More than mummies

A summative report of *Egypt: faith after the pharaohs* at the British Museum

May 2016

This is an online version of a report prepared for the British Museum by Morris Hargreaves McIntyre. Commercially sensitive data has been removed.
Egypt: faith after the pharaohs

This report provides a summative evaluation of *Egypt: faith after the pharaohs*.

Morris Hargreaves McIntyre were specifically commissioned to ascertain who attended the exhibition, what their motivations were to attend, and whether their experience matched or exceeded expectations.

This evaluation is part of the British Museum’s commitment to putting visitors at the heart of the Museum experience, recognising the need to attract and engage visitors in order to facilitate outcomes.

Methodology

After dialogue with the British Museum, an exit survey was designed by MHM that matched the objectives listed in the initial brief.

The sample was made up of 305 completes from the full kiosk survey, and a further 40 from the web survey - completed by visitors from home after the visit.

The fieldwork ran from 21 October 2015 to 7 February 2016.
Mainly regular visitors, but not the usual suspects

72% of visits were made by regular visitors, which is significantly higher than the two previous exhibitions in the same space. Only 7% were first timers. However, the demographic profile of the exhibition indicates that the regulars were not those we have come to expect at special exhibitions at the Museum.

A particularly young crowd

*Egypt: faith after the pharaohs* saw one of the youngest age profiles ever recorded at Room 35, with 22% of the audience made up of 25 to 34 year olds, and just 29% of visits made by those over the age of 60.

A wide domestic profile

44% of visits were made by those from the rest of the UK, and 41% by those from London. This is a particularly wide-reaching origin profile for an exhibition audience mainly made up of regulars visitors.

Non-household name meant low sponsorship awareness

15% of visits were made by visitors who named the Blavatnik Family Foundation as the sponsor of the exhibition unprompted, and a further 20% were aware when prompted. Household names, such as BP and Santander, usually see higher levels of recognition.

Visits were mainly intellectually motivated, and the exhibition delivered

Almost two thirds (61%) of visits were mainly intellectually motivated, and 55% of visits received mainly intellectual outcomes.

Crowding was an issue at points

30% of visits were made by visitors who felt that the volume of visitors in the exhibition space had detracted from their experience in some way, and the average dwell time was also seemingly impacted by this issue.

Surprise at Egypt being ‘more than just the pharaohs’

When asked to describe the main takeaway from the exhibition, a majority of visitors described their pleasant surprise in learning about the rich and diverse history of Egypt that had taken place after the time of the pharaohs.

The influence of religions upon each other

Many expressed that the main message they had taken away from the exhibition was the commonality between the three religions (Judaism, Christianity and Islam) and the cult of the ancient Egyptians. The influences of each on each other were made explicit thanks to the chronological presentation of the evolution of each, displayed in such close proximity.
<table>
<thead>
<tr>
<th>Exhibition outcomes KPI table</th>
<th>Egypt: faith after the pharaohs</th>
<th>Indigenous Australia: enduring civilisation</th>
<th>Germany: memories of a Nation</th>
<th>Beyond el Dorado: power and gold in ancient Colombia</th>
<th>Grayson Perry: the tomb of the unknown craftsman</th>
<th>Kingdom of Ife: sculptures from West Africa</th>
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</thead>
<tbody>
<tr>
<td>Exhibition dates</td>
<td>29/10/15 - 07/02/16</td>
<td>23/04/15 - 02/08/15</td>
<td>16/10/14 - 25/01/15</td>
<td>17/10/13 - 23/03/14</td>
<td>06/10/11 - 19/02/12</td>
<td>04/03/10 - 10/06/10</td>
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<tr>
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<td>59,287</td>
<td>113,754</td>
<td>89,607</td>
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<tr>
<td>Average length of visit</td>
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<td>63 mins</td>
<td>79 mins</td>
<td>61 mins</td>
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<td>59 mins</td>
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<tr>
<td>Intentional visits to the exhibition</td>
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<td>91%</td>
<td>92%</td>
<td>89%</td>
<td>88%</td>
<td>91%</td>
</tr>
<tr>
<td>Incidental visits to the exhibition</td>
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<td>9%</td>
<td>8%</td>
<td>11%</td>
<td>11%</td>
<td>9%</td>
</tr>
<tr>
<td>Background knowledge</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Specialist knowledge</td>
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<td>11%</td>
<td>22%</td>
<td>7%</td>
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<tr>
<td>General knowledge</td>
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<td>69%</td>
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<td>51%</td>
<td>53%</td>
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<tr>
<td>Little / no knowledge</td>
<td>13%</td>
<td>25%</td>
<td>11%</td>
<td>28%</td>
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<td>35%</td>
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<td>Key demographic profile information</td>
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<td></td>
<td></td>
<td></td>
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<tr>
<td>London visits</td>
<td>41%</td>
<td>31%</td>
<td>36%</td>
<td>41%</td>
<td>48%</td>
<td>49%</td>
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<tr>
<td>Elsewhere in UK visits</td>
<td>44%</td>
<td>38%</td>
<td>48%</td>
<td>36%</td>
<td>35%</td>
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</tr>
<tr>
<td>Overseas visits</td>
<td>15%</td>
<td>31%</td>
<td>16%</td>
<td>23%</td>
<td>17%</td>
<td>24%</td>
</tr>
<tr>
<td>Female</td>
<td>57%</td>
<td>57%</td>
<td>55%</td>
<td>60%</td>
<td>62%</td>
<td>64%</td>
</tr>
<tr>
<td>Aged under 55</td>
<td>63%</td>
<td>58%</td>
<td>53%</td>
<td>73%</td>
<td>64%</td>
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<td>Aged 55 and over</td>
<td>37%</td>
<td>43%</td>
<td>47%</td>
<td>27%</td>
<td>36%</td>
<td>46%</td>
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</tbody>
</table>

[Base] [345] [164] [791] [897] [177] [157]
Particular appeal for younger visitors

The exhibition saw one of the youngest age profiles ever recorded at Room 35 in attendance, as well as a significant proportion of visitors from BAME backgrounds – making the visit profile particularly diverse from the norm.

