

The British Museum

Summative evaluation of Death Memory and Meaning
labels
Gallery 50-51



Summative evaluation Report

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Executive summary

- The summative evaluation plan was designed to assess the impact of the newly installed ‘Death Memory Meaning’ (DMM) labels on the interaction of visitors with grave good objects in galleries 50 and 51 of the British Museum.
- This report aims to be an addition to the evaluation carried out in 2018.
- It ran from the 21st of June 2019 until the 1st of August 2019.
- Visitors’ responses to the exhibition were investigated through a combination of 50 tracking, ethnographic observations and 15 semi-structured interviews.
- The median dwell time for the galleries 50-51 was 261 seconds (data in 2018: 235 seconds)
- The elements that had the highest attractiveness and holding power were: Lindow Man; Barnack Burial; Mold Gold Cape; DMM label 2 (Mold Cape); label 3 (Barnack burial); label 7 (Kirkburn sword); label 10 (Welwyn garden city burial).
- Visitors were asked about their familiarity with the historic periods of the galleries: 8 visitors expressed a high familiarity; 3 were neutral; 4 did not consider themselves familiar with the period.
(2018: 7 visitors expressed a high familiarity; 5 were neutral; 11 did not consider themselves familiar with the period).
- Visitors were asked about their familiarity with the term ‘grave goods’: 46% familiar. (2018: 48% familiar)
- Visitors were asked which periods they associate with the term ‘grave goods’: Bronze Age 4; Iron Age 7; Romans 5; Anglo-Saxon 11; Vikings 4; Ancient Egypt 11; Native Americans 2; Generic: Ancient civilisations 4.
- Visitors were asked how easy it was to find out which objects in the galleries are from graves: 12 of 15 gave the grave good findability a score of 6 or greater. (2018: 19 of 25 gave the grave good findability a score of 6 or greater).

Summary of DMM labels' interactions

- DMM labels were described as appealing, accessible, informative, and useful to understand the objects.
- All interviewees considered the text clear. 77% described the text as “very clear” and 23% as “clear”.
- 4 interviewees reported that their understanding of ‘grave goods’ changed after interacting with labels. They found out that:
 - Everyday objects were placed in burials
 - Grave goods can give insights on how people lived
 - Many of the objects are grave goods
- 4 interviewees explained that labels enhanced their understanding of grave goods:
 - They clarified time periods
 - They provided interesting story-telling perspective
 - They added information about types of grave goods
 - They helped contextualising objects
- 5 interviewees explained that labels did not change their understanding, but rather confirmed what they knew about grave goods.
- Suggested improvements included: to make the text bigger; to provide information about other similar labels in the space; to provide sheet/trails of the labels; to Advertise them at the gallery entrance; to have more labels in other galleries; to add more images.
- Ethnographic observations results:
 - Label 3 had the highest number of visitors (27 people recorded) interacting with it, compared to other labels. Label 2 had the second highest number (21). Label 3 had the third (19).
 - Most observed visitors read through the whole label.
 - Group of adults and families tended to have lively interactions after reading the labels, integrating information with object observation.
 - In some cases (label 2 and 3) the positioning of the label seemed to make it less accessible to visitors.

INDEX

| | |
|--|-----------|
| 1. BRIEF FOR EVALUATION | 6 |
| 2. METHODOLOGY | 6 |
| 2.1 Galleries evaluated | 8 |
| 2.2 Evaluation Design | 8 |
| 3. GALLERIES 50-51 | 9 |
| 3.1 Introduction | 9 |
| 3.2 Tracking | 9 |
| 3.2.1 Walkthroughs | 10 |
| 3.2.2 Dwell Time | 11 |
| 3.2.3 Viewing Strategy | 11 |
| 3.2.4 Visitors' Behaviour | 12 |
| 3.2.5 Attractiveness | 13 |
| 3.2.6 Holding Power | 16 |
| 3.2.7 Percentage of total dwell time | 18 |
| 3.3 Demographic information | 22 |
| 3.3.1 Visitor Profile | 22 |
| 3.3.2 Group composition | 24 |
| 3.3.3 Visiting Habits | 25 |
| 3.4 Semi-structured interviews' results | 26 |
| 3.4.1 Familiarity with prehistoric periods | 27 |
| 3.4.2 Familiarity with the term 'grave goods' | 28 |
| 3.4.3 Prehistoric and historical periods associated with grave goods | 29 |
| 3.4.4 Percentage of grave goods in the galleries | 29 |
| 3.4.5 Recognition of grave goods | 30 |
| 3.5 Response to DMM labels | 33 |
| 3.5.1 Awareness of DMM labels | 33 |
| 3.5.2 General opinion of family labels | 33 |
| 3.5.3 Impact of DMM labels on visitors' perceptions and understanding of grave goods | 34 |
| 3.5.4 Response to the clarity and positioning of the narrative on DMM labels. | 35 |
| 3.5.5 Suggested improvements for family labels | 36 |
| 3.6 ETHNOGRAPHIC OBSERVATIONS | 37 |
| APPENDIX | 40 |
| a) tracking sheets room 50-51 | 40 |

List of tables

- Table 1. Alignment between objectives and methods.
- Table 2. Description of galleries evaluated.
- Table 3. DMM Labels interaction
- Table 4. Periods associated with grave goods.
- Table 5. Percentage of grave goods in the galleries.
- Table 6. Recognition of grave goods.
- Table 7. Comparison between visitors that interacted with DMM labels and those who mentioned them in the interview.
- Table 8. General understanding of grave goods.

List of Figures

- Figure 1. Map of galleries 50 and 51.
- Figure 2. Walkthroughs figures.
- Figure 3. Mean dwell time by group composition.
- Figure 4. Breakdown of Viewing Strategy.
- Figure 5. Heat map.
- Figure 6. Attractiveness of each display, measured as a percentage.
- Figure 7. Holding Power of each display unit.
- Figure 8. Mean dwell time for each unit.
- Figure 9. Gender of Interviewees.
- Figure 10. Age range of the interviewees.
- Figure 11. Nationality of Interviewees.
- Figure 12. Native language of interviewees.
- Figure 13. Group Composition of interviewees.
- Figure 14. Visiting frequency of interviewees.
- Figure 15. Intended visits to the display vs. those who had wandered in.
- Figure 16. Familiarity with prehistoric periods.
- Figure 17. Familiarity with the term grave goods.
- Figure 18. Grave goods' findability.
- Figure 19. Interviewee awareness of DMM labels.
- Figure 20. Impact of DMM labels on visitors' understanding of grave goods.
- Figure 21. Clarity of the text.

1. Brief for Evaluation

The Evaluation plan is designed to assess the impact of the newly installed ‘Death Memory Meaning’ (DMM) labels on the interaction of visitors with grave good objects in galleries 50 and 51 of the British Museum. This report aims to be an addition to the evaluation carried out in July/September 2018.

The objectives are consistent with those of the evaluation carried in 2018, namely, to understand:

1. visitors’ general understanding of grave goods
2. how visitors move in galleries
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).
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

Five new objectives related to the ‘Death Memory Meaning’ labels were added:

8. accessibility of DMM labels
9. clarity of DMM text and content
10. values that DMM labels communicate
11. how DMM labels contribute to the visitors’ understanding of concepts like ‘death’, ‘memory’, and ‘grave goods’
12. impact of DMM labels on visit route

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 | Tracking/fieldnotes Ethnographic observation |
| 3. if visitors are aware of grave goods in galleries, and if they can recognise them | Semi-structured interviews |
| 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 | Semi-structured interviews in different galleries |
| 5. what objects' attract visitors' attention | Semi-structured interviews Tracking Ethnographic observation |
| 6. how accessible information about grave goods is (how visitor access it, how clear it is, what values it communicate etc.) | Semi-structured interviews |
| 7. what visitors would like to find out about more | Semi-structured interviews |
| 8. accessibility of DMM labels | Semi-structured interviews |
| 9. clarity of DMM text and content | Semi-structured interviews |
| 10. values that DMM labels communicate | Semi-structured interviews Ethnographic observation |
| 11. how DMM labels contribute to the visitors' understanding of concepts like 'death', 'memory', and 'grave goods' | Semi-structured interviews Ethnographic observation |
| 12. impact of DMM labels on visit route | Tracking |

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. |

Table 2. Description of galleries evaluated.

2.2 Evaluation Design

Gallery 50 and gallery 51 have been evaluated at the same time (consistently with the evaluation from 2018). The evaluation was carried over a period of seven weeks, from the 1st of June 2019 to the 1st of August 2019. Data was collected for a total of 4 hours per week.

For each gallery, 50 visitors were tracked and 15 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 interacted with DMM labels, and to compare results with findings from the evaluation carried out in July/September 2018.

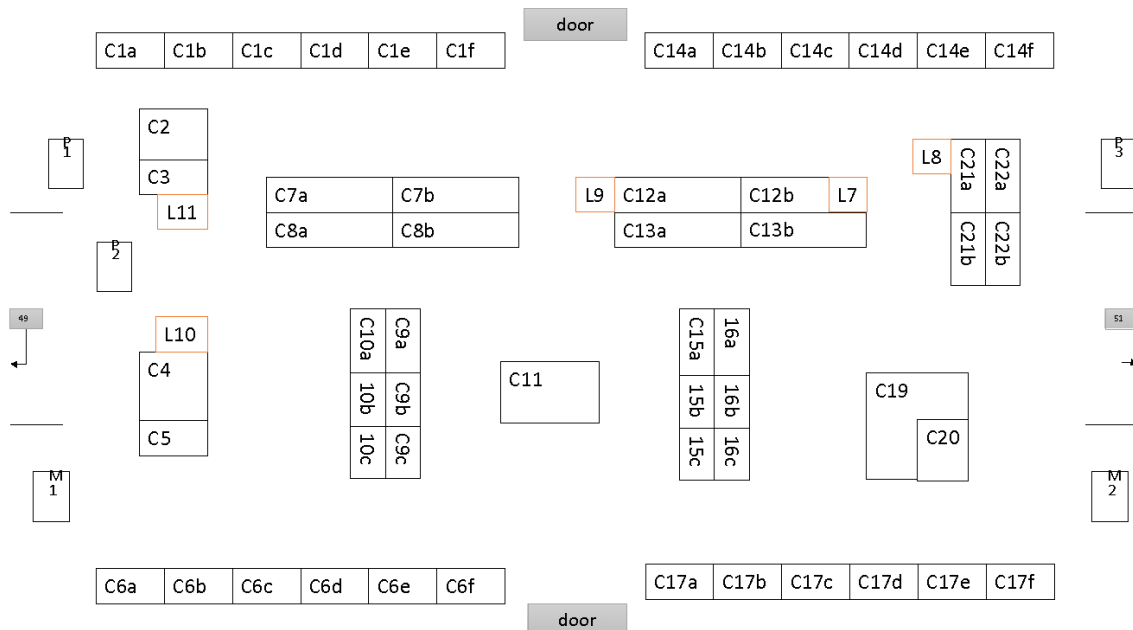
3.2 Tracking

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 21st of June 2019 to the 1st of August 2019.

