Mexico and North America galleries. Visitors entering from the Great Court seemed to be primarily looking for washrooms and the exit.

Observed visitors seemed to be primarily attracted by the Hoa Hakananai'a. They gazed, took pictures and selfies, and engaged in conversations around it. Two groups of observed visitors specifically came into the room to observe the object, and spent time reading information in other languages on internet. One group specifically spoke about repatriation issues, mentioning the recent news about the request for repatriation by Easter Island (<https://www.theguardian.com/world/2018/aug/07/easter-island-people-want-british-museum-return-moai-statue>).

The other object that caught visitors' attention was the 'Cradle to Grave by Pharmacopoeia'. Most observed visitors that were strolling from one end of the room to the other, stopped to have a look at the object to see what it was. Three groups of visitors (four adults; two adults; and one adult and three children) examined the whole length of the object from both sides, and engaged in conversations making comparisons with their lives. They did not engage in conversations about death.

A group of two adults stopping in front of the 'Relating to Ancestors' cases (C6), engaged in a conversation about funerary practices, making references to documentaries they had previously watched on online platforms like Netflix, and making comparison to Western modern burial practices.

5.5 Semi-structured interviews' results

This section analyses the response of the 25 visitors who agreed to be interviewed to the questions relating to their experience in the exhibition space and their understanding of grave goods.

5.5.1 Familiarity with the gallery time period

Gallery 24 does not refer to one particular culture or one particular period of time. Therefore, this question was not asked.

5.5.2 Familiarity with the term 'grave goods'

Visitors were asked whether they had heard of term 'grave goods' before. It should be noted that the interviewer often used prompts to explain the meaning of the word, especially when translating into other languages.

The translations used were:

Italian	Corredo funerario
French	Mobilier funéraire
Spanish	Ajuar funerario

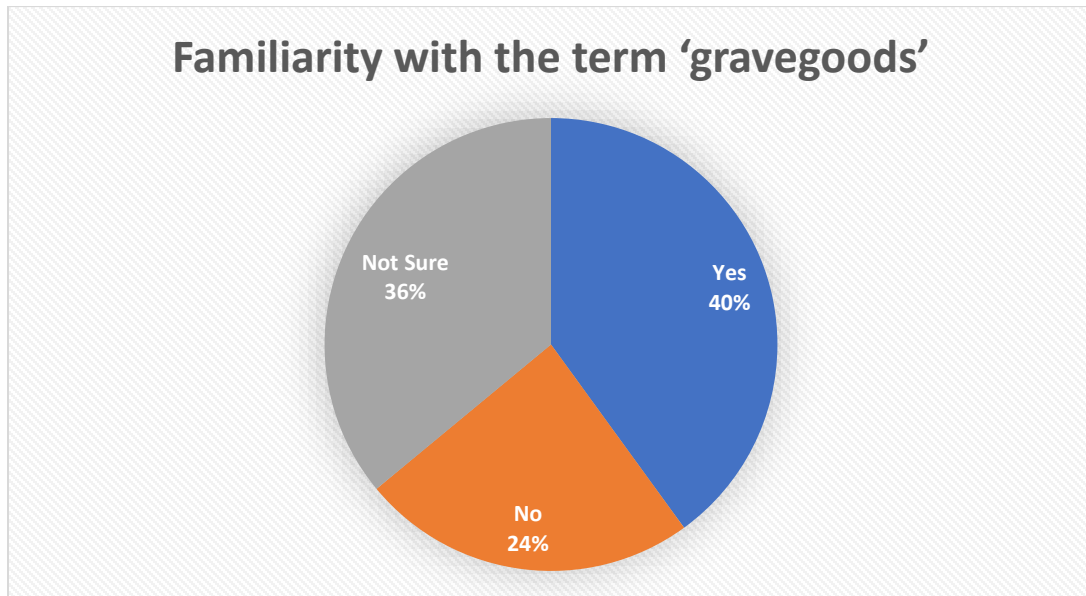


Figure 52. Familiarity with the term grave goods.

5.5.3 Pre-historic and historic periods associated with grave goods

Visitors were asked if they could think of any period in prehistory or history that they associate with elaborate/memorable grave goods. The results of the responses are shown below. It must be noted that some visitors gave more than one answer.

Time Periods	Numbers
Stone Age	1
Generic pre-history	2
Romans	4
Celts	1
Vikings	3
Native Americans	7
Modern	6
Generic: Indian	1
Generic: people in Australia / New Zealand	1
Generic: African cultures	3

Table 13. Periods associated with grave goods.

