‘Outlandish and exotic’

An evaluation of *South Africa Landscape: Kew at the British Museum*

October 2010

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‘Outlandish and exotic’ – An evaluation of South Africa Landscape: Kew at the British Museum

http://www.britishmuseum.org/whats_on/all_current_exhibitions/south_africa_landscape.aspx

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"Outlandish and exotic" – An evaluation of South Africa Landscape: Kew at the British Museum

South Africa Landscape: Kew at the British Museum followed the trend set by India Landscape - it was an atypical British Museum experience for a familiar, local audience.

Visitors revelled in the peaceful surroundings, enjoying the beauty of the flowers and plants, but also using the layered interpretation to deepen understanding of South African culture.

South Africa Landscape: Kew at the British Museum was a welcome surprise for many who did not expect to see a display of its type at the British Museum.
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1 Executive summary

1.1 Context of the landscape

Located on the left-hand side of the British Museum’s forecourt, South Africa Landscape: Kew at the British Museum was the third in a series of landscapes and is part of a unique partnership between the Museum and the Royal Botanic Gardens, Kew.

Prior to South Africa Landscape: Kew at the British Museum British Museum hosted India Landscape.

Running from 1st May – 11th October 2009, India Landscape took the visitor on a journey from the high Himalayan habitat, with its rock gorge, transitioning to temperate glades down to the steamy flora of the sub-tropical southern coast.

This was a free experience and was part of Indian Summer, a season of exhibitions and events celebrating the vibrancy of India and was sponsored by HSBC.

1.2 A pleasant surprise

Awareness of the Landscapes series as part of the British Museum’s offer has increased since the success of India Landscape. However, many visitors, particularly those who had not seen any marketing or publicity for the landscape, were surprised to encounter a botanical garden at the British Museum, and indeed in the centre of London.

Visitors to the forecourt were thrilled to discover the landscape, and in general wanted to see the British Museum develop more, and larger landscapes in the future. The series of landscapes also continue to dispel myths that the British Museum is dark, old fashioned and elitist.

Don’t think of BM being colourful Visitor, South Africa Landscape

The BM is doing its best to making itself accessible for a wide variety of people Visitor, South Africa Landscape

This shows that the exhibition has successfully changed some visitors’ views of the British Museum. As a result of the exhibition, visitors now see it as more vibrant and accessible.
1.3 Attracting local, incidental visits

As with *India Landscape, South Africa Landscape: Kew at the British Museum* attracted a higher proportion of incidental visits to the British Museum when compared to the Museum’s annual data. This suggests that visitors may have either seen the landscape when passing, or whilst on a visit to the main museum and been attracted in. The landscape also attracted a higher proportion of local visitors than the Museum as a whole.

1.4 Visitors appreciate non-intrusive interpretation

Many visitors came primarily to relax and enjoy the beauty of the plants at *South Africa Landscape: Kew at the British Museum*. They appreciate the inclusion of interpretation that is engaging but not distracting. They want to learn, but do not want to spend a lot of time reading. The interpretation in *South Africa Landscape: Kew at the British Museum* is very successful in this regard; visitors achieve significant learning outcomes, without feeling that this detracted from the more emotional/spiritual experience of enjoying the beauty of the landscape.

More ‘just in time’ interpretation

Given that many visitors do not arrive with intellectual motivations, the British Museum could consider placing a greater proportion of its interpretation within the landscape, rather than at the entrance to it, so that visitors who plan to ‘wander through’ can access contextual information when they realise they need it. Dedicated ‘landscape’ staff who can answer questions about the plants would also be well received.

1.5 Increasing awareness of and interest in Kew.

65% of visitors to *South Africa Landscape: Kew at the British Museum* said that it was something they would expect from Kew, up from 53% at *India Landscape*. The proportion of respondents who are now more likely to visit Kew after seeing the landscape has also increased, from 41% at *India Landscape*, to 49% at *South Africa Landscape: Kew at the British Museum*. 
Research methodology

2.1 Aims and objectives

The aim of this research is to explore visitors’ reactions to, and enjoyment of *South Africa Landscape: Kew at the British Museum* and the success of the interpretation. The evaluation will analyse the Landscape in light of the British Museum’s high-level research agenda – its ability to attract and engage its visitors, leading to learning and other outcomes.