Map of the display:

Room 50



Room 51

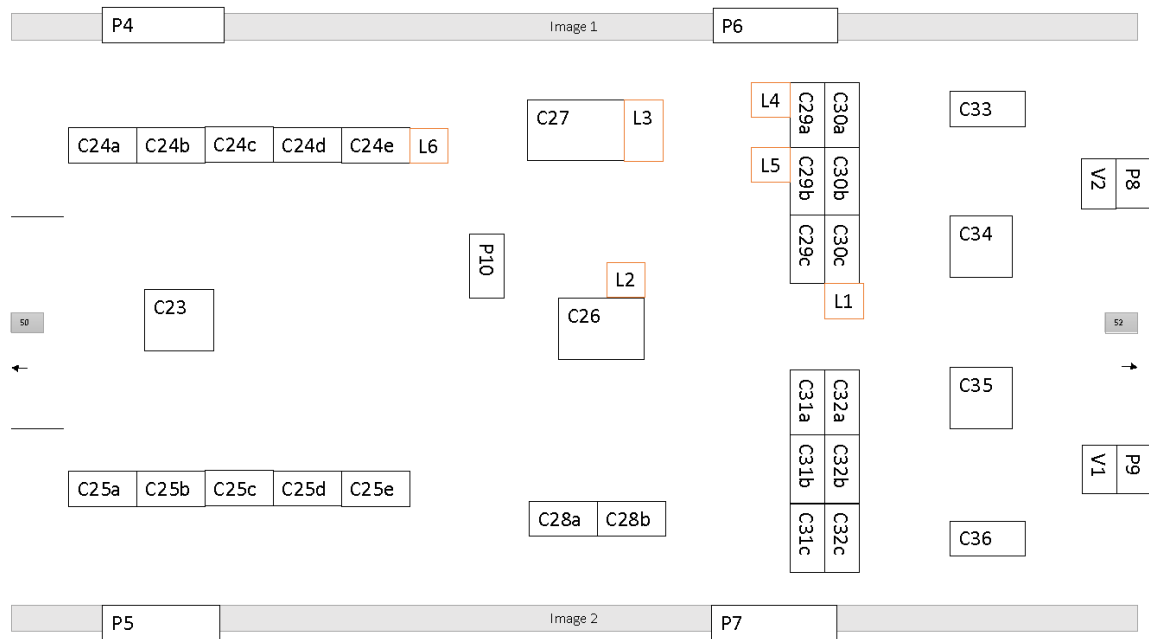


Figure 1. Map of galleries 50 and 51.

3.2.1 Walkthroughs

The number of recorded walkthroughs was 16 from a total of 66 trackings (data from 2018: 12 from 42 trackings). The median dwell time for walkthroughs was 23 seconds (2018: 21 seconds).

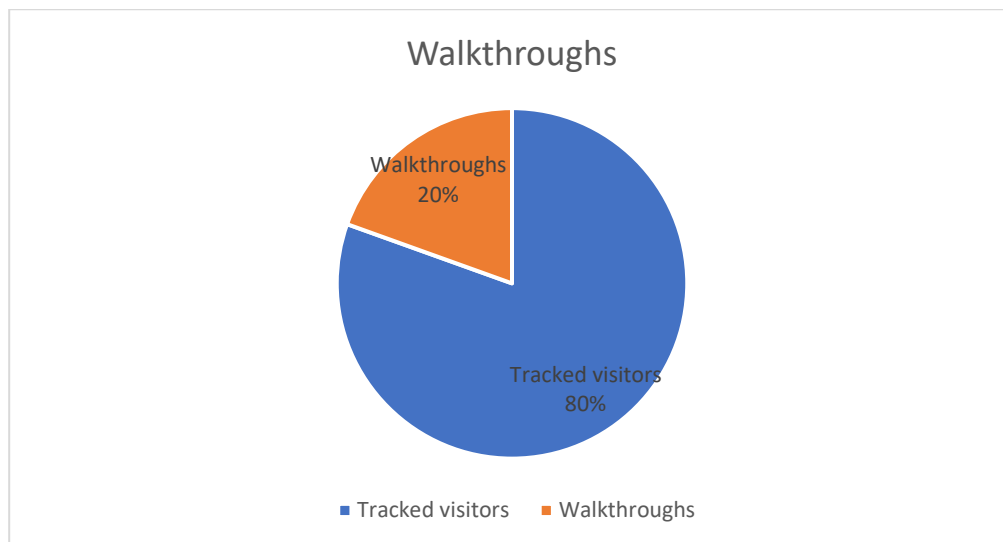


Figure 2. Walkthroughs figures.

3.2.2 Dwell Time

The median dwell time of tracked visitors was 261 seconds (04:21 minutes). (2018: 235 seconds)

Similarly to the previous evaluation, there was a significant dwell time difference between groups that consisted of adults only, group of adults, and those that included children.

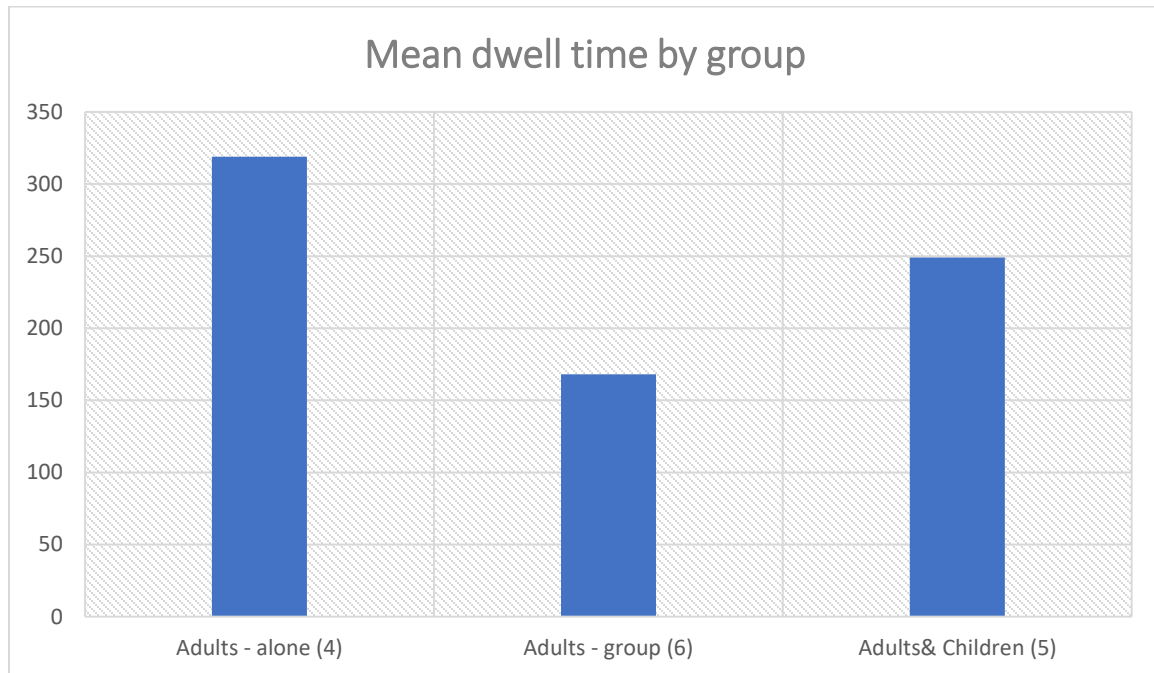


Figure 3. Mean dwell time by group composition.

The longest tracked visit lasted 175 s (29:12 minutes), by a single adult visitor. The shortest tracked visit was 51s by a single adult.

3.2.3 Viewing Strategy

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

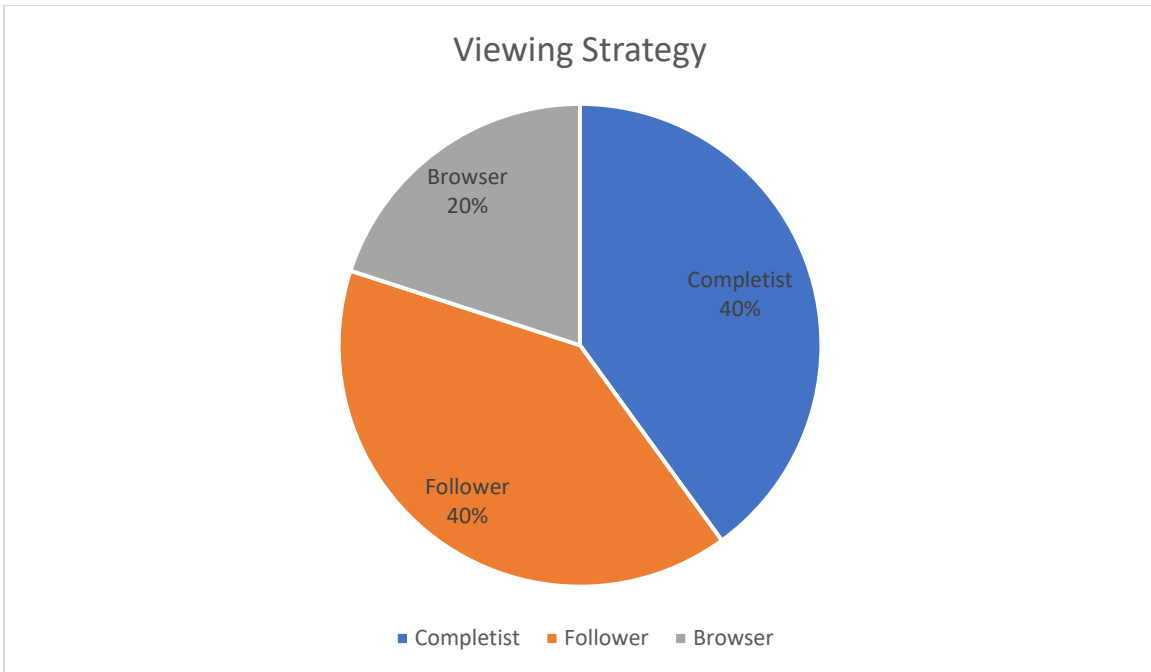


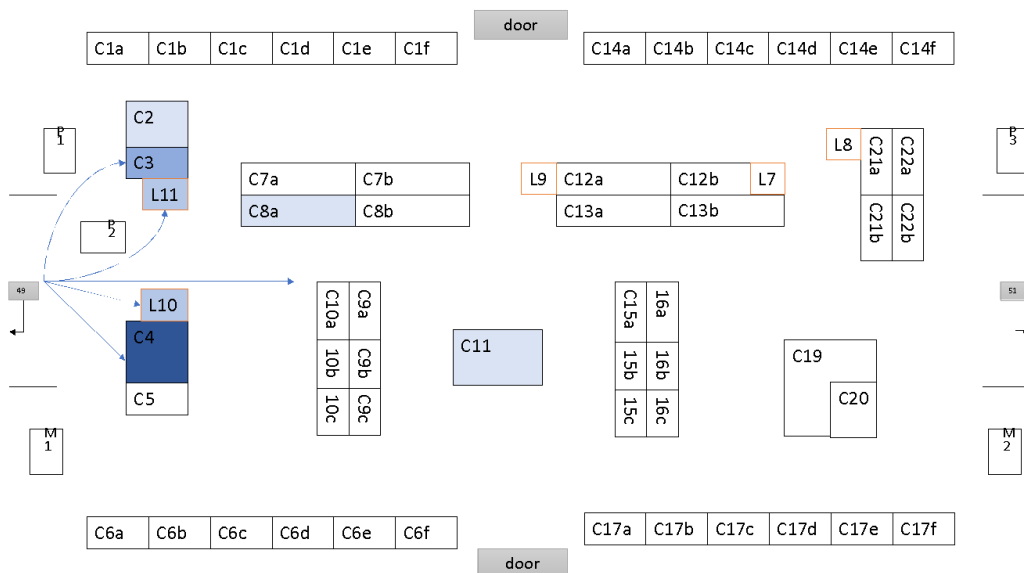
Figure 4. Breakdown of Viewing Strategy.