5.5.4 Percentage of grave goods in the galleries

Interviewees were asked what proportion of the objects on display in gallery 24 they estimated were originally found with burials (as opposed to in settlements, hoards etc.).

Percentage	Number
10	6
20	4
30	4
40	3
50	2
60	2
70	0
80	1
90	0
100	0
N/A	3

Table 14. Percentage of grave goods in the galleries.

5.5.5 Recognition of grave goods

The interviewees were then asked if they remembered one or more objects that they had seen in the galleries that were grave goods. The results of the responses are shown below. It must be noted that some visitors did not answer, while others gave more than one answer.

Object	Number
Vases from the Somali Object cabinet	3
Masks	2
Kayaks	2
Shells	3
Generic: religious/spiritual symbols	6
Generic: weapons	5

Table 15. Recognition of grave goods.

Visitors were then asked if they could think of objects that people most regularly placed in graves in Britain. The responses are shown below. It must be noted that some visitors did not answer, while others gave more than one answer.

Description	Number
Valuables/Jewellery	7
Weapons	3
Personal items /daily life objects	9
Clothing /Ornamental objects	1
Metals	1
Coins	0
Food/drinks	4
Animals / animal bones	2
Generic: religious symbols	7
Generic: status symbol objects	3
Generic: offerings	6

Table 16. General understanding of grave goods.

Visitors were then asked how easy it was to find out which objects in the galleries are from graves/burials. Most participants (19 of 22) gave the grave goods findability a score of 6 or lower. 3 participants did not reply.

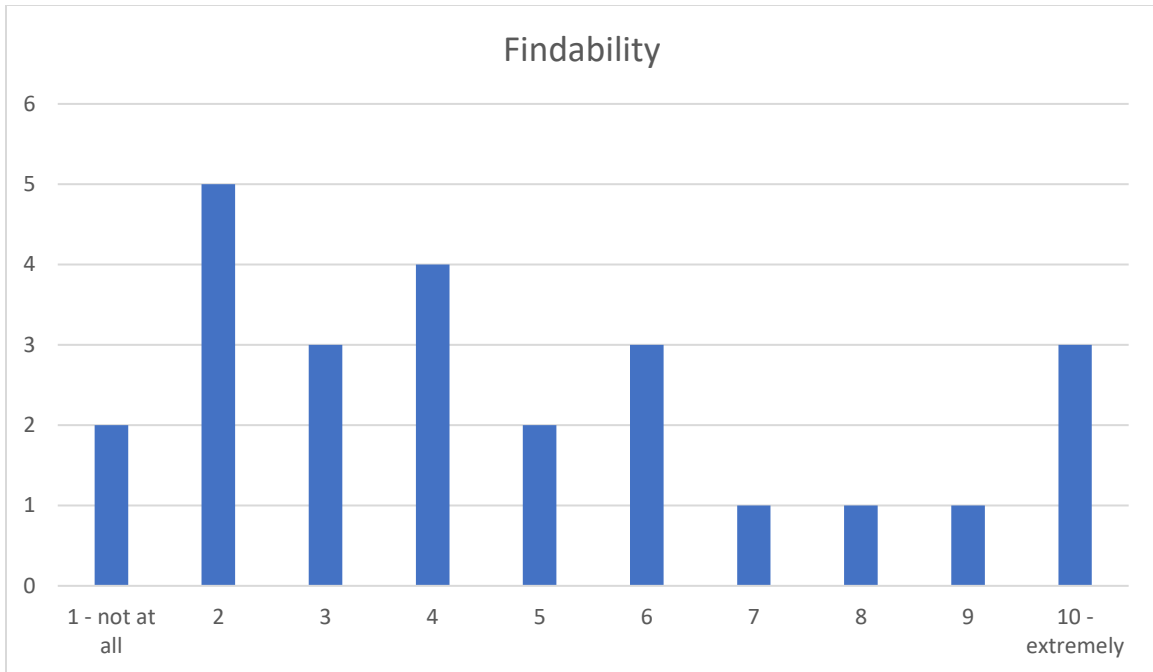


Figure 53. Grave goods' findability.