Specific areas to be covered in the evaluation were:

- Visitor profile
- Motivations and expectations
- Marketing and communications
- Interpretation and design
- Access
- Awareness of Kew at the British Museum

2.2 Our approach

In order to carry out the evaluation of *South Africa Landscape: Kew at the British Museum* the following research techniques were used:

Exit survey

Surveys were conducted with visitors who had just finished their visit to the installation. A series of questions were used to determine visitor profile, knowledge base, prior awareness of the landscape, marketing and communications awareness and usage, and levels of repeat and intentional visiting.

156 surveys were conducted during shifts from 13th June to 21st August 2010.

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1 Due to unforeseen delays in the commissioning process it was not possible to cover the full run of the landscape
Rolling research

By rolling research we mean the ongoing exit survey conducted by Morris Hargreaves McIntyre on behalf of the British Museum to establish visitors’ awareness, engagement and satisfaction. Research was conducted from 1 July and 24 September 2010 and achieved a sample of 598. Data from the rolling research was used to provide context for key profiling information.

Vox pops

Vox pop shifts targeting particular areas in the landscape, and focusing on the interpretation and design specific evaluation objectives were conducted.

34 vox pops were completed on the 27th July and 31st July.
3

South Africa Landscape: Kew at the British Museum

Located on the left-hand side of the British Museum’s forecourt, South Africa Landscape: Kew at the British Museum was the third in a series of landscapes and is part of a unique partnership between the Museum and the Royal Botanic Gardens, Kew.

South Africa Landscape: Kew at the British Museum ran from 29th April – 10th October 2010.

This was a free experience and was part of a wider programme of engagement with African culture, timed to coincide with the 50th anniversary of independence for seventeen African nations. The landscape was sponsored by Barclays.

3.1 How the landscape developed

Unlike most exhibitions hosted by the British Museum, South Africa Landscape: Kew at the British Museum was not a static entity, each plant responded in its own way to its new environment and developed as time progressed. Some plants struggled a little, notably the cape reeds failed to start with and replacements were added. As a result, a minority of visitors felt that the landscape suffered.

However, these reflect only a minority of comments, and in general visitors were impressed at how well the landscape had been cared for and how well the plants survived.

Everything seemed to be in really good nick Vox pop, South Africa Landscape

I’m surprised how well maintained the plants are in this climate Visitor, South Africa Landscape

The plants seem to be surviving well in London Visitor, South Africa Landscape

Throughout the landscape the majority of plants grew well, with the best flowering months being June-August.
Visitor profile

Where appropriate, this report compares the findings of the *South Africa Landscape: Kew at the British Museum* evaluation with the general Museum-visiting audience for Quarter 2 of Year 6 of the rolling research (July - Sept 10).

### Visitor profile

<table>
<thead>
<tr>
<th>Landscape dates</th>
<th>India Landscape</th>
<th>South Africa Landscape</th>
<th>BM Yr 6 (July – Sept 10)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Base</td>
<td>183</td>
<td>156</td>
<td>598</td>
</tr>
<tr>
<td>Knowledge of subject areas covered</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Specialist</td>
<td>6%</td>
<td>8%</td>
<td>10%</td>
</tr>
<tr>
<td>General</td>
<td>53%</td>
<td>39%</td>
<td>74%</td>
</tr>
<tr>
<td>Little/ none</td>
<td>41%</td>
<td>53%</td>
<td>16%</td>
</tr>
<tr>
<td>Origin</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>London</td>
<td>33%</td>
<td>31%</td>
<td>16%</td>
</tr>
<tr>
<td>Elsewhere in UK</td>
<td>16%</td>
<td>21%</td>
<td>17%</td>
</tr>
<tr>
<td>Overseas</td>
<td>50%</td>
<td>48%</td>
<td>67%</td>
</tr>
</tbody>
</table>

There was an increase in first time visits to *South Africa Landscape: Kew at the British Museum* compared to *India Landscape* which was likely to be related to the fact that the summer of 2010 saw substantially better weather than 2009, resulting in more new visitors choosing to stay outside.

*South Africa Landscape: Kew at the British Museum* attracted a higher proportion of repeat visitors than the Museum as a whole, or than *India Landscape*. This also reflects the high proportion of London based visitors compared to the overall museum audience.