(2018: completist 24%; browser 32%; follower 44%)

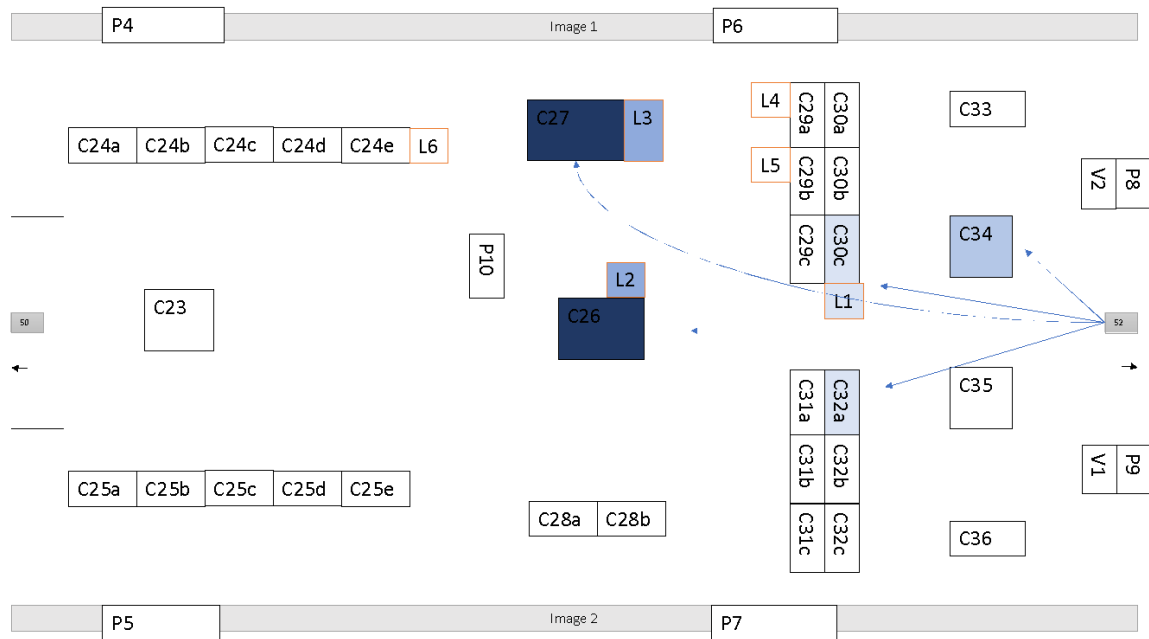
3.2.4 Visitors' Behaviour

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

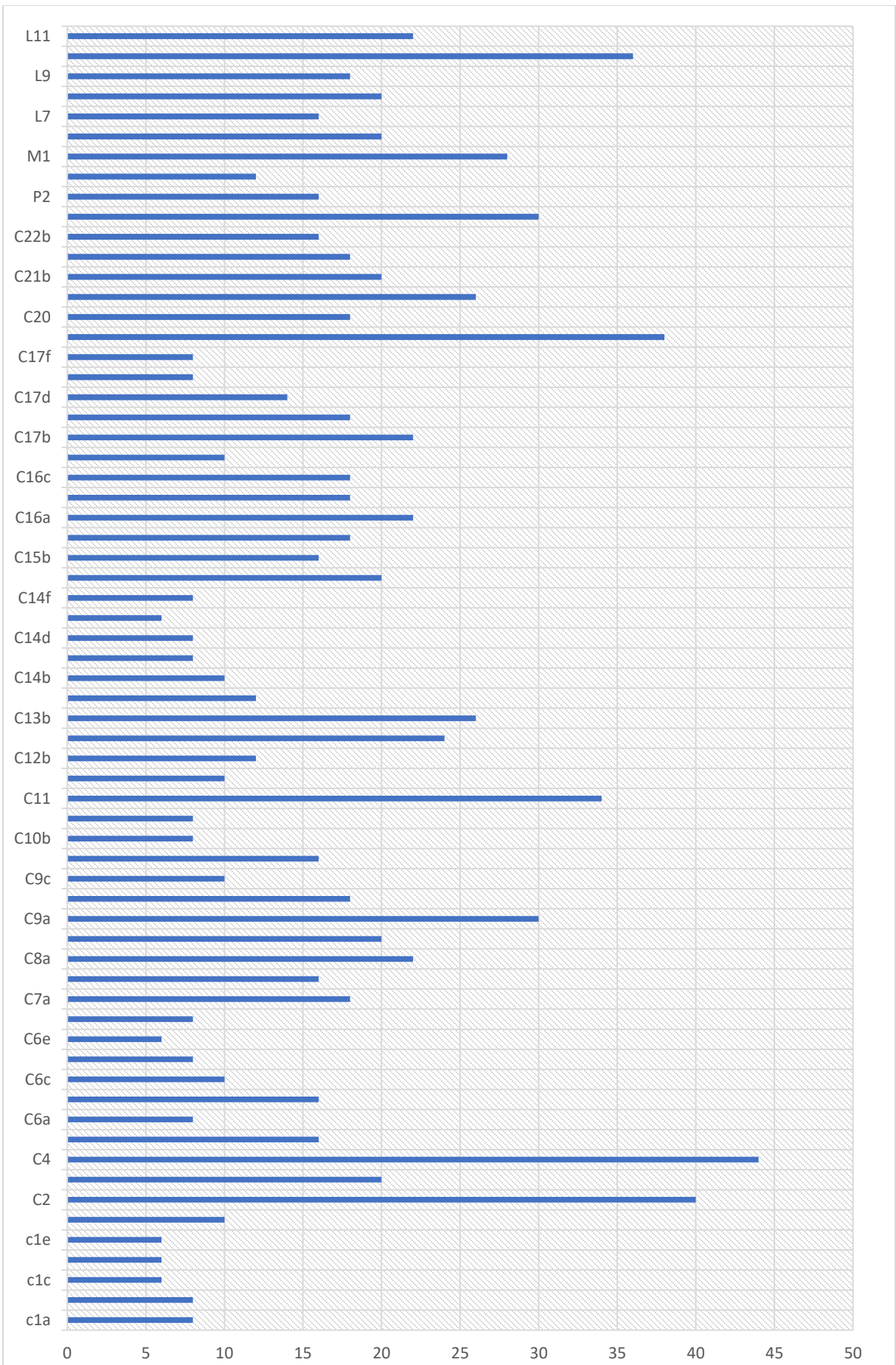


| |
|--------|
| 1-3% |
| 8-11% |
| 21-27% |
| 50+% |

Figure 5. Heat map showing first stop (colour blocks) and direction 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.



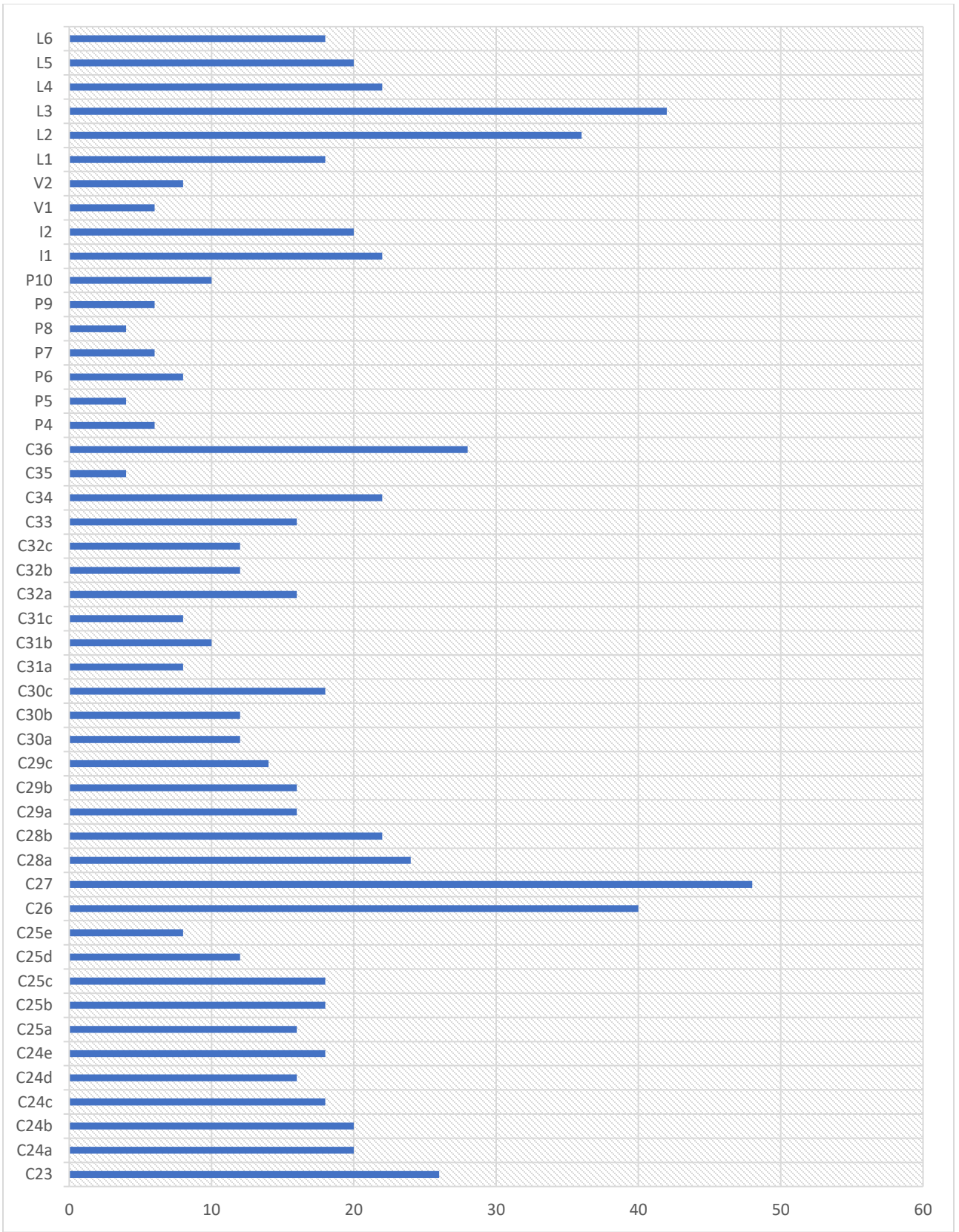
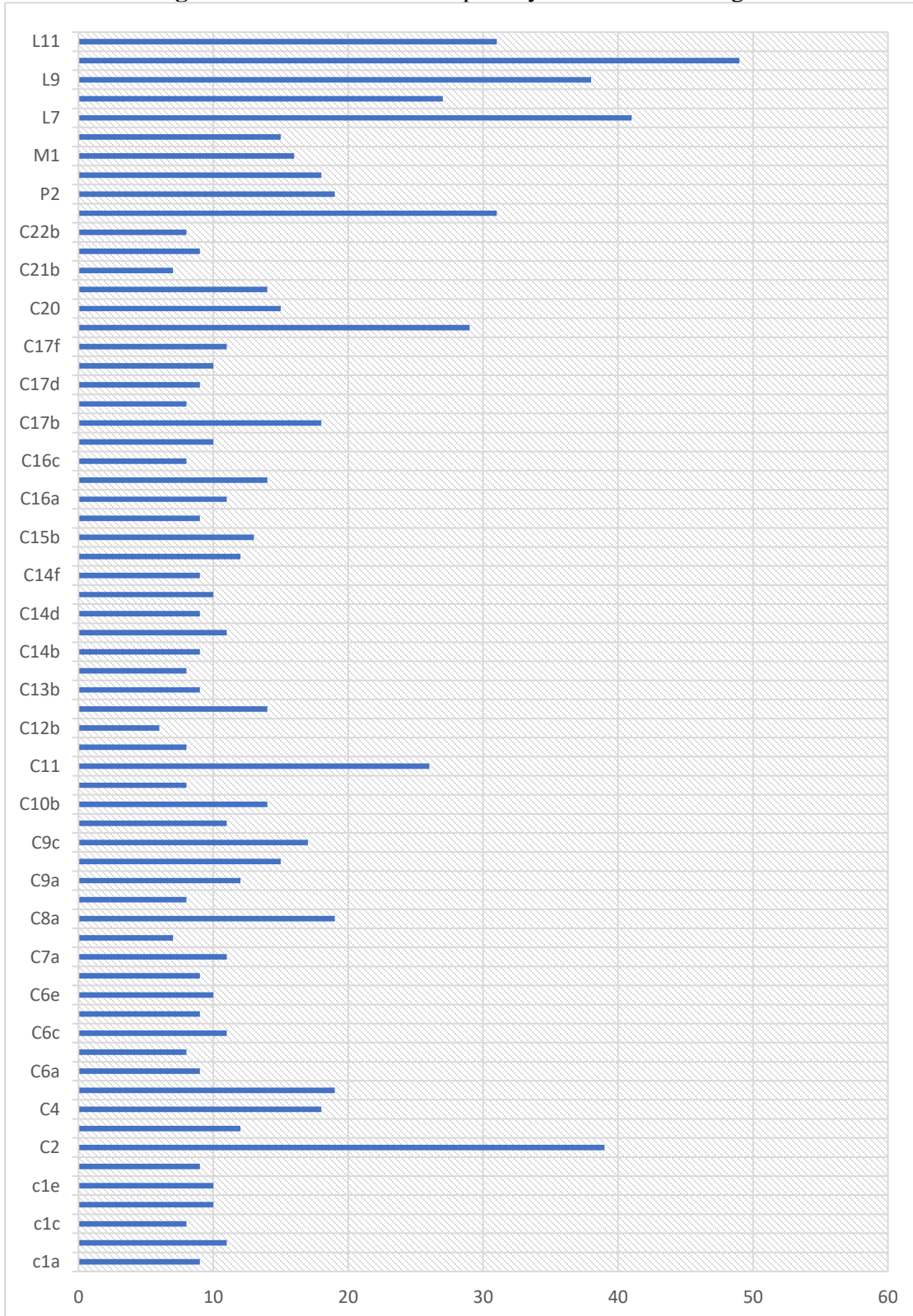