A big hit with UK visitors

The majority of visits to *Egypt: faith after the pharaohs* were made by visitors from the UK (85%); with this proportion fairly evenly distributed between those who were Londoners (41%), and those who were from further afield in the UK (44%).

Winter scheduling means less overseas visits

Just 15% of visits were made by overseas visitors, which is a similar proportion to that recorded at both *Germany: memories of a Nation* (16%), and *Grayson Perry: the tomb of the unknown craftsman* (17%), and suggests that the exhibition had a relatively small draw for overseas visitors.

As recorded in the evaluation of *Indigenous Australia*, it appears that seasonality directly affects the proportion of overseas visitors at Room 35 exhibitions. Other exhibitions in this space that took place over the spring and summer months, such as *Indigenous Australia: enduring civilisation* and *Kingdom of Ife: sculptures from West Africa*, have succeeded in attracting a higher proportion of international visitors (31% and 24% respectively).

But still a high on-site conversion rate for those from overseas who did attend

However, despite making up a smaller proportion of the audience, overseas visitors were significantly more likely to have been converted on site – 21% had not previously known about

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the exhibition before their arrival that day, in comparison to just 5% of UK visits.

**A significantly diverse profile**

14% of visits to *Egypt: faith after the pharaohs* were made by visitors describing themselves as from a BAME background, which is a significantly higher proportion than recorded at the last two exhibitions to be held in Room 35 - *Indigenous Australia: enduring civilisation* (4%) and *Germany: memories of a nation* (5%).

The last comparable exhibitions in this space in terms of BAME profile are *Kingdom of Ife: sculptures from West Africa* (16%) and *Afghanistan: crossroads of the Ancient world* (15%), which suggests that exhibitions that contain artefacts either of particular religious significance or non-western subjects are more likely to draw in a crowd with a diverse ethnic background.

Ethnicity of visitors to BM exhibitions

- **Egypt: faith after the pharaohs**: 87% White, 5% Mixed, 2% Asian, 5% Black, 1% Chinese, 2% Other. [Base 603]
- **Indigenous Australia**: 96% White, 2% Mixed, 1% Asian, 1% Black. [Base 148]
- **Germany**: 95% White, 2% Mixed, 1% Asian, 2% Other. [Base 1560]

**A small but significant proportion of Egyptian visitors were attracted to the offer**

2% of overseas respondents identified themselves as from Egypt, which although a small proportion, is still significantly higher than recorded at both *Indigenous Australia: enduring civilisation* and *Germany: memories of a nation* (both 0%), as well as significantly higher than the proportion recorded at the Museum across the last full research year, 2014-15, where <1% of visits were made by visitors from Egypt.

The title and subject of the exhibition appeared to be successful in piquing the interest of Egyptian visitors, attracting a proportion which although small in comparison to the 57% of overseas respondents at *Germany: memories of a nation* describing themselves as hailing from Germany, as well as the 31% at *Indigenous Australia: enduring civilisation* who were from Australia, is significant when taking into consideration the size of the Egyptian tourist market in the UK in comparison to the German or Australian.
One of the youngest age profiles recorded in R35

The largest age cohort in attendance at *Egypt: faith after the pharaohs* were 25 to 34 year olds, accounting for just over a fifth (22%) of visits, significantly higher than the proportion recorded at both *Indigenous Australia: enduring civilisation* (13%) and *Germany: memories of a nation* (15%).

In total, a third of the audience (34%) were aged between 16 to 34, significantly higher than *Germany: memories of a nation* (23%).

This indicates that the subjects tackled clearly appealed to a younger generation of visitor, who are not necessarily normally in attendance at paid exhibitions at the Museum.

**A decrease in the older ‘usual suspects’**

Conversely, visitors aged 55 and over made just under two fifths of visits to *Egypt: faith after the pharaohs* (37%), and only 29% were made by those aged over 60. This is a significantly lower proportion of visitors falling in the older age brackets than recorded at *Germany: memories of a nation* (39% over the age of 60) and *Indigenous Australia: enduring civilisation* (35% over the age of 60).

The impact of the decrease in this older age group is perhaps understood better when converted to real numbers. 18k visits were made by visitors over the age of 60 to *Egypt*, in comparison to 23k in attendance at *Australia*, and 44k at *Germany*.
Very few family visits

Family groups accounted for 5% of visits to *Egypt: faith after the pharaohs*. This is slightly lower than the proportion of family visits to *Germany: memories of a nation* (8%), but broadly similar to that of *Indigenous Australia: enduring civilisation* (6%).