### Visitor age

Visitors to *South Africa Landscape: Kew at the British Museum* were of similar age to general visitors to the Museum. However, there was a higher proportion of children (16 and under) and a lower proportion of 25-34s visiting *South Africa Landscape: Kew at the British Museum* than the Museum as a whole.
South Africa Landscape: Kew at the British Museum also attracted a higher proportion of children than India Landscape, and conversely a lower proportion of 25-34s.

Repeat visiting

42% of visitors to South Africa Landscape were new to the British Museum. This is higher than for India Landscape (36%), but lower than for the British Museum as a whole (48%). As would be expected, this exhibition attracted a larger proportion of regular visitors than the Museum as a whole.

Knowledge base

39% of visitors said they had a general knowledge of the subjects covered in South Africa Landscape: Kew at the British Museum, and only 8% of visitors said they had specialist knowledge. 53% of visitors had little or no knowledge.

Attendance at previous landscapes

Only one of the respondents we asked had attended a landscape in the past.

_They do I have seen one here before. I can’t remember which one Vox pop, South Africa Landscape_

Other respondents were aware that there had been other landscapes but had not visited them.

_I didn’t know about the one last year and the year before. I mean one of them was India I think Vox pop, South Africa Landscape_

_We just walked through once. Actually we went into the museum but we didn’t see the India landscape Vox pop, South Africa Landscape_

And some were completely unaware.

_I don’t remember it at all. I think this is the first one Vox pop, South Africa Landscape_

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2 Vox-pop respondents were asked about their attendance at previous landscapes. Budget restrictions limited the number of vox pops that could be completed (34). Because of this small sample, responses have not been quantified as the figures cannot be generalised with confidence. Instead these results should be treated as a reflection of those interviewed.
5 Kew at the British Museum

5.1 Awareness

‘South Africa Landscape: Kew at the British Museum’ is a partnership project with the Royal Botanic Gardens, Kew. 56% of visitors were aware that Kew created the landscape. Surveys were completed on exit from the landscape, therefore over 4 in 10 visitors left South Africa Landscape: Kew at the British Museum unaware that it had been created by Kew. However, this represents a significant improvement from India Landscape when only 46% of visitors were aware of the partnership between the British Museum and Kew.

5.2 Perceptions of Kew

A series of questions was asked of all visitors to South Africa Landscape: Kew at the British Museum to gauge visitor perceptions of Kew.

‘This is something I expect from Kew’

<table>
<thead>
<tr>
<th>Strongly agree</th>
<th>Slightly agree</th>
<th>Neither agree nor disagree</th>
<th>Slightly disagree</th>
<th>Strongly disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>30%</td>
<td>33%</td>
<td>32%</td>
<td>5%</td>
<td>0%</td>
</tr>
</tbody>
</table>

Over 6 in 10 visitors (63%) agreed that South Africa Landscape: Kew at the British Museum is something they would expect from Kew and only a small proportion disagreed. This proportion has increased from 53% at India Landscape.
‘Outlandish and exotic’ – An evaluation of South Africa Landscape: Kew at the British Museum

‘I am now more likely to visit Kew as a result of South Africa Landscape’

<table>
<thead>
<tr>
<th>Strongly agree</th>
<th>Slightly agree</th>
<th>Neither agree nor disagree</th>
<th>Slightly disagree</th>
<th>Strongly disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>10%</td>
<td>39%</td>
<td>31%</td>
<td>16%</td>
<td>3%</td>
</tr>
</tbody>
</table>

Interest in visiting Kew was increased as a direct result of visiting South Africa Landscape: Kew at the British Museum. Although a high proportion were ambivalent about visiting Kew, 49% agreed that their propensity to visit had increased having visited South Africa Landscape: Kew at the British Museum. This percentage has also increased, from 41% at India Landscape.