Figure 6. Attractiveness of each display, measured as a percentage

3.2.6 Holding Power

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



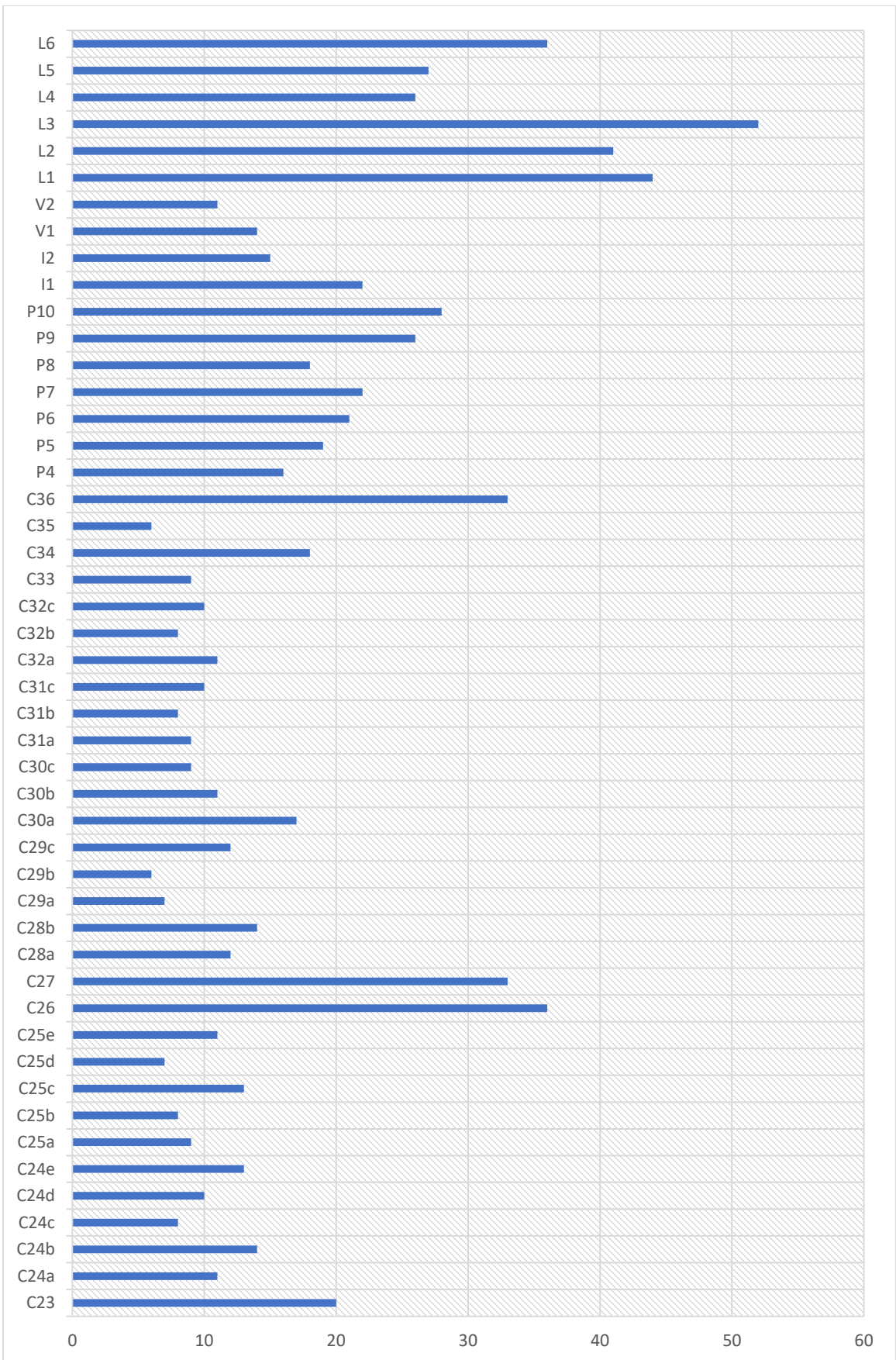
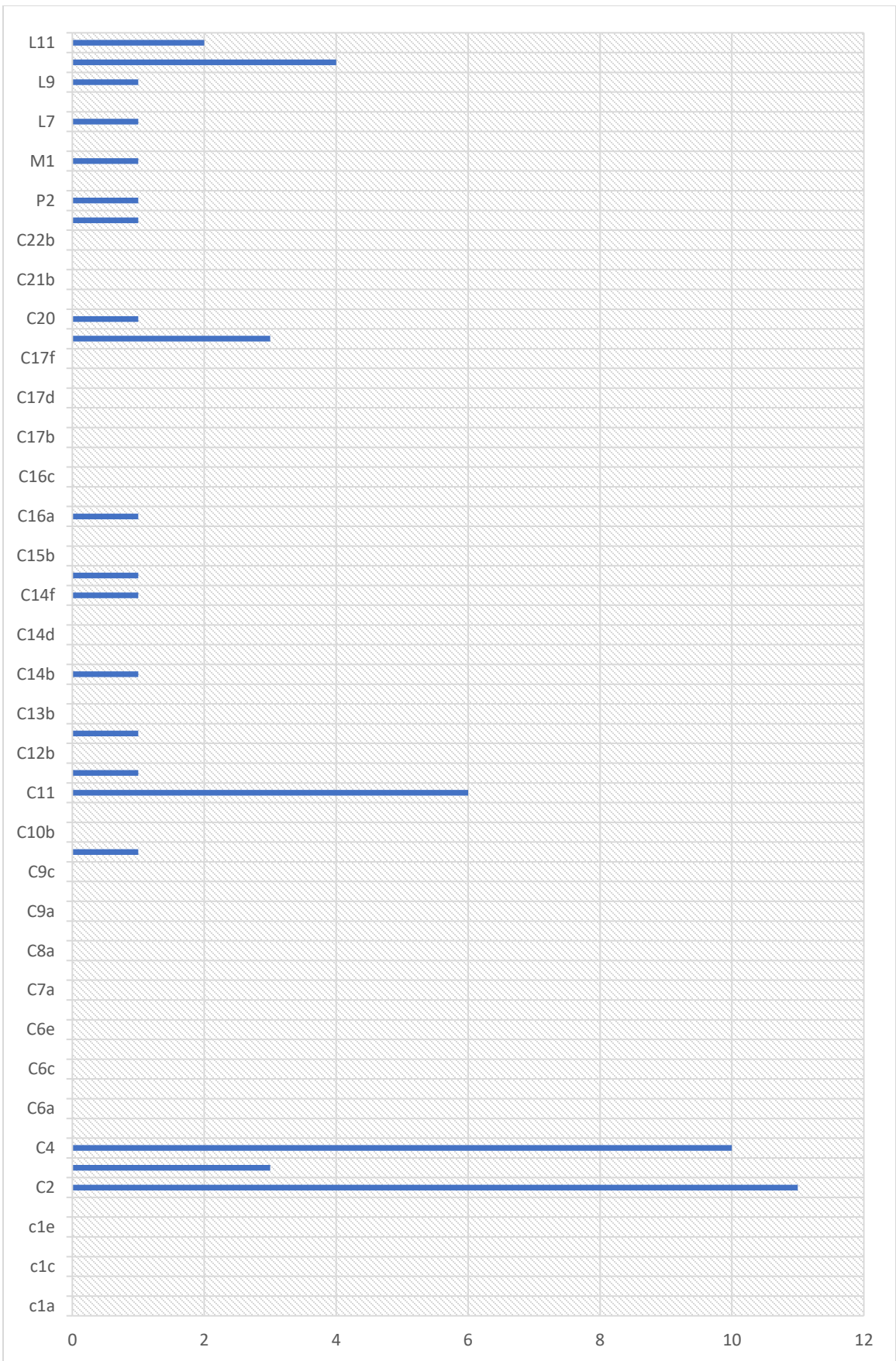


Figure 7. Holding Power of each display unit, measured as the mean time spent by visitors engaging with it.

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.



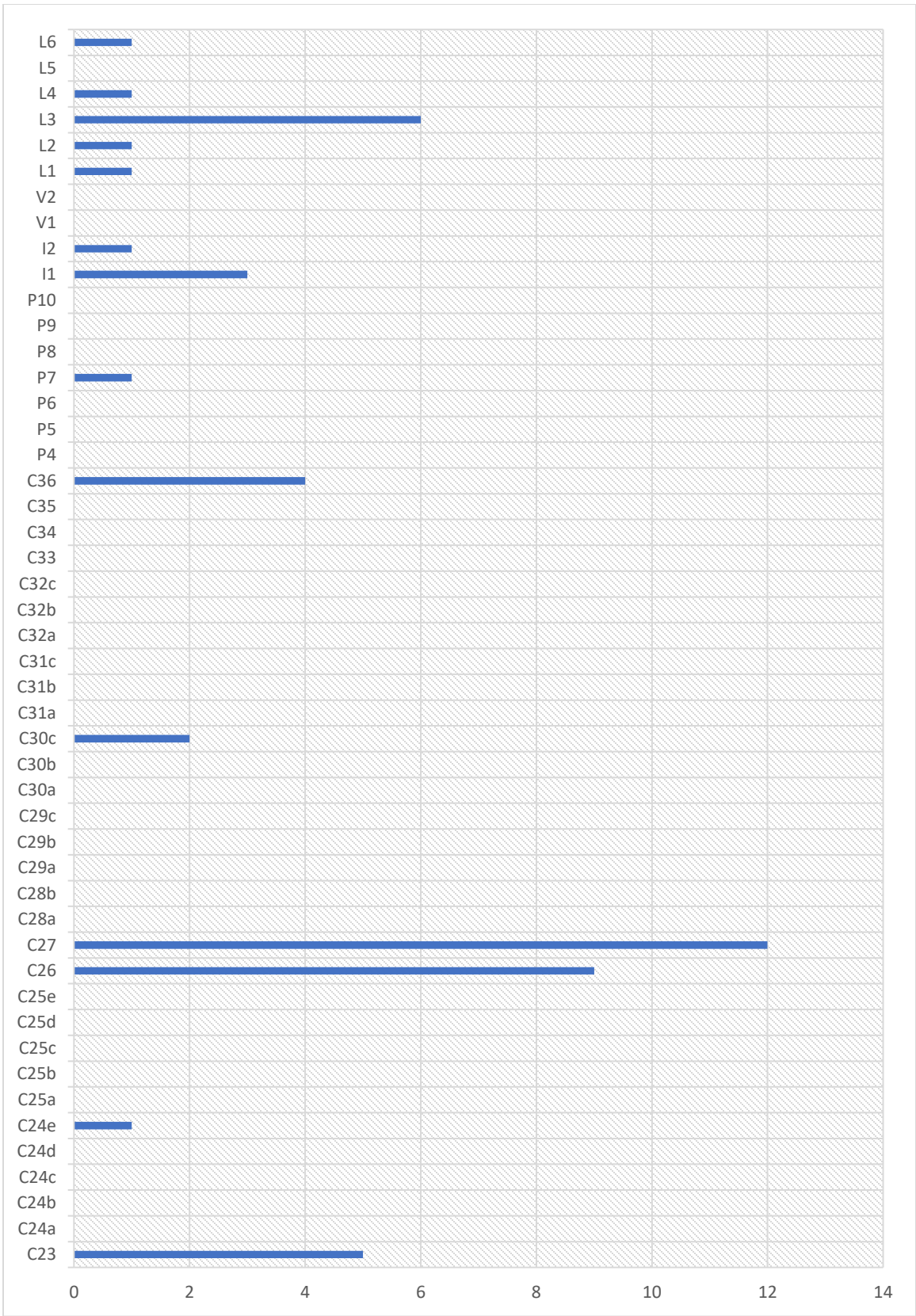


Figure 8. Mean dwell time for each unit expressed as a percentage of total dwell time.