Only a few were specialists

Visitors who felt that they had specialist levels of knowledge of the exhibition topic made 10% of visits to *Egypt: faith after the pharaohs*. This is significantly lower than *Germany: memories of a nation* (22%), but similar to the proportion recorded at *Indigenous Australia: enduring civilisation* (11%), and generally in line with the proportion historically recorded at Room 35 exhibitions.

Subject matter meant broad range of general knowledge

Over three quarters of visits were made by visitors who felt that they had a general knowledge of the subjects covered within the exhibition, which is significantly higher than both *Germany: memories of a nation* (69%), and *Indigenous Australia: enduring civilisation* (64%).

Such a high proportion of visitors claiming to be generalists on the subjects covered within the exhibition is unusual for shows at the Museum, and may well be attributed to the wide-reaching subject matter, that covered three diverse religions – increasing the probability of visitors having at least some grounding in a large section of the exhibition.
A potential change in the regular profile

Highest proportion of regulars ever recorded at a Room 35 exhibition, but they were not necessarily the Museum’s ‘usual suspects’ – there is indication that the profile of the Museum’s frequent visitors is changing.

7 in 10 were regulars

*Egypt: faith after the pharaohs* saw 72% of visits made by regular visitors, significantly higher than that recorded at *Indigenous Australia: enduring civilisation* (52%) and *Germany: memories of a nation* (61%).

Although special exhibitions at the Museum tend to draw in mostly regulars, this is the highest proportion ever recorded at a Room 35 exhibition.

**Lapsed visitors made up another fifth**

The exhibition also drew back a smaller proportion of lapsed visitors to the Museum than previous shows; around a fifth of visits were made by visitors who had last visited the Museum over a year ago (21%), significantly lower than 30% of lapsed visits recorded at *Germany: memories of a nation* and 29% at *Indigenous Australia: enduring civilisation*.

**First-timers were absent**

Consequently, only 7% of the audience were first timers, which is similar to the proportion recorded at *Germany: memories of a nation* (9%), but well below the norm for a Room 35 exhibition, where we can expect first-time visits to account for 15-20% of the audience.
Potential change in the profile of ‘regulars’

Considering the youthful profile of the audience, as well as the large cohort of visitors travelling from elsewhere in the UK, this is an unusually high proportion of regulars in attendance. The Museum’s frequent attenders tend to fall into older age brackets, as well as living fairly locally to the Museum.

48% of visits were made by visitors who had previously attended *Celts: art and identity*, 46% had been to *Life and death in Pompeii and Herculaneum*, 40% had been to *Vikings: life and legend*, and 35% had previously attended *Defining Beauty: the body in ancient Greek art*.

This could possibly suggest that the success of recent, larger exhibitions at the Museum has created a new kind of ‘regular’, that is younger and willing to travel from further afield to visit special exhibitions.

Few first-timers meant fewer new intenders

A ‘new intender’ is defined as a first-time visitor for whom the exhibition was one of the reasons, or the main reason, they visited the Museum that day. Only 3% of visits to *Egypt: faith after the pharaohs* were made by visitors in this category; this is one of the smallest proportions recorded at a Room 35 exhibition, but similar to *Grayson Perry: the Tomb of the Unknown Craftsman* (4%) and *Kingdom of Ife: sculptures from West Africa* (3%).

Regular visitors arrived with the exhibition in mind

Conversely, regular visitors were much more likely to express that the exhibition had been their prompt for visiting; 85% of current visitors cited the exhibition as one of or the main reason for visiting that day – which is 61% of all visits.

4 in 10 were Members

38% of visits to *Egypt: faith after the pharaohs* were made by British Museum Members, which is significantly higher than proportion recorded at *Indigenous Australia: enduring civilisation* (22%) and *Germany: memories of a nation* (23%). Again, this is one of the highest proportions recorded at a Room 35 exhibition, and accounts for approximately 24k of visits.

A reason to visit London for a majority

For three quarters of visits (73%), the exhibition was one of the reasons visitors had decided to travel into central London that day. For a third it was the main reason, and for a further 15% it was a major reason.
A desire to further knowledge drove visits

**Intellectual and emotional motivations drove visits** - people came wanting to learn more about a subject they had a general insight into already, or to connect with the subject matter within the exhibition on a deeper level.

**Visitors on quest for deeper insight**

Visits to *Egypt: faith after the pharaohs* were largely intellectually motivated. Visitors on 79% of visits stated that they had arrived at the Museum with the desire to improve their own knowledge and understanding, and a further 68% hoped to gain a deeper insight into the subject.

Although intellectual motivations are common amongst visitors to paid exhibitions at the Museum, this is significantly higher than the results recorded at previous exhibitions in Room

A full explanation of what we mean by visitor motivations and their underlying drivers is available in Appendix A on p.28
35, and suggests that the audience were arriving with a certain expectation of the exhibition content.

**A third were mainly emotionally motivated**
Just under a third of the audience arrived at the exhibition with mainly emotional motivations, which is a similar proportion recorded at *Indigenous Australia: enduring civilisation* (34%). The most common emotional motivation statement chosen by visitors was ‘to experience awe-inspiring / fascinating / beautiful things’ (30%), and ‘to travel back in time’ (23%).

Such a large proportion of the audience arriving with emotional motivations suggests many had expectations to find a particular connection within the subject matter covered.