In fact I was kind of thinking I’ll need to go and visit it again because the last time I went was around four years ago so I kind of thought I need to go back and have a look Vox pop, South Africa Landscape

‘I am now more likely to visit the Kew website as a result of South Africa Landscape’

<table>
<thead>
<tr>
<th>Strongly agree</th>
<th>Slightly agree</th>
<th>Neither agree nor disagree</th>
<th>Slightly disagree</th>
<th>Strongly disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>8%</td>
<td>33%</td>
<td>39%</td>
<td>16%</td>
<td>3%</td>
</tr>
</tbody>
</table>

Visitors were less inclined to visit the Kew website than they were to visit Kew itself, with only 8% strongly agreeing that they will visit the Kew website as a result of South Africa Landscape: Kew at the British Museum. This percentage has not changed significantly since India Landscape.
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‘I understand more about Kew’s role in plant science and conservation as a result of South Africa Landscape’

<table>
<thead>
<tr>
<th>Strongly agree</th>
<th>Slightly agree</th>
<th>Neither agree nor disagree</th>
<th>Slightly disagree</th>
<th>Strongly disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>9%</td>
<td>32%</td>
<td>42%</td>
<td>17%</td>
<td>1%</td>
</tr>
</tbody>
</table>

Almost one in five visitors disagreed that South Africa Landscape: Kew at the British Museum helped them understand more about Kew’s role in plant science and conservation. This percentage has not changed significantly since India Landscape. The reasonably low awareness of Kew’s relationship to South Africa Landscape: Kew at the British Museum resulted in low impact on the understanding of Kew’s role.

‘South Africa Landscape has inspired me to find out more about Kew’

<table>
<thead>
<tr>
<th>Strongly agree</th>
<th>Slightly agree</th>
<th>Neither agree nor disagree</th>
<th>Slightly disagree</th>
<th>Strongly disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>9%</td>
<td>32%</td>
<td>42%</td>
<td>17%</td>
<td>1%</td>
</tr>
</tbody>
</table>

Visitors felt reasonably inspired to find out more about Kew as a result of their visit to South Africa Landscape: Kew at the British Museum with 4 in 10 agreeing.
Motivations for visiting

6.1 Motivations

We have identified four key drivers for visiting museums:

<table>
<thead>
<tr>
<th>See museum as a...</th>
<th>Have this driver...</th>
<th>And they seek this from a visit...</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHURCH</td>
<td>SPIRITUAL</td>
<td>Creative stimulation and quiet contemplation, they see museums as an opportunity to escape and recharge their batteries, food for the soul</td>
</tr>
<tr>
<td>SPA</td>
<td>EMOTIONAL</td>
<td>May have a personal connection to the subject matter, want to see fascinating objects in an inspiring setting, seek ambience, deep sensory and intellectual experience</td>
</tr>
<tr>
<td>ARCHIVE</td>
<td>INTELLECTUAL</td>
<td>Keen to encourage their children’s or their own interest and knowledge, may have professional interest in the subject, seek a journey of discovery, to find out new things</td>
</tr>
<tr>
<td>ATTRACTION</td>
<td>SOCIAL</td>
<td>See museums as an enjoyable place to spend time with friends and family, seek ease of access and orientation, good facilities and services, welcoming staff</td>
</tr>
</tbody>
</table>

6.2 Main motivation

Using a series of statements on the exit survey we asked visitors to *South Africa Landscape: Kew at the British Museum* to identify the main motivation for their visit. The diagram below shows the main motivation of visitors to *South Africa Landscape: Kew at the British Museum* and at the British Museum in Quarter 2 of the 6th year of rolling research.
Main motivation

The majority of visitors to the Museum as a whole are socially or intellectually motivated. *South Africa Landscape: Kew at the British Museum* attracted visitors for different reasons; visitors to the landscape hoped for a form of escapism from the busy Museum. This reflects the high proportion of spiritually motivated visits.

39% of visitors were intellectually motivated to visit *South Africa Landscape: Kew at the British Museum*. These visitors came to extend their current knowledge or gain knowledge of subjects such as gardening, South African history and South African nature.

It is important to note that although *South Africa Landscape: Kew at the British Museum* attracted a different audience to the Museum overall, the *South Africa Landscape: Kew at the British Museum* audience was closer to the British Museum as a whole than *India Landscape*, which showed an even larger proportion of spiritual visitors, and a smaller proportion of intellectual visitors.
6.3 Specific motivations

In addition to identifying visitors' main motivations for visiting the landscape, we are also able to look at the proportion of visitors motivated by specific motivators. The table below gives the proportion of visitors to *South Africa Landscape: Kew at the British Museum* by each individual motivator.