3.3 Demographic information

3.3.1 Visitor Profile

15 visitors agreed to be interviewed.

Gender:

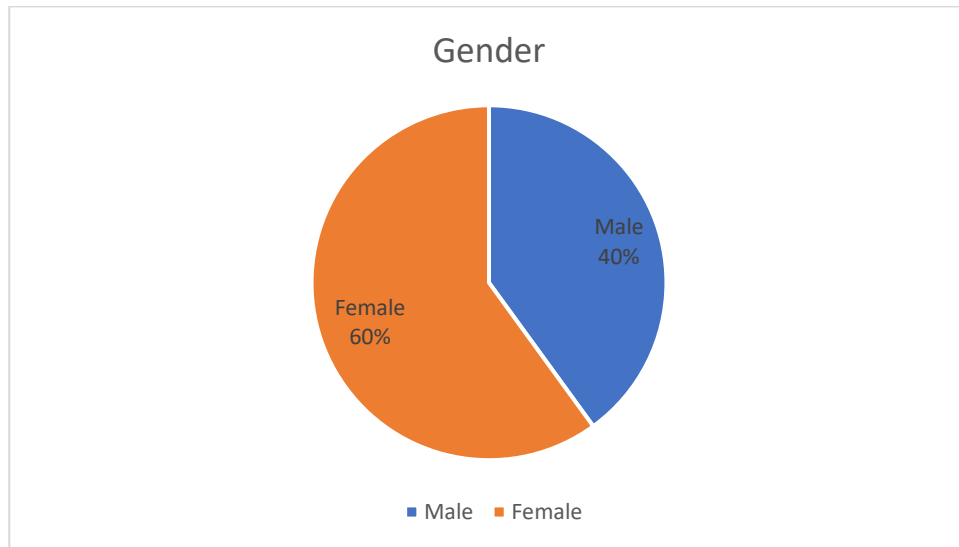


Figure 9. Gender of Interviewees

(2018: Female 36%; male 64%)

Age group:

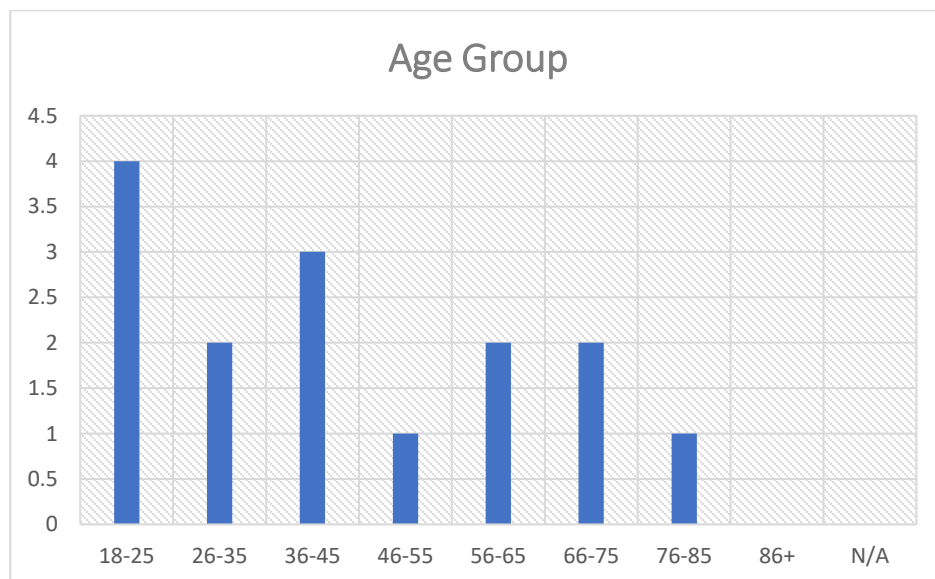


Figure 10. Age range of the interviewees.

Nationality and native language:

12 Nationalities were recorded.

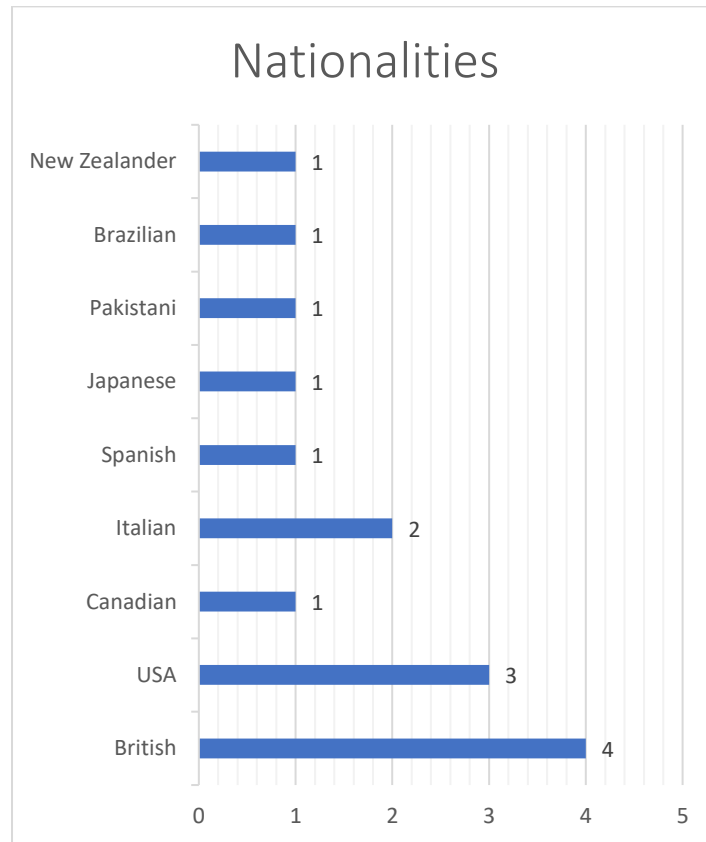


Figure 11. Nationality of Interviewees.

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

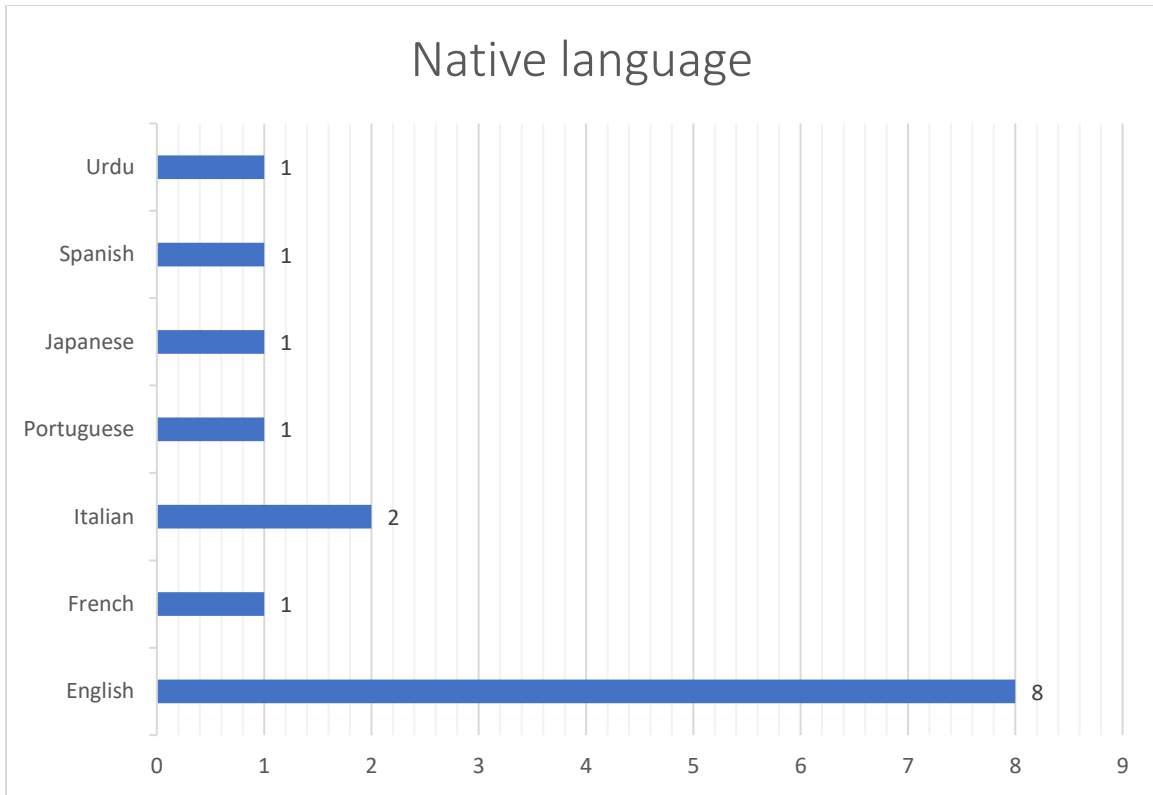


Figure 12. Native language of interviewees

3.3.2 Group composition

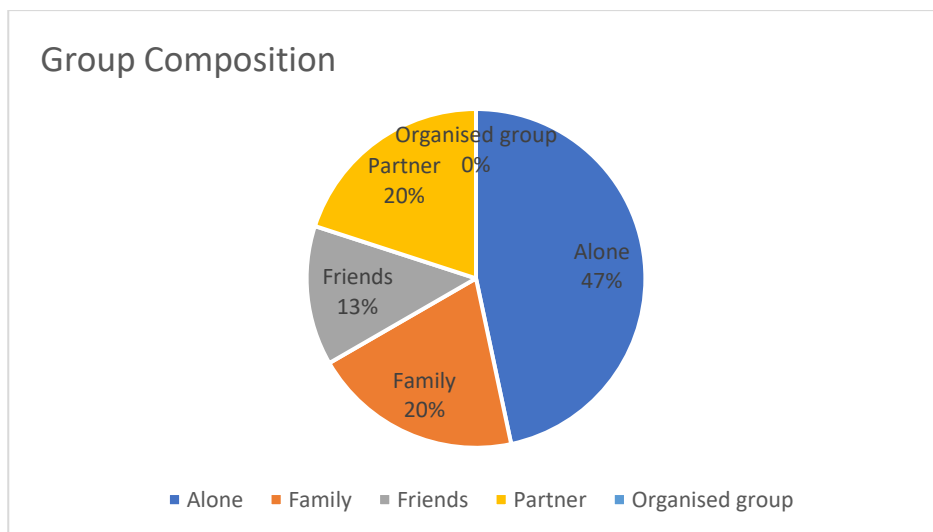


Figure 13. Group Composition of interviewees

(2018: Alone 36%; Family 24%; Friends 16%; Partner 24%; Organised groups 0%)

3.3.3 Visiting Habits

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

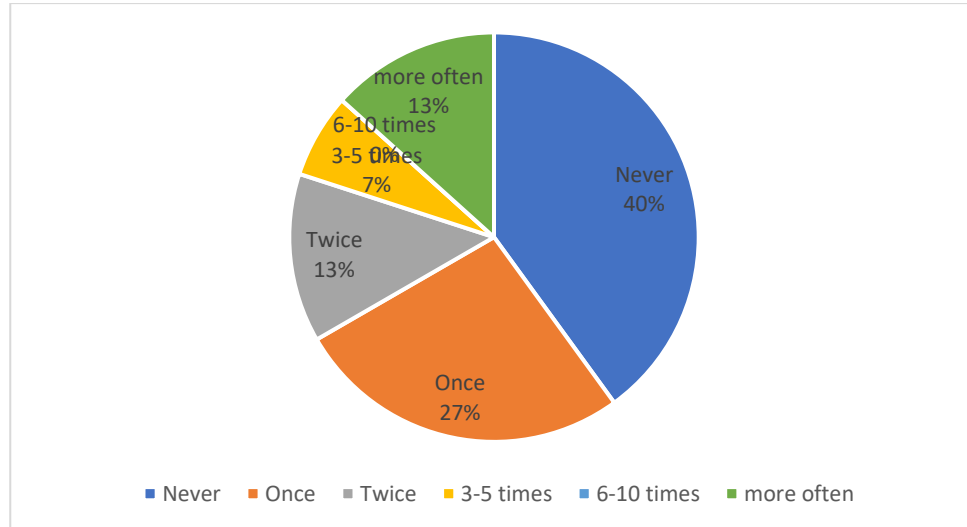


Figure 14. Visiting frequency of interviewees.