**Time to reflect and contemplate**
29% of visits were made by visitors who cited a desire to reflect and contemplate, and a further 23% wanting to travel back in time, suggesting that visitors were expecting time to reflect on their own responses and feelings, due in part to the exploratory nature of the religious content within the exhibition.

**Only a few came on a social visit**
With such a broad array of motivations, only 5% arrived at the exhibition with a social trip in mind. This is in line with exhibitions at the Museum in general, as visitors tend to arrive with more specific wants and needs in mind.
The target visit modes were in attendance

Self developers and Art lovers were identified as the two target visit modes for the exhibition, and these two cohorts subsequently made up over three quarters of the visit profile.

Self developers and Art lovers continue to dominate British Museum exhibition audiences

Visitors who fell in the Self developer visit mode made half of visits to *Egypt: faith after the pharaohs* (50%), which is a similar proportion to that seen at *Indigenous Australia: enduring civilisation* (50%) and *Germany: memories of a nation* (45%).

The next biggest cohort were Art lovers, who made up a third of the audience at *Egypt* (32%); again similar to both *Australia* (32%) and *Germany* (27%).

As discussed in previous chapters, both intellectual and emotional motivations dominated the audience, as well as ‘non-specialists’, which led to 81% of the audience falling under just two visit modes.

Significantly less Experts in attendance

Although there was a high proportion of visitors arriving with intellectual motivations to the exhibition, only a few classified themselves as ‘specialists’, resulting in just 7% of the audience falling into the ‘Expert’ visit mode, significantly less than in attendance at *Germany: memories of a nation* (16%).

Minimal social visitors

As so few visitors arrive with social motivations, only 5% fell into the Repeat social or Sightseers visit modes.

A full explanation of visit modes and how they are derived is available in Appendix B on page 32.
Crowding at points slowed the visit down

Crowding in the exhibition space caused the average dwell time to increase, and there was a general feeling that an audioguide would have added to the experience for many.

Dwell time close to target

The average dwell time for visits to Egypt: faith after the pharaohs was 68 minutes, broadly in line with the target. This is shorter than that of Germany: memories of a nation (79 minutes), but similar to Indigenous Australia: enduring civilisation (63 minutes).

As Room 35 is a relatively small exhibition space, crowding can be an issue during busy periods, and is likely to slow the pace of the visit down. 10% of visits were made by visitors who left a comment about the volume of people in the room having a somewhat negative impact on their experience, so this is likely to have been the case for Egypt: faith after the pharaohs, although not to the same extent seen at Germany: memories of a nation.

Some visitors missed the audioguide

Several comments left by visitors indicated that the one thing they felt that would have improved their experience would have been an audio guide, which suggests that this is a resource that a certain proportion of the audience are used to having available.

‘An audio guide would be helpful.’
Self developer, Enrichment

‘I was disappointed by the absence of personal audio/visual commentary equipment that used to be supplied at the exhibitions.’ Self developer, Perspective

‘I would have liked an audio guide with more in-depth information so I can concentrate on the object in front of me whilst I listen.’ Self developer, Essence

Average dwell time at selected exhibitions

<table>
<thead>
<tr>
<th>Exhibition</th>
<th>Dwell Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Egypt</td>
<td>68 mins</td>
</tr>
<tr>
<td>Australia</td>
<td>63 mins</td>
</tr>
<tr>
<td>Germany</td>
<td>79 mins</td>
</tr>
</tbody>
</table>

‘Improve the way people are channelled through so everyone gets a chance to see everything’ Art lover, Enrichment

‘It was a touch hard to walk around–I had to push past people at some points.’ Self developer, Essence

‘Very first part of any exhibition is always congested with people who have just arrived before they spread out. It is important therefore to have large exhibits at the beginning that can be easily viewed by a lot of people.’ Expert, Expression
A majority intended to visit the exhibition shop

Approximately 1 in 10 visits were made by visitors who intended to buy something at the exhibition shop, and 6 in 10 intended to visit the shop to at least browse.

Of the remaining fifth of visits made by those who did not intend to visit the exhibition shop, the most common reason for choosing against going was that they don’t buy from Museum shops in general (36%), followed by not wanting to carry anything (31%).

29% of visits were made by visitors intending to use the accompanying book post-visit, which suggests a high proportion of visitors were moved to buy the book following the exhibition.

Most visitors know of the permanent Egyptian collections

A vast majority of visits (91%) were made by visitors who were already aware of the Museum’s permanent Egyptian collections, and around a quarter had previously visited, or intended to visit one of the rooms housing the collection within the Museum.

High awareness of lectures and late night openings

Awareness of accompanying events was relatively high. In particular, almost half of visits (49%) were made by visitors who were aware of the accompanying lecture series to the exhibition, and a further 44% were aware of the Friday night late events. This is greater awareness than recorded at both *Indigenous Australia: enduring civilisation* (30% aware of lectures, 42% aware of late openings), and *Germany: memories of a nation* (33% aware of lectures, 38% aware of late night openings).

But similar attendance rates overall

However, although awareness of events was raised, conversion to actual attendance remains at a level similar to previous exhibitions. Lectures were the most well attended (14%, in comparison to 17% at *Australia*, and 14% at *Germany*), followed by gallery talks (12% attended, in comparison to 16% at *Australia* and 6% at *Germany*).