5.5.6 Find out more

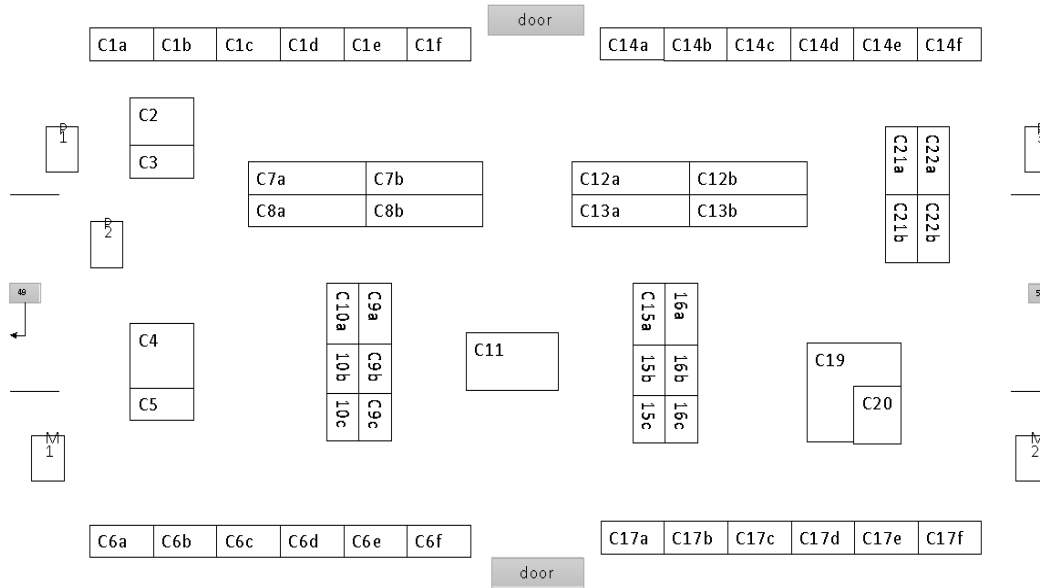
Participants were finally asked what they were interested to find out more about the grave goods displayed in the galleries. Only 5 visitors had suggestions, while the other 20 replied 'nothing' or that 'the amount of information provided was ok'. The responses are shown below. It must be noted that some visitors gave more than one answer.

Suggestion	Number
Provenance/Origin	0
Function before burial	2
Meaning for dead/living – how meaning changes	3
Manufacturing process	1
Location in the grave	0
Who they belonged to	2
How and where they were found	0
Who found them	0
More information about repatriation issues	1
Meaning for the community	1
Intangible values associated	1

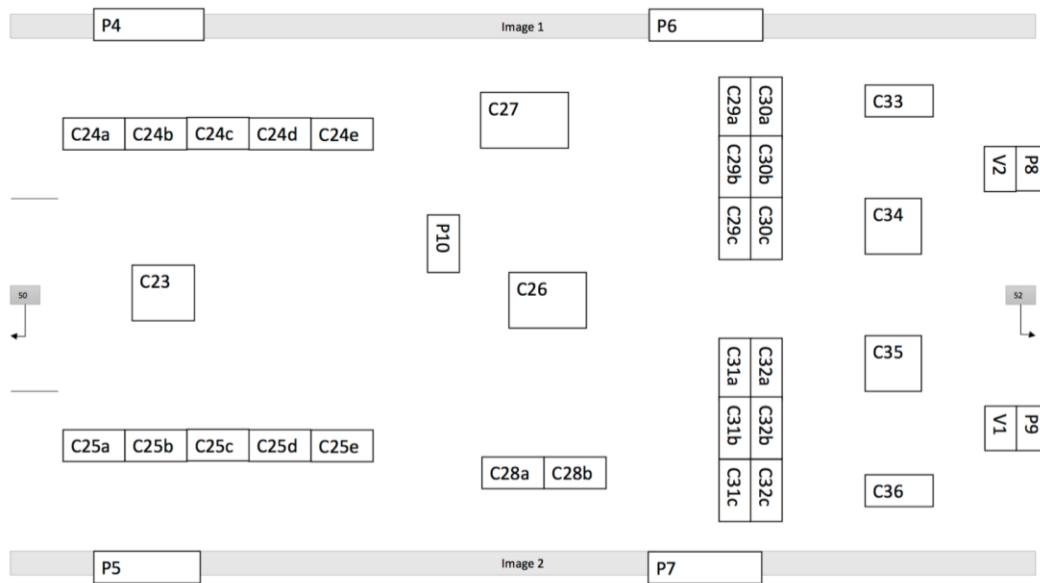
Table 17. Points of further interest.