(2018: Never 36%; Once 28%; Twice 20%; 3-5 times 0%; 6-10 times 12%; More often 4%)

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 12 of them. (2018: 6 had been before; 19 first time)

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

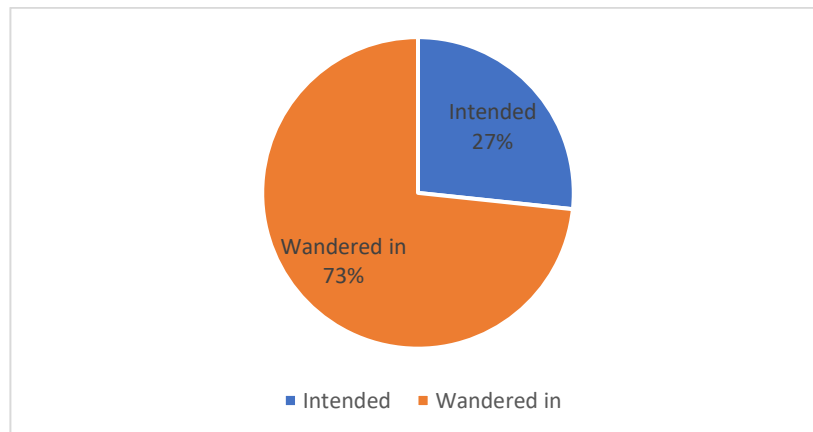


Figure 15. Intended visits to the display vs. those who had wandered in.

(2018: wandered in 56%; intended 44%)

3.4 Semi-structured interviews' results

This section analyses the response of the 15 visitors who agreed to be interviewed to the questions relating to their experience in the exhibition space, their understanding of grave goods, and their interaction with DMM labels.

All the 15 visitors interviewed stopped and read at least 3 DMM labels while they were in rooms 50 and 51. Table 3 shows how many visitors stopped and read each label:

| | |
|-------------------------------|----|
| 1. Folkton drums | 3 |
| 2. Mold Cape | 10 |
| 3. Barnack burial | 13 |
| 4. Barnack infant burial | 5 |
| 5. Driffield burial | 4 |
| 6. Ringlemere cup | 5 |
| 7. Kirkburn sword | 2 |
| 8. Garton station chariot | 3 |
| 9. Mill Hill warrior | 1 |
| 10. Welwyn garden city burial | 9 |
| 11. Welwyn fire dog | 7 |

Table 3. DMM labels interactions

3.4.1 Familiarity with prehistoric periods

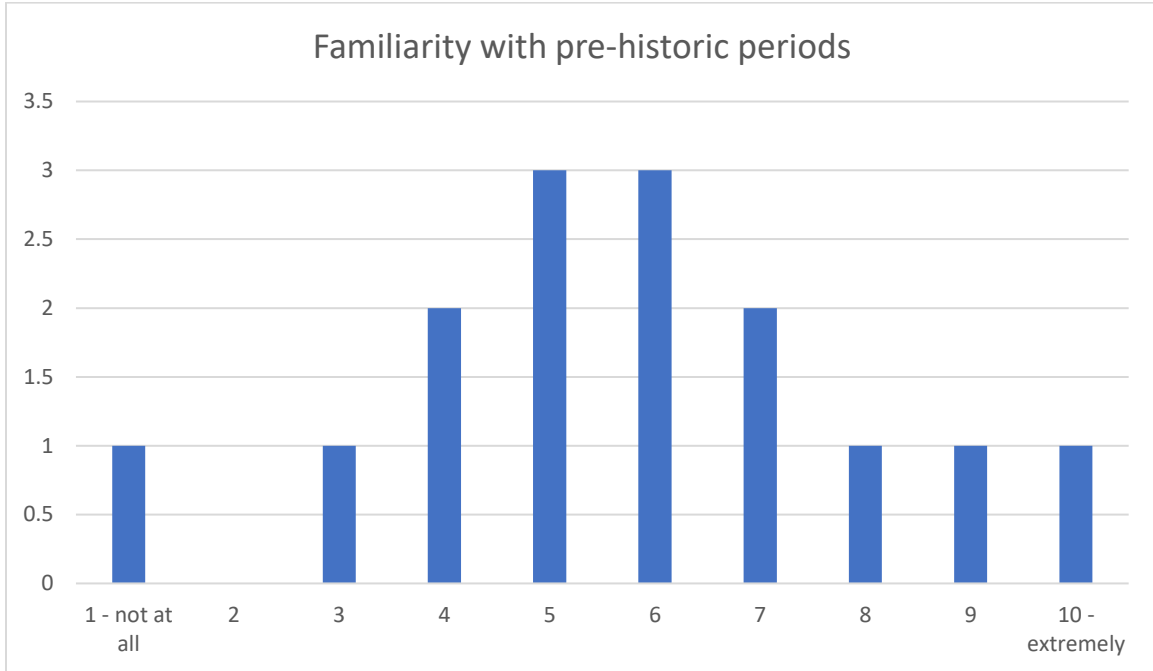


Figure 16. Familiarity with prehistoric period.

3.4.2 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 |
| Spanish | Ajuar funerario |

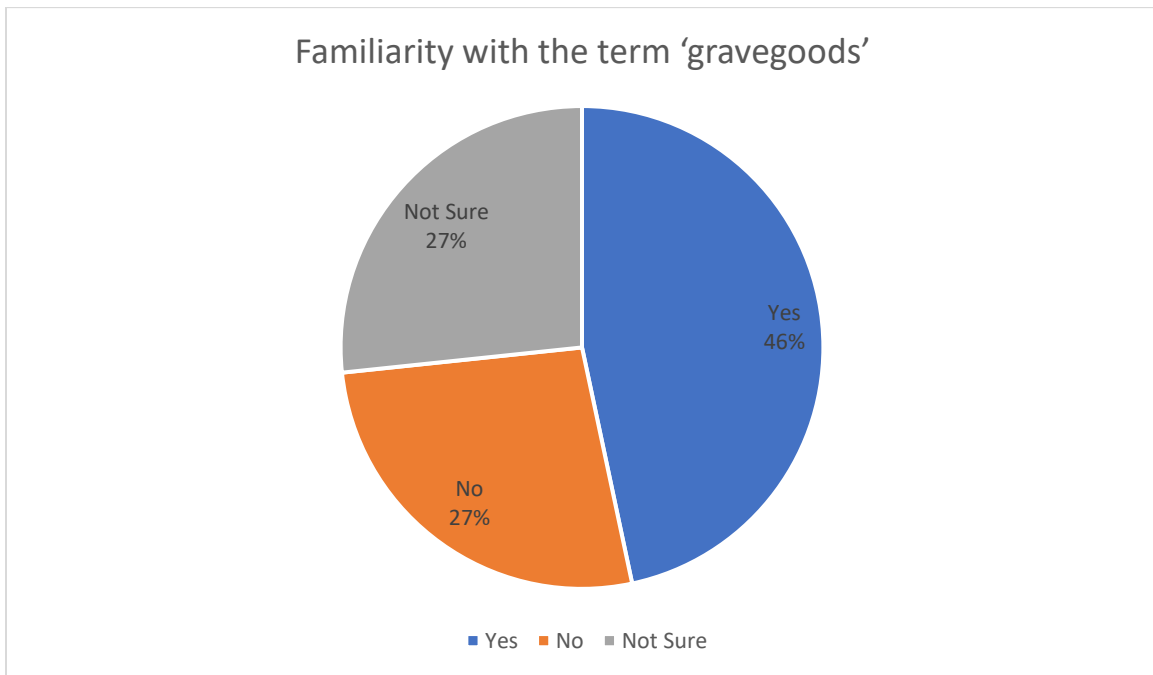


Figure 17. Familiarity with the term grave goods.

(2018: yes 48%, no 28%, not sure 24%)

3.4.3 Prehistoric and historical 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 |
|--------------------------------|----------------|
| Bronze Age | 4 |
| Iron Age | 7 |
| Romans | 5 |
| Anglo-Saxon | 11 |
| Vikings | 4 |
| Ancient Egypt | 11 |
| Native Americans | 2 |
| Generic: Ancient civilisations | 4 |

Table 4. Periods associated with grave goods.

3.4.4 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 | 1 |
| 20 | 1 |
| 30 | 1 |
| 40 | 2 |
| 50 | 5 |
| 60 | 0 |
| 70 | 2 |
| 80 | 0 |
| 90 | 1 |
| 100 | 1 |
| N/A | 1 |

Table 5. 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 (9/15). Data consistent with 2018.

3.4.5 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 |
|-------------------------------|--------|
| Mold cape (2) | 8 |
| The Battersea shield | 2 |
| Welwyn garden city burial (1) | 7 |
| Barnack burial (3) | 13 |
| Folkton drums (1) | 1 |
| Ringlemere cup (6) | 3 |
| Kirkburn sword (7) | 1 |
| Lindow Man | 5 |
| Waterloo helmet | 1 |
| Generic: Jewellery | 5 |
| Generic: Weapons | 6 |
| None | 9 |

Table 6. Recognition of grave goods.

It is important to notice that all 13 interviewees who read the Barnack burial label mentioned it as a grave good in response to this question. Table 7 shows the comparison between how many interviewees read each the DMM and how many mentioned it in response to this question

| DMM object | # interviewees that read the label | # interviewees that mentioned it |
|--------------------------|------------------------------------|----------------------------------|
| 1. Folkton drums | 3 | 1 |
| 2. Mold Cape | 10 | 8 |
| 3. Barnack burial | 13 | 13 |
| 4. Barnack infant burial | 5 | 0 |
| 5. Driffield burial | 4 | 0 |
| 6. Ringlemere cup | 5 | 3 |
| 7. Kirkburn sword | 2 | 1 |

| | | |
|-------------------------------|---|---|
| 8. Garton station chariot | 3 | 0 |
| 9. Mill Hill warrior | 1 | 0 |
| 10. Welwyn garden city burial | 9 | 7 |
| 11. Welwyn fire dog | 7 | 0 |

Table 7. Comparison between visitors that interacted with DMM labels and those who mentioned them in the interview.