For 44% of those who had attended a related event, they felt their experience had made them more likely to look out for future British Museum events.
## Outcomes – comparator tables

<table>
<thead>
<tr>
<th>Visitor satisfaction comparator table</th>
<th><em>Egypt: faith after the pharaohs</em></th>
<th><em>Indigenous Australia: enduring civilisation</em></th>
<th><em>Germany: memories of a Nation</em></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Layout / flow of the exhibition</strong></td>
<td></td>
<td></td>
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<tr>
<td>Enhanced</td>
<td>38%</td>
<td>72%</td>
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<tr>
<td>Neither</td>
<td>59%</td>
<td>19%</td>
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<tr>
<td>Detracted</td>
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<tr>
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<td>13%</td>
<td>28%</td>
</tr>
<tr>
<td>Detracted</td>
<td>16%</td>
<td>9%</td>
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<tr>
<td><strong>Volume of visitors in the exhibition</strong></td>
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<tr>
<td>Enhanced</td>
<td>44%</td>
<td>64%</td>
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<tr>
<td>Neither</td>
<td>26%</td>
<td>22%</td>
<td>26%</td>
</tr>
<tr>
<td>Detracted</td>
<td>30%</td>
<td>14%</td>
<td>46%</td>
</tr>
<tr>
<td><strong>Use of digital media (film and audio)</strong></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Enhanced</td>
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<td>73%</td>
<td>-</td>
</tr>
<tr>
<td>Neither</td>
<td>21%</td>
<td>21%</td>
<td>-</td>
</tr>
<tr>
<td>Detracted</td>
<td>10%</td>
<td>6%</td>
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[Base] [352] [164] [791]
### Visitor satisfaction comparator table

#### Egypt: faith after the pharaohs

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<th>Dissatisfied</th>
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</thead>
<tbody>
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<td>85%</td>
<td>5%</td>
<td>10%</td>
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<tr>
<td>Neither</td>
<td>81%</td>
<td>7%</td>
<td>12%</td>
</tr>
<tr>
<td>Dissatisfied</td>
<td>74%</td>
<td>18%</td>
<td>8%</td>
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</table>

#### Indigenous Australia: enduring civilisation

<table>
<thead>
<tr>
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<th>Dissatisfied</th>
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<td>Dissatisfied</td>
<td>74%</td>
<td>18%</td>
<td>8%</td>
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#### Germany: memories of a Nation

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<thead>
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<th>Amount of information available</th>
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<th>Dissatisfied</th>
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#### Tone of information and the language used

<table>
<thead>
<tr>
<th>Tone of information and the language used</th>
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<th>Neither</th>
<th>Dissatisfied</th>
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<td>7%</td>
<td>11%</td>
</tr>
<tr>
<td>Dissatisfied</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Themes / storyline / narrative of the exhibition

<table>
<thead>
<tr>
<th>Themes / storyline / narrative of the exhibition</th>
<th>Satisfied</th>
<th>Neither</th>
<th>Dissatisfied</th>
</tr>
</thead>
<tbody>
<tr>
<td>Satisfied</td>
<td>84%</td>
<td>9%</td>
<td>7%</td>
</tr>
<tr>
<td>Neither</td>
<td>78%</td>
<td>8%</td>
<td>14%</td>
</tr>
<tr>
<td>Dissatisfied</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Film content*

<table>
<thead>
<tr>
<th>Film content*</th>
<th>Satisfied</th>
<th>Neither</th>
<th>Dissatisfied</th>
</tr>
</thead>
<tbody>
<tr>
<td>Satisfied</td>
<td>78%</td>
<td>12%</td>
<td>10%</td>
</tr>
<tr>
<td>Neither</td>
<td>81%</td>
<td>11%</td>
<td>7%</td>
</tr>
<tr>
<td>Dissatisfied</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*rating of overall satisfaction with the content (themes, narrative, etc) of all films used throughout the exhibition

---

[Base] [352] [164] [791]
### Visitor satisfaction comparator table

<table>
<thead>
<tr>
<th>Overall rating</th>
<th>Egypt: faith after the pharaohs</th>
<th>Indigenous Australia: enduring civilisation</th>
<th>Germany: Memories of a Nation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>40%</td>
<td>49%</td>
<td>45%</td>
</tr>
<tr>
<td>Good</td>
<td>42%</td>
<td>35%</td>
<td>38%</td>
</tr>
<tr>
<td>Fair / OK</td>
<td>15%</td>
<td>10%</td>
<td>11%</td>
</tr>
<tr>
<td>Poor</td>
<td>2%</td>
<td>4%</td>
<td>3%</td>
</tr>
<tr>
<td>Very poor</td>
<td>2%</td>
<td>2%</td>
<td>2%</td>
</tr>
</tbody>
</table>

### Propensity to recommend

<table>
<thead>
<tr>
<th>Propensity to recommend</th>
<th>Egypt: faith after the pharaohs</th>
<th>Indigenous Australia: enduring civilisation</th>
<th>Germany: Memories of a Nation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Definitely will</td>
<td>43%</td>
<td>44%</td>
<td>-</td>
</tr>
<tr>
<td>Probably will</td>
<td>29%</td>
<td>29%</td>
<td>-</td>
</tr>
<tr>
<td>Possibly will</td>
<td>18%</td>
<td>9%</td>
<td>-</td>
</tr>
<tr>
<td>Probably not</td>
<td>8%</td>
<td>11%</td>
<td>-</td>
</tr>
<tr>
<td>Definitely not</td>
<td>2%</td>
<td>5%</td>
<td>-</td>
</tr>
</tbody>
</table>

[Base] [352] [164] [791]
Expectations were generally met

Overall, visitors felt the exhibition had lived up to their expectations. Although some design features, such as the film audio, had proved distracting, overall, the content and interpretation was thought-provoking and moving for many.