**Specific motivators**

<table>
<thead>
<tr>
<th>Motivation statement</th>
<th>India Landscape</th>
<th>South Africa Landscape</th>
</tr>
</thead>
<tbody>
<tr>
<td>To improve my own knowledge and understanding</td>
<td>35%</td>
<td>37%</td>
</tr>
<tr>
<td>To experience awe-inspiring, fascinating or beautiful things or places</td>
<td>21%</td>
<td>29%</td>
</tr>
<tr>
<td>To escape or recharge my batteries</td>
<td>32%</td>
<td>27%</td>
</tr>
<tr>
<td>To gain a deeper insight into the subject</td>
<td>26%</td>
<td>21%</td>
</tr>
<tr>
<td>To spend time with other people in a nice place</td>
<td>18%</td>
<td>18%</td>
</tr>
<tr>
<td>I have a personal/academic/professional interest in the subject</td>
<td>16%</td>
<td>16%</td>
</tr>
<tr>
<td>To reflect and contemplate</td>
<td>30%</td>
<td>14%</td>
</tr>
<tr>
<td>To stimulate my own creativity</td>
<td>19%</td>
<td>10%</td>
</tr>
<tr>
<td>To visit one of the major attractions in the region</td>
<td>22%</td>
<td>8%</td>
</tr>
<tr>
<td>To encourage children's interest in history</td>
<td>4%</td>
<td>8%</td>
</tr>
<tr>
<td>To feel a strong sense of personal connection</td>
<td>15%</td>
<td>6%</td>
</tr>
<tr>
<td>To use facilities such as the shop/café/toilet/restaurant</td>
<td>8%</td>
<td>5%</td>
</tr>
<tr>
<td>To be moved emotionally</td>
<td>9%</td>
<td>5%</td>
</tr>
<tr>
<td>To travel back in time</td>
<td>6%</td>
<td>3%</td>
</tr>
</tbody>
</table>

As this table shows, two of the top three specific motivators ‘to experience awe-inspiring, fascinating or beautiful things or places’ and ‘to escape or recharge my batteries’ are strong spiritual motivators, illustrating the high instance of spiritual motivation amongst visitors.

‘To improve my own knowledge understanding’ remains the top specific motivator, as it was for *India Landscape*. 
7 Segmentation

The table below describes the MHM-devised visit segments into which the British Museum audience is currently divided for annual reporting purposes.

<table>
<thead>
<tr>
<th>Segment name</th>
<th>Description</th>
<th>Broad needs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sightseers</td>
<td>First time visitors making a general visit. Mainly tourists who want to ‘do’ the museum</td>
<td>Ease of access, comfort, orientation, good facilities</td>
</tr>
<tr>
<td>Self-developers</td>
<td>Non-specialists wanting to informally improve their general knowledge about subjects covered in the museum</td>
<td>Journey of discovery, layered information, finding out new things</td>
</tr>
<tr>
<td>Families</td>
<td>Mixed age groups, wanting fun and educational trip for children</td>
<td>Ease of access and movement, child friendly facilities and activities, different levels of service to meet diverse age needs</td>
</tr>
<tr>
<td>Repeat Social Visitors</td>
<td>Repeat visitors, meeting up with others at the museum. Use the museum as a sociable space and want to feel a sense of ownership in their surroundings</td>
<td>Ease of access, comfort, orientation, good facilities, warm welcome, accessible exhibitions</td>
</tr>
<tr>
<td>Experts</td>
<td>Specialists wanting to deepen their knowledge further by engaging deeply with the collection</td>
<td>High quality access to collections, critical engagement, access to expert staff</td>
</tr>
<tr>
<td>Art Lovers</td>
<td>Spiritually and emotionally motivated visitors who want to commune with objects in the collection, and use their existing knowledge as a base to go deeper</td>
<td>Ambience, deep sensory engagement, space for contemplation</td>
</tr>
</tbody>
</table>

The diagram below illustrates the proportion of visitors who fell into each segment at South Africa Landscape: Kew at the British Museum and compares them with the audience of the British Museum annual audience for Quarter 2 of Year 6 of the rolling research (July - September 10).
This shows that the landscape attracted a very high proportion of Art Lovers – more than twice the proportion as at the whole Museum in July-September 10. This follows the trend observed across audiences at India Landscape. These visitors came to the landscape to enjoy spending time in a peaceful and contemplative space, while looking at beautiful plants and flowers. The high proportion of Art Lovers is also likely to be related to the fact that the Landscape was in place at around the same time as *Fra Angelico: Italian Renaissance Drawings* (25th April-25th July), attracting more emotionally and spiritually motivated visitors to the museum.