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 | 13 |
| Weapons | 8 |
| Personal items /daily life objects | 11 |
| Clothing /Ornamental objects | 9 |
| Metals | 7 |
| Coins | 3 |
| Food/drinks | 6 |
| Animals / animal bones | 6 |
| Generic: religious symbols | 5 |
| Generic: status symbol objects | 6 |
| Generic: offerings | 5 |

Table 8. 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 (12 of 15) gave the grave good findability a score of 6 or greater:

(2018: 19 out of 25 gave a score of 6 or greater)

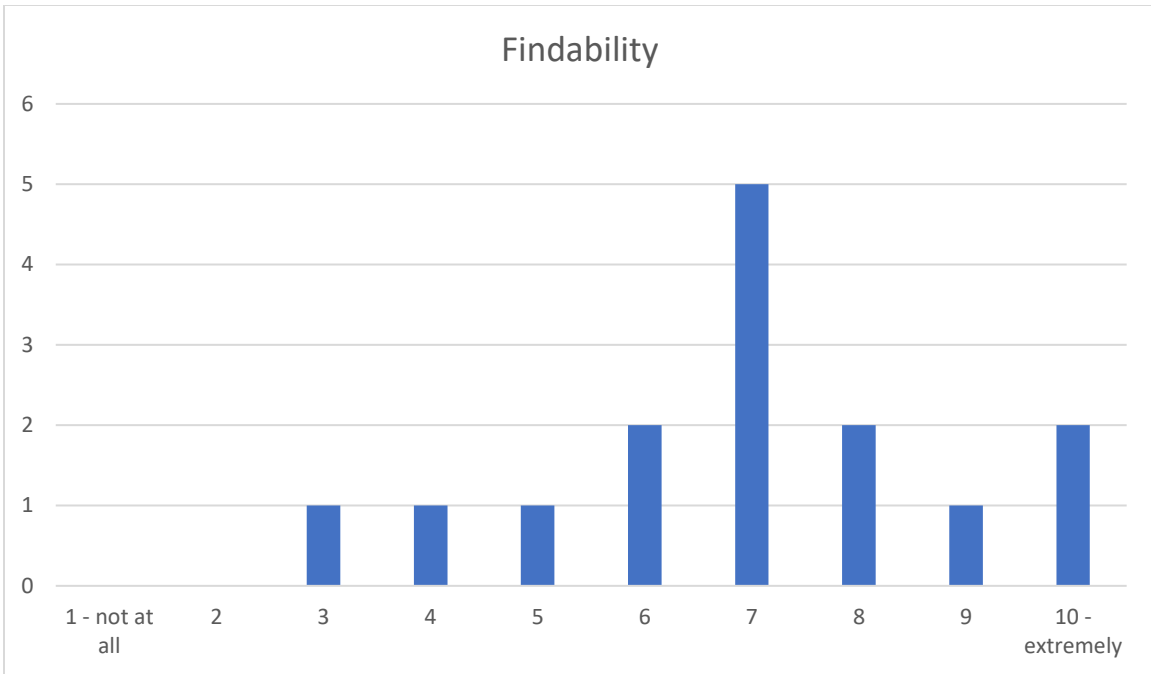


Figure 18. Grave goods' findability.

3.5 Response to DMM labels

3.5.1 Awareness of DMM labels

The interviewees were then asked if they noticed the DMM labels, and what their response to them was. Their response is shown in figure 19 below.

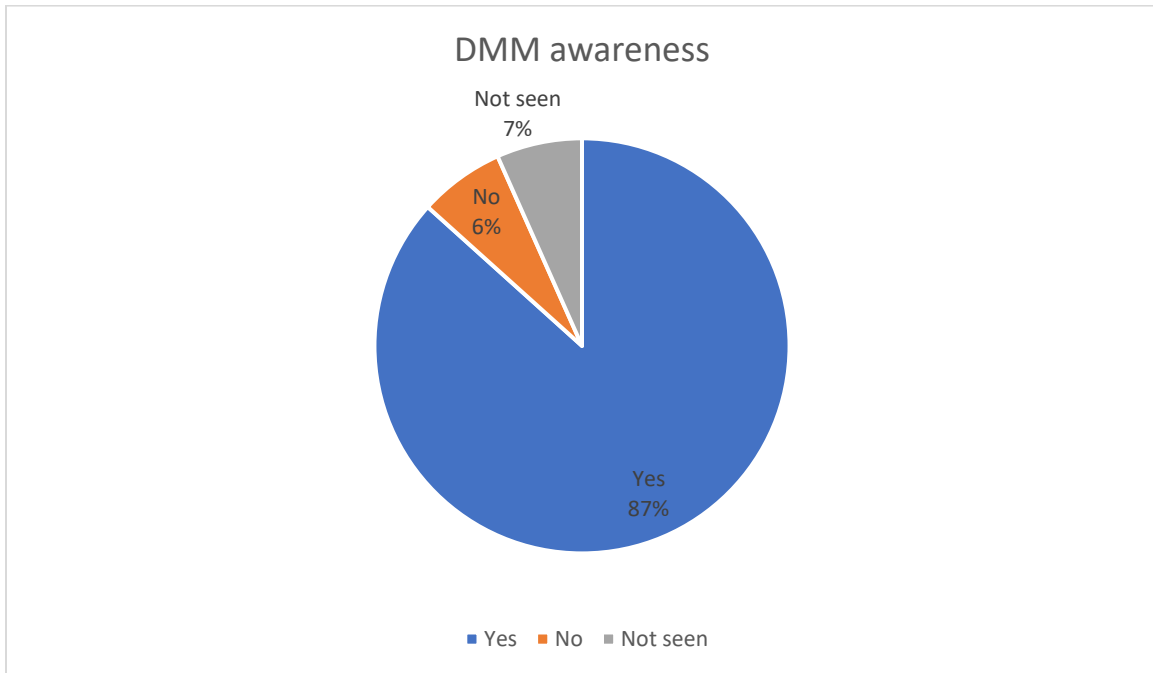


Figure 19. Interviewee awareness of DMM labels.

It has to be noted that only visitors that read the DMM labels were approached to be interviewed, hence 13 interviewees responded positively. Surprisingly, one visitor stated that he had not seen them, despite he stopped in front of label 3, 4 and 5. Another visitor simply stated no, despite he stopped in front of label 3, 10, and 11. It has to be noted that the visitor was in a hurry to finish the interview.

3.5.2 General opinion of family labels

Interviewees were asked what they thought of DMM labels. The comments can be group together in the following statements:

- Positive to have content easily accessible ad understandable.
- Informative without too many information, and investigative.
- Interesting story-telling.
- Facilitate the understanding of displayed objects.
- Encourage personal thinking and stimulate curiosity as well as looking and exploring.
- Look more appealing than other labels.

3.5.3 Impact of DMM labels on visitors' perceptions and understanding of grave goods

Interviewees were asked if and how DMM labels influenced or changed their understanding of grave goods:

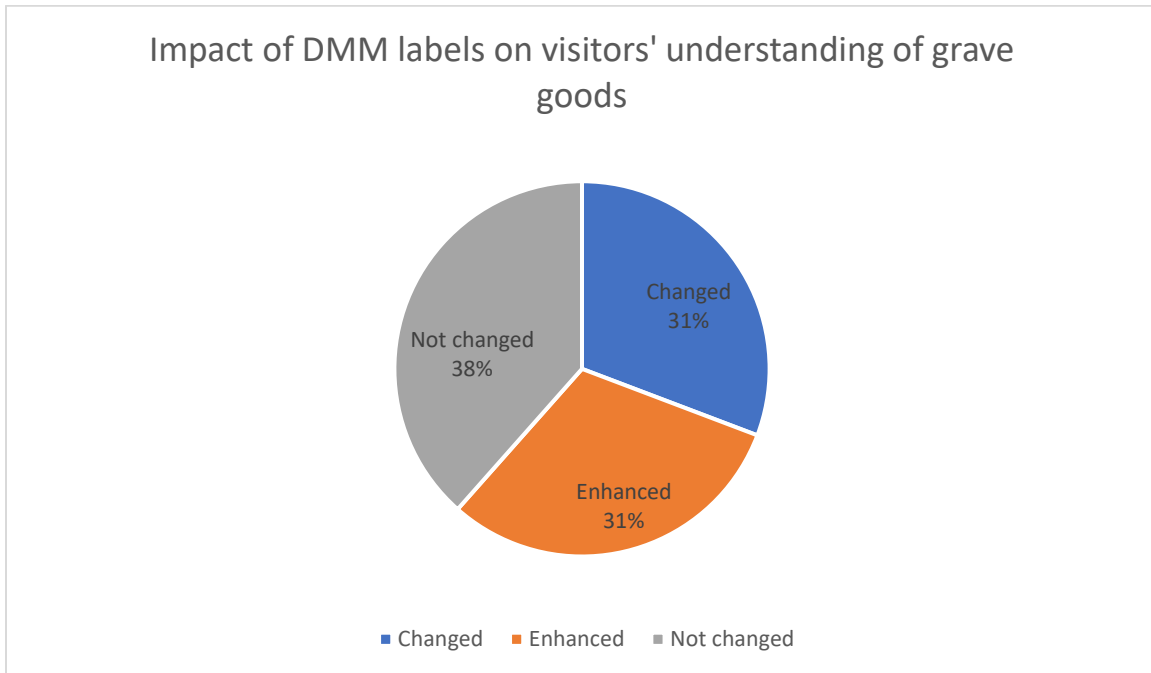


Figure 20. Impact of DMM labels on visitors' understanding of grave goods.

4 interviewees reported that their understanding of 'grave goods' changed after interacting with labels:

- I didn't realise that they would put everyday objects in graves. I guess I always thought that only very special objects were placed in graves.
- I thought that grave goods were the symbols of power. Like the things the Egyptians put: all gold and jewellery to show how powerful someone was. Here I read that they can also symbolise how people lived. It's really fascinating. You know, something like the cart. I'd never guessed they would put it in a burial, really!
- I didn't realise that many of the things were found in burials. The gaming stuff was mind-blowing!
- The Gold thing (Mold Cape) was very interesting. We thought it was something they would wear in ceremonies. And instead it's something a woman was wearing – we would have never guessed!

4 interviewees explained that the labels enhanced their understanding:

- Sometimes I feel confused about the period. You know, if something is Bronze Age, Iron Age... the labels I read were really clear. I read them all. They helped.

- It definitely gave me new insights. It tells stories from a very interesting perspective. I think they're more 'advanced'. [when asked to elaborate on it, s/he explained that s/he thought that the content was more complex than other labels].
- They added a lot of interesting information. They helped me put things in context, I guess. I sort of knew that some animals were found in burials, but I didn't really know why or which animals. The one (label) about the fire dog was super interesting.
- I thought it was nice to have different kind of information. I liked the poem.

5 interviewees replied that their understanding remained the same. 3 visitors did not elaborate on their answers. 2 visitors explained that:

- It didn't change what I thought, but it actually confirmed it.
- I already knew most of the things, but it was very nice to read it anyway.

3.5.4 Response to the clarity and positioning of the narrative on DMM labels.

Interviewees were asked what their opinion was about the clarity of the text, as well as about the positioning of the text, images and objects.

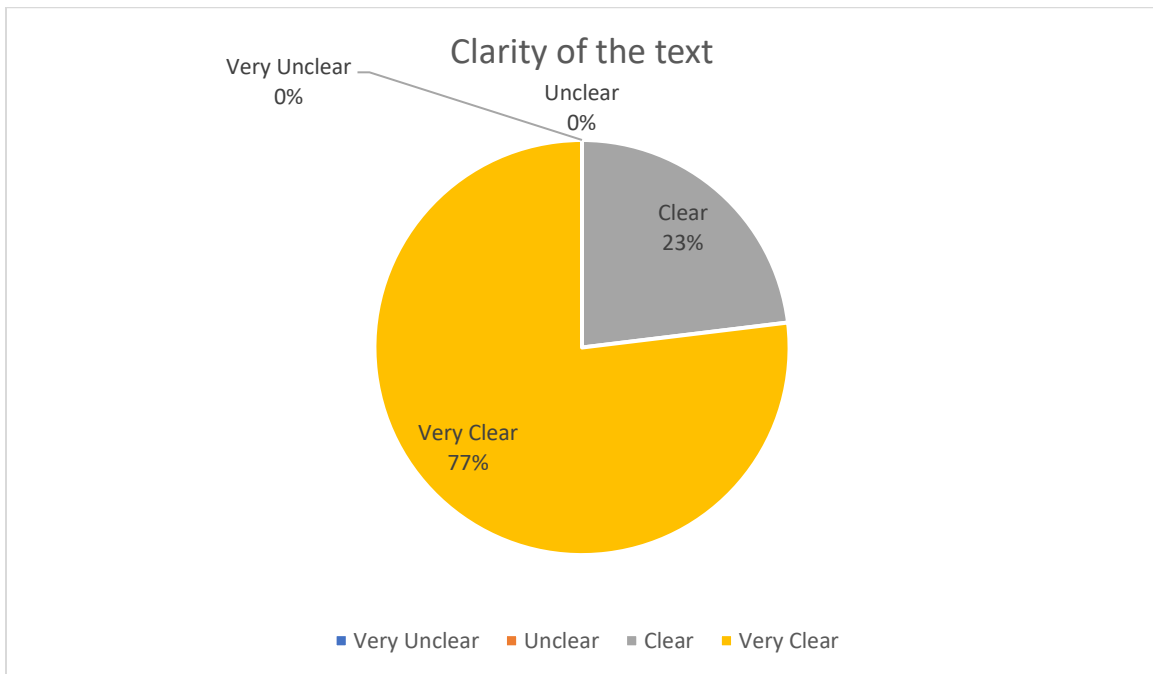


Figure 21. Clarity of the text.