Exhibition delivered desired outcomes
This model shows to what extent visitor’s intended motivations were actually met. Generally, the exhibition experience matched up to visitor’s expectations and motivations, meaning that the most common outcomes were either intellectual or emotional.

Although almost a quarter (23%) additional visitors recorded ‘using the facilities at the Museum’ as an outcome over an initial motivation, this is fairly typical for exhibition visitors at the Museum (23% recorded at Ming: 50 years that changed China; 15% Indigenous Australia: enduring civilisation).
Over half of visits (55%) resulted in a mainly intellectual outcome, and 35% resulted in a mainly emotional outcome. The most common main outcome statements chosen by visitors were ‘I Improved my own knowledge and understanding’ (41%), and ‘I gained a deeper insight into the subject’ (25%).

Volume of visitors negatively impacted experience for many

Although overall visit figures to *Egypt: faith after the pharaohs* were only slightly above those recorded at *Indigenous Australia: enduring civilisation*, crowding throughout the exhibition and around displays appears to have been much more of an issue at the most recent show.

30% of respondents stated that they felt that the volume of visitors in the room had detracted from their experience in some way, which is over double that recorded at *Indigenous Australia: enduring civilisation* (14%).

‘It was much too crowded which made the experience unpleasant, unlike previous visits’ Self developer, Expression

‘Pokey spaces in the exhibition compromised further by large crowds.’ Expert, Stimulation

Visitor rating of elements of exhibition design or experience

<table>
<thead>
<tr>
<th>The layout / flow of the exhibition</th>
<th>25%</th>
<th>37%</th>
<th>20%</th>
<th>15%</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>The ambience of the exhibition space</td>
<td>29%</td>
<td>36%</td>
<td>20%</td>
<td>13%</td>
<td>3</td>
</tr>
<tr>
<td>The volume of the visitors in the room</td>
<td>23%</td>
<td>22%</td>
<td>26%</td>
<td>22%</td>
<td>8%</td>
</tr>
<tr>
<td>The use of digital media</td>
<td>29%</td>
<td>39%</td>
<td>21%</td>
<td>7%</td>
<td>3</td>
</tr>
</tbody>
</table>

**Strongly enhanced  Slightly enhanced  Neither  Slightly detracted  Strongly detracted**  

‘It is really difficult to read anything when there are so many people there... You really need to put labels in more accessible places so that more than one person can look at a case at a time.’ Self developer, Essence

‘Too many things in corners, which meant a lot of logjams, as it’s quite busy today.’ Self developer, Expression
Film content excellent, but audio distracting

Although responses to the film were generally positive (68% felt that the use of digital media in the exhibition had enhanced their experience in some way), in such a small exhibition space, the audio was not self-contained and proved distracting throughout the rest of the visit.

‘I was conscious throughout the exhibition of the introductory film and felt that the volume should have been lowered so that you only heard it at the point of entry. It was distracting elsewhere in the exhibition.’ Self developer, Enrichment

‘The film loop was too short and simplistic and was audible throughout the exhibition space. In an essentially quiet exhibition, this was not desirable.’ Art lover, Essence

Actual content of exhibition received very positively

Despite some issues with crowding and layout, the interpretation, narrative and information contained within the exhibition was received positively. In particular, 87% of visits were made by visitors who felt that they were satisfied with the tone of the information available, and 84% were satisfied with the themes and narrative of the exhibition. This is slightly higher than, but still broadly consistent with, the proportions recorded at Indigenous Australia: enduring civilisation, meaning that the busy space had not detracted from visitors’ overall enjoyment of the interpretation.

‘A coherent narrative with strong positive message of unity in the origin of religions’ Art lover, Stimulation

‘The information supplied is just enough, but still leaves questions unanswered, prompting further investigation.’ Self developer, Perspective
Ancient clothing proved to be a highlight
When asked to describe their personal highlight of the exhibition, approximately 6% of comments referred to the child’s tunics at the end of the exhibition. Many felt it was unusual to see textiles from such ancient times in such good condition, whereas others felt that it conjured up a picture of everyday life that brought them closer to those that would have worn them.

‘The clothes and fabrics that had survived for centuries’ Self developer, Essence

‘The quality of the textiles was amazing’ Art lover, Stimulation

‘[I] like[d] the very personal items, to feel a closer connection with the people.’ Self developer, Essence

Rare early religious texts also popular
The presence of several important and rare early religious manuscripts was also a noticeable highlight for many visitors. Codex Sinaticus was a common favourite in survey responses, as were the writings of Maimonides.

‘Maimonides’ writings and crossings out.’ Art lover, Essence

‘Maimonides’ Mishneh Torah [was my highlight] – text from his own hand’ Self developer, Affirmation

‘The early coptic bible was really cool as it showed the beginning of an entirely new tradition.’ Art lover, Perspective

Three texts to start set narrative up well
The positioning of three significant religious texts side-by-side as the opening curatorial device, was praised as an interesting and effective way to set the scene for the rest of the exhibition.