6. Appendices

6.1 Tracking sheets rooms 50-51

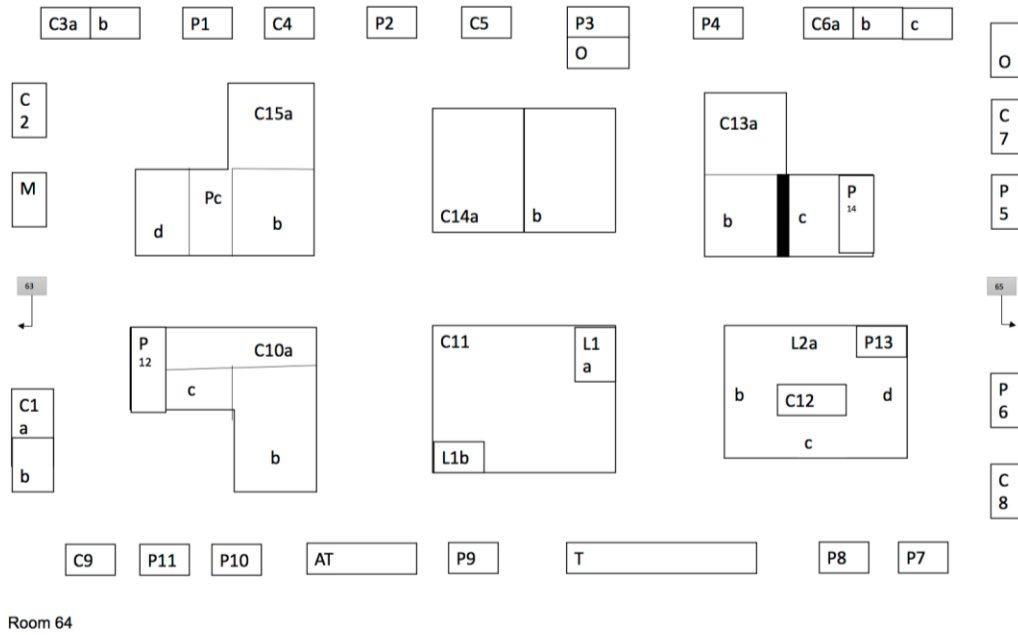
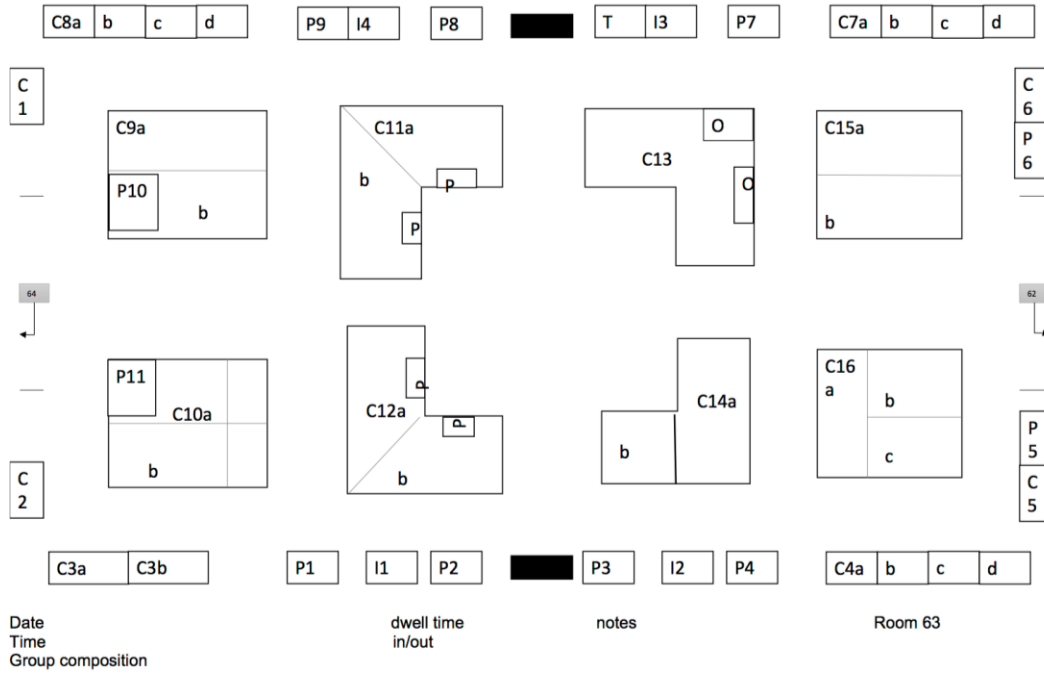


Date _____ dwell time _____ notes _____ Room 50
 Time _____ in/out _____
 Group composition _____