The unanimity of replies was positive. 77% described the text as “very clear” and 23% as “clear”.

In regard to the positioning of text, images and objects, the majority of the answers were positive. Visitors considered the narrative clear, well organised, and easy to follow.

However, the positioning of the text was criticised by two interviewees as “too small” and “a bit difficult to read white on black”.

Below is a selection of visitors’ responses:

- The text is easy to follow.
- The text is sometimes difficult to read because of the contrast between black and white. Anyway, the text is very clear.
- (The text is) clear, to the point.
- Difficult to read. it’s a bit small, but everything else was clear
- The text is very easy to follow and I like how it relates to the objects

3.5.5 Suggested improvements for family labels

The suggested improvements can be summarised as follows.

- Make the text bigger
- Provide information about other similar labels in the space
- Provide sheet/trails of the labels.
- Advertise them at the gallery entrance.
- Have more labels in other galleries.
- Add more images.

3.6 Ethnographic observations

Observations took place at casual times, 15 minutes every hour. The researcher followed random visitors and groups of visitors around the gallery, taking ethnographic notes of their behaviour and of their conversations and engagements with DMM labels.

DMM Label 1. Folkton drums

- 6 visitors were recorded interacting with label 1. They all entered from room 52.
- Group composition: 4 single adults, 1 group of 3 adults male, 1 group of an adult female and a child female.
- All 6 visitors read through the whole label.
- 2 of the 6 visitors followed the labels trail and read every other label in the two galleries. 1 visitor followed the labels trail until label 6 (end of gallery 51).
- The group of 3 adults male spent more than 1 minute in front of the label, discussing about the geometric patterns on the drums and the poem.

DMM Label 2. Mold Cape

- Second highest number of visitors (21 people recorded) interacted with label 2, compared to other labels.
- Visitors that observed the object from the west side of the gallery interacted with the label. Most visitors approaching the object from the north/south/east sides did not seem to spot the label. Only 4 recorded visitors walked around the case and spotted the label.
- A higher number of visitors (not recorded) read old labels on north and south side of the case, compared to label 2.
- 12 of 21 recorded visitors expressed to their companions surprise that the cape was worn by a woman.
- 3 recorded visitors took pictures of the label

DMM Label 3. Barnack burial

- Highest number of visitors (27 people recorded) interacted with label 3, compared to other labels.
- Visitors seemed equally interested in reading DMM label and the old label. Which one they read depended on 1) which side they stopped; 2) how many visitors were reading the other label (both labels seem difficult to read for more than 2-3 people at the same time. Children seemed generally more interested in DMM labels.
- Family groups: most adults and children read the label together, or adults read the label to children. Children's response was to ask question or to point features on the human remains. In 4 observed cases, children read the label without adults, and in 3 cases they called the adults in their group to show them what they read.

- Single visitors tended to read the whole label; Groups with adults: around half read the whole label, and the other half only skimmed through it.
- Several non-English speakers (Asians and Spaniards in particular) seemed to have difficulties in understanding the label.
- The discussions around the case were mainly about:
 - the age
 - the gender
 - the size of the body
 - how it was found
 - one visitor looked for the amber bead
 - 6 groups of visitors had conversations the chemical analysis of teeth.
 - 1 adult pointed at child the ivory pendant
- 9 recorded visitors took pictures of the label

DMM Label 4. Barnack infant burial

- 9 visitors were recorded interacting with label 4.
- Group composition 3 groups of adults, 5 single adults, 1 family.
- Visitors who read DMM Label 3 tended to turn around and read label 4 and 5. Every visitor recorded that interacted with label 4 (8 visitors recorded) also interacted with label 3. One interaction was recorded of a single adult reading label 4 first and then turning to read label 3.
- One group of visitors stopped near the label (on the bench) and had a discussion about hawks.

DMM Label 5. Driffield burial

- 6 visitors were recorded interacting with label 5.
- Group composition 2 groups of adults, 4 single adults.
- Visitors who read DMM Label 3 tended to turn around and read label 4 and 5. Every visitor recorded that interacted with label 5 (6 visitors recorded) also interacted with label 3.
- 2 visitors that interacted with label 4 did not continue to read to label 5.

DMM Label 6. Ringlemere cup

- 11 visitors were recorded interacting with label 6.
- Group composition 4 groups of adults, 5 single adults, 2 families.
- 9 visitors read through the whole label.
- 2 visitors joked about whether the cup was cursed, as “no one wants it buried with them!”

DMM Label 7. Kirkburn sword

- 8 visitors were recorded interacting with label 7.
- Group composition 2 groups of adults, 5 single adults, 1 family.

- 6 visitors read through the whole label.
- One adult visitor explained to a child that the sword was probably a sacrifice for “the gods”. They specifically made references to what child had studied at school.

DMM Label 8. Garton station chariot

- 6 visitors were recorded interacting with label 8.
- Group composition 6 single adults.
- All visitors read through the whole label.

DMM Label 9. Mill Hill warrior

- 7 visitors were recorded interacting with label 9.
- Group composition 3 groups of adults, 2 single adults, 2 families.
- 6 visitors read through the whole label.
- 2 adults had a lively discussion about other symbols of power like crowns, helmets, swords, weapons, which were found in graves.

DMM Label 10. Welwyn garden city burial

- 19 visitors were recorded interacting with label 10.
- Group composition 5 groups of adults, 6 single adults, 8 families.
- All visitors read through the whole label.
- 3 groups of adults with children tried to discover in the case all the objects mentioned the label.
- 4 visitors took pictures of the label

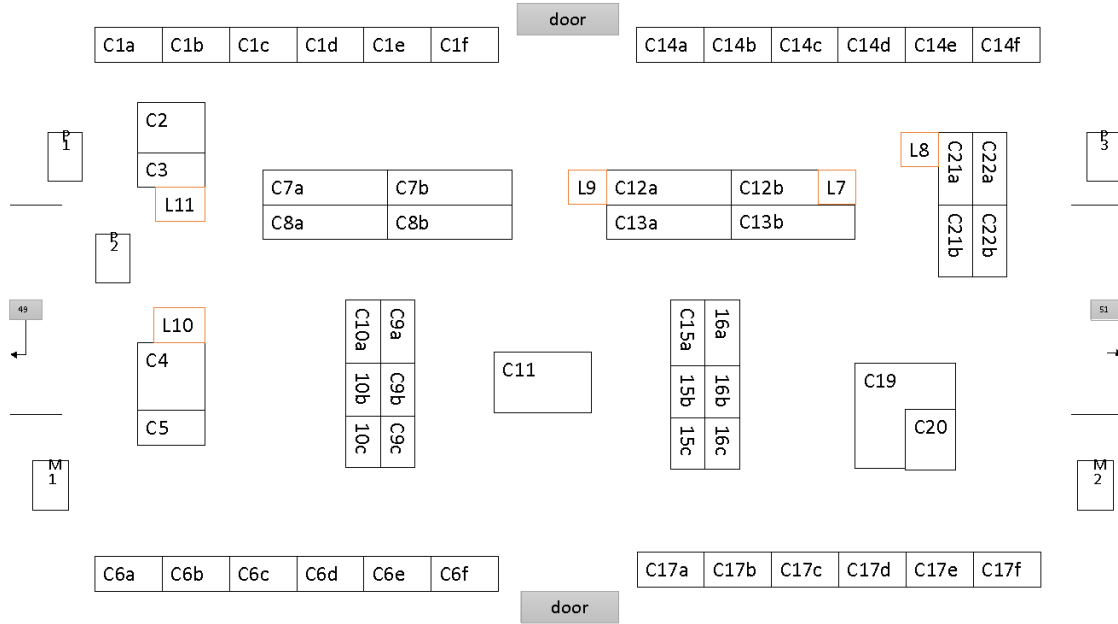
DMM Label 11. Welwyn fire dog

- 12 visitors were recorded interacting with label 11.
- Group composition 4 groups of adults, 5 single adults, 3 families.
- 9 visitors read through the whole label.
- One visitor coming from room 49 saw labels 11 and 10, and thought he had missed the previous 9. Hence, he went back to room 49 looking for them, until he realised that from room 50, labels were in descending order.
- One child asked what a “fire dog” was, and the adult male read the label and explained it.

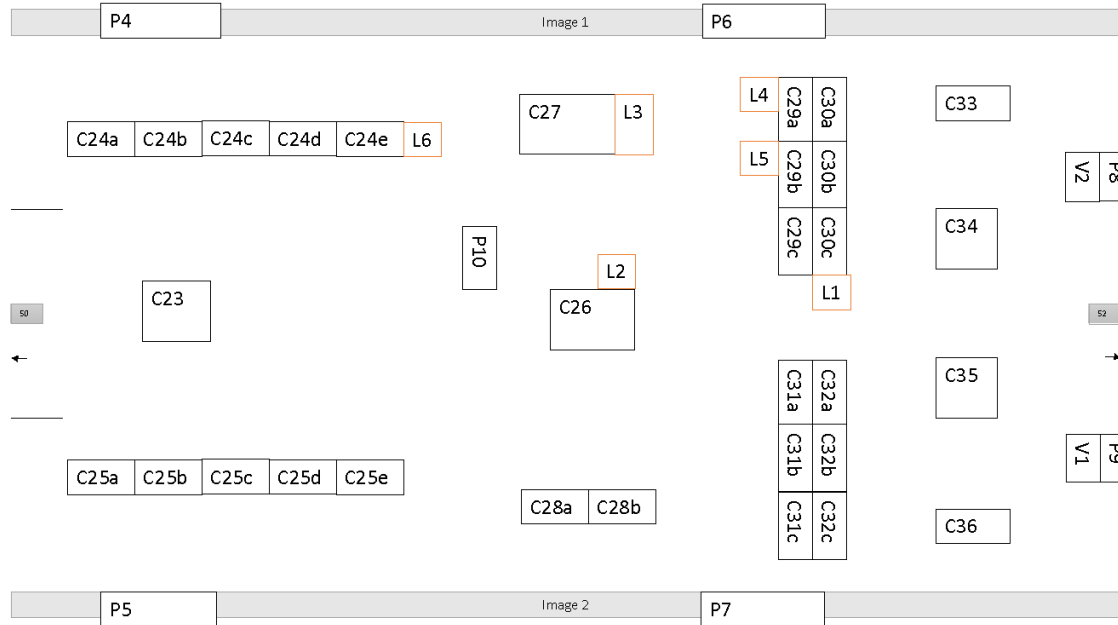
APPENDIX

a) tracking sheets room 50-51

Room 50



Room 51



b) semi-structured interviews protocol

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

What gender do you identify with?

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 prehistoric 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?)]

12. Were you aware that there are labels in the exhibition specifically designed to explore the themes of Death Memory and Meaning? (Prompt: the black labels with the Death Memory and Meaning sign)

13. What did you think of those labels? (Prompts: how useful were they? How interesting were they?)

(prompt) Do you feel you have found out anything new?

14. Have they changed your perceptions and understanding of grave goods? (if yes, how?)

15. On a scale of 1 to 5 where 1 is very unclear and 5 is very clear, how clear did the text look and feel?

Very unclear 1 2 3 4 5 Very clear

16. What did you think about the positioning of the text, images and objects?

(Prompt: do you think the narrative was clear and well organised?)

17. What do you think could be improved for those labels?