‘I thought the opening display case with the Old and New Testaments, and the Quran, set the scene.’ Self developer, Enrichment

Continuity of beliefs across religions
Many expressed that the main message they had taken away from the exhibition was the commonality between the three religions and the cult of the ancient Egyptians. The influences of each on each other were made explicit thanks to the chronological presentation of the evolution of each, displayed in such close proximity.

‘I did not realise the varied religious background of Egypt, and just how interconnected the three faiths were in iconography and practice’ Art lover, Essence

‘[The] organic development of religions and cultures over time, mixing and integrating previous patterns, symbols and thoughts’ Self developer, Expression

Egypt is more than just ‘the pharaohs’
Visitors were pleased with the level of insight that they obtained about Egypt as a country beyond the time of the ancient Egyptians, and the pharaohs. Exclamations were made by survey respondents at the richness of the country’s recent history and present culture, that in their eyes had been previously left out of the limelight.

‘Egypt is a fascinating country with a culture that is often ignored past the age of the pharaohs’ Self developer, Perspective

‘The complexity of post-classical Egyptian society.’ Self developer, Release
The fascinating shifts in culture and religion of an amazing region.’ Art lover, Essence

The peaceful coexistence of different religions is possible

Many visitors felt that the exhibition had painted a picture of peaceful coexistence between multiple religions that they had not previously considered to be possible, or easy.

‘A sense of harmony’ Art lover, Essence

‘Coexistence is very possible’ – Art lover, Essence

‘Different faiths have often lived together peacefully and creatively’ Repeat social visitor, Stimulation

‘Religions can coexist and influence each other’ Expert, Stimulation

Overall ratings were positive

40% of visits were made by visitors who rated the exhibition as ‘excellent’ overall, and a further 42% rated it as ‘good’. This means that 82% of visits in total were rated positively, which is similar to the proportion recorded at Indigenous Australia: enduring civilisation (84%) and Germany: memories of a nation (83%).

A majority would go on to recommend

43% of visits were made by visitors who felt they would go on to definitely recommend the exhibition to others, and 29% probably would. Again, this is comparable to Indigenous Australia: enduring civilisation (44% definitely would recommend, 29% probably would). 16% of visits to the latter exhibition resulted in visitors actively deciding that they would not go on to recommend it to others, whereas only 10% of visits to Egypt: faith after the pharaohs resulted in this negative reaction.

Comparison of overall rating for Egypt and propensity to recommend the exhibition to others

<table>
<thead>
<tr>
<th>Overall rating</th>
<th>Egypt: faith after the pharaohs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>40% [Base 350]</td>
</tr>
<tr>
<td>Good</td>
<td>42% [Base 350]</td>
</tr>
<tr>
<td>Fair/OK</td>
<td>15% [Base 350]</td>
</tr>
<tr>
<td>Poor</td>
<td>2% [Base 350]</td>
</tr>
<tr>
<td>Very poor</td>
<td>2% [Base 350]</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Propensity to recommend</th>
<th>Egypt: faith after the pharaohs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Definitely will</td>
<td>43% [Base 352]</td>
</tr>
<tr>
<td>Probably will</td>
<td>18% [Base 352]</td>
</tr>
<tr>
<td>Possibly will</td>
<td>8% [Base 352]</td>
</tr>
<tr>
<td>Probably not</td>
<td>29% [Base 352]</td>
</tr>
<tr>
<td>Definitely not</td>
<td>10% [Base 352]</td>
</tr>
</tbody>
</table>
Feedback from Visitor Services

The Visitor Services Department is responsible for collating and analysing visitor feedback received via comments card, email and letter. 214 comments were received from visitors during the run of the *Egypt: faith after the pharaohs* exhibition.

- 76% (162) of the comments received were positive
- 21% (45) of the comments received were negative
- 3% (7) of the comments could not be categorised as either positive or negative

74% (131) of the positive comments were general basic positive points about the exhibition, with no significant sub-themes.

38% (71) of negative comments expressed dissatisfaction with the volume of the ambient soundtrack in the exhibition and 27% (12) related to overcrowding.
Expression were truly impressed

**Essence and Expression** each made around a quarter of visits to *Egypt: faith after the pharaohs*. The exhibition was a **clear hit with Expression** - this segment gave the most **positive ratings** across most aspects of the visit experience.

**Expression are truly your core audience**

24% of visits to *Egypt: faith after the pharaohs* were made by Expression visitors, which is in line with both the Museum average for the previous year (26%), and the proportion recorded at both *Indigenous Australia: enduring civilisation* (23%) and *Germany: memories of a nation* (25%).

16% of Expression visitors at the exhibition were on their first ever visit to the Museum, significantly higher than the 7% recorded overall.

**Expression the segment most likely to engage with digital media**

Expression were the segment most likely to have felt that the introductory film had strongly enhanced their experience (54% vs. 38% overall), as well as 41% stating that they felt the digital media within the exhibition overall had the same positive effect on their visit (41% strongly enhanced vs. 29% overall).

A full explanation of Culture Segments a is available in Appendix C on page 32.
A fifth of visits were made by Essence

20% of visits to *Egypt: faith after the pharaohs* were made by Essence visitors. This cohort, although typically smaller than Expression, continue to serve as the Museum’s ‘usual suspects’ at special exhibitions – 85% of Essence visits were made by those who had previously been to the Museum within the past 12 months (vs. 72% overall).