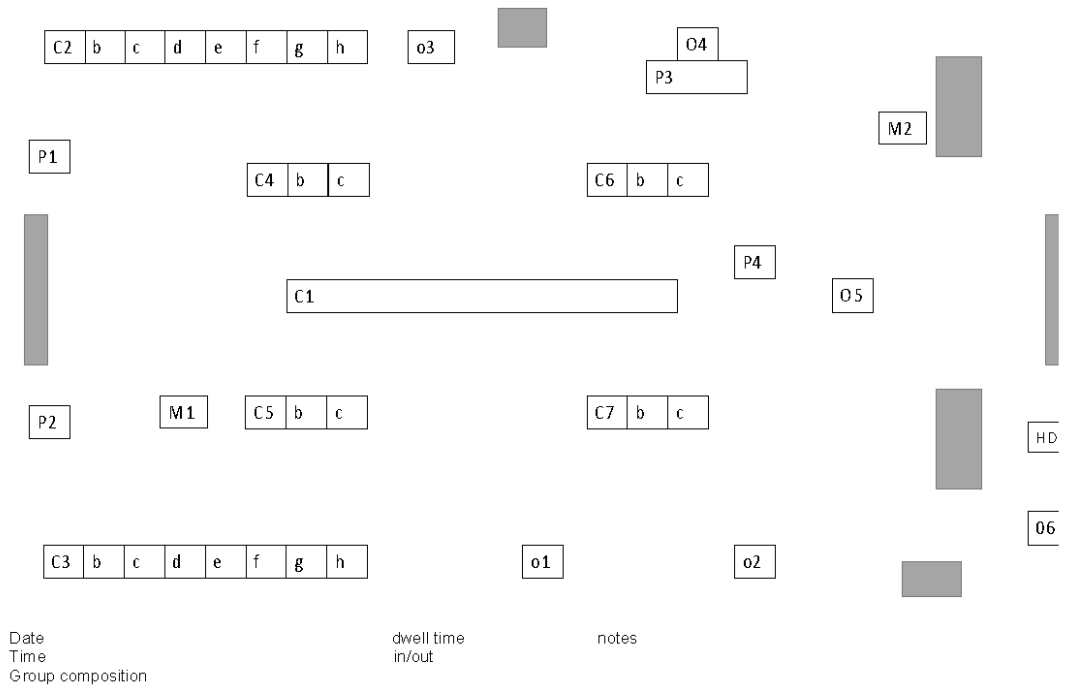


Room 51

6.2 Tracking sheets rooms 63-64



6.3 Tracking sheets room 24



6.4 Semi- structured interview protocol

Grave Goods research project

1. Which age group category are you?

18-25 26-35 36-45 46-55 56-65 66-75 76-85 86+

Do not wish to answer

2 What is your nationality and first language?

Do not wish to answer

3. Have you been to the British Museum before?

If yes, How many times have you visited the museum before?

Never Once Twice 3-5 times 6-10 times More often

4. How did you plan your visit to the museum today? (prompt: spontaneous visit; website etc.)

[how do you normally plan your visit?]

Right now, we are in gallery can I ask you about this gallery in particular?

Please, bear in mind that this is not a test, there is no right or wrong answer, and any feedback is appreciated.

5. Have you ever visited this gallery before? (if yes, elaborate)

6. Did you intend to visit this space or did you just wander in?

7. On a scale of one to ten, where one is not at all and ten is extremely, how familiar are you with the pre-historic periods, such as Stone Age, Bronze Age, Iron Age?

Not at
all 1 2 3 4 5 6 7 8 9 10
Extremely

8. Some of the objects in the gallery are 'grave goods'. Have you heard of this term before?

Yes No Not sure

[if yes

9. Can you think of any period in prehistory or history that you associate with elaborate/memorable (prompt: complex) grave goods (prompt: objects buried with the dead)? (Prompts: Stone Age, Bronze Age, Iron Age, Romano-British, Anglo-Saxon, Viking, Medieval, Modern)

10. What proportion of the objects in this space do you think were originally found in graves (burials/with the dead) (as opposed to in settlements, houses, hoards, etc.)?

11. Can you think (do you remember) of one or more objects in particular that you have seen in the space that were grave goods?
(prompt: if they do not remember - can you show me?)]

OR

11bis. Can I show you one of the grave goods in this gallery?

12. Would you have been able to identify this as a 'grave good'?

Yes No Not sure

13. What does it make you think of the object, knowing it has come from a burial?

14. On a scale of 1 to 10 (1 - not at all; 10 - extremely) how easy is it to find out which objects in this space are from burials/graves?

15. What would you like to find out more about the grave goods displayed in this space?