As such, the exhibition is least likely to have an impact on Essence visits propensity to return to the venue – 56% of this segment stated that what they had seen that day had made no impact on them visiting future special exhibitions at the Museum (vs. 41% average). As a dedicated cohort, it would take an extreme negative experience to prevent them from returning.

Stimulation most likely to rate the exhibition highest

Around 6 in 10 Stimulation visitors rated their overall experience as ‘excellent’, compared to the 4 in 10 average overall.

Comments left by Stimulation visitors suggest that they felt the overall narrative of the exhibition had been particularly strong, which may well have contributed to such positive feedback from this segment.

‘It was an unfamiliar topic well described and explained.’ Self developer, Stimulation

‘Excellent narrative and effective juxtapositions’
Repeat social visitor, Stimulation

‘Coherent narrative with strong positive message of unity in the origin of religions.’ Art lover, Stimulation

Enrichment found intellectual benefits

12% of the audience at *Egypt: faith after the pharaohs* were made up of Enrichment. This segment, who are attracted by history-focused events, appeared to achieve plenty of intellectual outcomes – suggesting the interpretation was pitched at the right level for those seeking to learn something new.

‘A feeling of academic enjoyment and intellectual stimulation.’ Art lover, Enrichment

‘Enjoyable, learnt something-thought provoking.’
Self developer, Enrichment
Appendix A: Understanding motivations

When we talk about motivations we are referring to the underlying drivers for audiences engaging with culture: the factors that encourage people to attend a place like the British Museum based on their beliefs about the benefits they will get.

Understanding these motivations is crucial to developing audiences, informing everything, from how the benefits of attending are communicated through to how the experience is delivered on-site.

Understanding motivations

Having asked thousands of people why they engage with heritage, arts and culture and what they hope to get from their experiences, we have identified four universal drivers: social, intellectual, emotional and spiritual. The model below shows these drivers and the broad needs of the visitors that experience each driver.

These motives make people set off for a visit; as they enter they become expectations and as they leave they become outcomes. This is why they are so important. Being able to measure motives, expectations and outcomes can provide deep insight into the visitor experience.

Visitors can arrive at a site with any level of need, and if those needs are met they will have a satisfying visit. It is also possible for visitors to get unexpected benefits, or outcomes, from a visit. This can shape their future expectations of the organisation or site.

<table>
<thead>
<tr>
<th>Visitor who see venue as a...</th>
<th>Have this driver...</th>
</tr>
</thead>
<tbody>
<tr>
<td>Church</td>
<td>Spiritual</td>
</tr>
<tr>
<td>Spa</td>
<td>Emotional</td>
</tr>
<tr>
<td>Archive</td>
<td>Intellectual</td>
</tr>
<tr>
<td>Attraction</td>
<td>Social</td>
</tr>
</tbody>
</table>

And they seek this from a visit

Creative stimulation and quiet contemplation, a place to escape and recharge, food for the soul.

See fascinating objects in an inspiring setting. Ambience, deep sensory & intellectual experience.

Develop own interest and knowledge, journey of discovery, find out new things.

Enjoyable place to spend time, good facilities and services, welcoming staff.
We know that visitors to cultural venues are far from homogenous. And an individual visitor never makes the same visit twice: their behaviour on-site varies each time they come, based on who they’re coming with and their reasons for visiting.

So, at any one time there is a massive range of different visits happening in cultural venues: visitors with diverse needs and wants, all responding in different ways to the facilities, services and programming.

**Grouping by needs and behaviour**

Visit modes offer a prism through which to understand these diverse needs, by grouping visitors based on key factors that drive their behaviour on a given visit, including their motivations for attending, their familiarity with the Museum and who they’re visiting with.
Appendix C: Culture Segments recap

Culture Segments is a sector-specific segmentation system for culture and heritage organisations that has been devised by Morris Hargreaves McIntyre in consultation with key sector organisations, including the British Museum.

Understanding visitors by their values

Culture Segments is designed to be more subtle, granular and sophisticated than other non-sector specific segmentation systems. This is because it is based on people’s cultural values and motivations. These cultural values define the person and frame their attitudes, lifestyle choices and behaviour.
Research parameters

This study was carried out for the British Museum by Morris Hargreaves McIntyre.

Target group for the research  general visitors to the Egypt: faith after the pharaohs exhibition

Sample size 295 kiosk exit surveys and 40 web surveys

Date of fieldwork  21/10/2015 to 07/02/2016

Sampling method Visitors completed a survey on an iPad mounted in a kiosk at the exit of the exhibition, or emailed the survey home to complete at a later date

Data collection method Kiosk and online survey

Reliability of findings  Based on sample size and population, reliability of +/-5.21 at 50%

Rounding Please note that figures cited in this report may not always add up to 100% due to rounding.
Morris Hargreaves McIntyre is an award-winning creative research consultancy. We use consumer insight to help organisations transform their relationships with audiences.

We are passionate about understanding cultural consumers, getting to the heart of issues that matter to you and making practical recommendations.

All projects are different, but the value we add is constant. We measure out success by the impact we have on the organisations we work with.

‘It carried on the story of Egypt after the pharoahs - a most interesting and neglected era.’
Self developer, Essence

‘A fascinating insight into the various faiths which have dominated Egypt.’
Self developer, Essence