The *South Africa Landscape: Kew at the British Museum* also attracted a smaller proportion of Sightseers (frequently overseas tourists) attended.
Interpretation and design

8.1 Display and design

Ambience

Colourful and calming

Many visitors described the landscape as a calm and relaxing place, where they were able to lose themselves in the beauty of their surroundings.

"I like seeing colourful flowers and colourful plants and so it was very calming and at certain points we did have the umbrella but I forgot it was raining as we were walking through and so it was nice" Vox pop, South Africa Landscape

"Peaceful yeah" Vox pop, South Africa Landscape

Ease of access

Visitors found the Landscape easy to navigate.

"It was very, very accessible as well. It is very easy to go around and see everything without having to manoeuvre in and out... you feel more immersed when you are cutting through it than you do when you are just going around" Vox pop, South Africa Landscape

Layout

They also felt that they were able to view all of the plants comfortably.

"It wasn’t a strain to see all the different things. Like all the plants that are smaller are at the front and you can see those more easily, and the ones that there was just a tiny bit of you could see that quite quickly and it is nice to see all the tall things poking up as well and being able to see them quite clearly" Vox pop, South Africa Landscape

They enjoyed the organic, fluid way that the plants had been put together.

"The layout - they’re not separated. They are laid out like they would be in the wild" Visitor, South Africa Landscape
Use of theming as an interpretive tool

The use of theming for this landscape was deliberately more subtle than for India Landscape, rigid ‘climate zones’ were replaced by a more organic ‘flow’ through a range of different plants. However, some visitors did discern themes.

Cultural theme

Many visitors identified the theme of the cultural impact of plants and their properties on the lives of the indigenous peoples of South Africa.

I thought it was medicinal in use the plants and traditional use for every day use that is what I thought... the social plant Vox pop, South Africa Landscape

One of the things I did pick up on was a lot of the information about indigenous cultures and how they would use different plants... the cultural impact of the flora and how that affected the culture in the area Vox pop, South Africa Landscape

Some also linked the traditional, and more modern uses of plants.

Well I suppose about the uses, the different uses of the plants, both the modern uses and the traditional uses Vox pop, South Africa Landscape

Geographical or climatic theme

Other visitors recognised that similar plants were grouped together, according to their natural conditions.

Well the more arid at one end, all the cacti are down at that end Vox pop, South Africa Landscape

Visually you can see that there is more deserts towards the end, dry country towards the end and more lush planting at this side. I don’t think there was anything about climate that I picked up really Vox pop, South Africa Landscape

Some took this further, reflecting on how the different types of plants coped in different environments.

The use of plants was one possibility. The response of the plants to arid conditions and I was thinking about how the plants must be thriving in our drought and noticing how many were described as particularly suited to the colonisation of difficult environments and particularly arid and semi arid conditions Vox pop, South Africa Landscape
The World Cup?

Some visitors also linked the garden to the 2010 World Cup, because of the link to South Africa, although they were not confident in asserting this.

It wasn’t linked to the World Cup was it? Vox pop, South Africa Landscape

Was it to do with the World Cup? Vox pop, South Africa Landscape

Nelson Mandela day

None of the vox pop respondents identified the link between the South Africa landscape, and Nelson Mandela day, on the 18th of July.

The need for a theme

Not all visitors were aware of a theme within the landscape, but this was not on the whole felt to detract from the experience. Many respondents felt that the Landscape didn’t need a theme, because the main focus of their visit was on enjoying their surroundings.

I was just happy to see the plants Vox pop, South Africa Landscape

I wasn’t consciously looking for themes. I was just enjoying the colour and spectacle Vox pop, South Africa Landscape

Star objects

Three key plants stood out for many visitors, the Aloes, Agapanthus, and the Quiver tree, because they were particularly visually striking.

This end tree Aloes and the big agapanthus that was really nice. The big agapanthus they are so lovely Vox pop, South Africa Landscape

(Respondent’s favourite part of the landscape) The quiver tree with all the spears Vox pop, South Africa Landscape
8.2 Interpretation

Overall uptake of differing interpretive tools

The majority of visitors we spoke to used the plant labels and star plant labels. A smaller proportion used the introductory panel; and only a small proportion used the drawings.

Introductory panel and map

Awareness of the introductory panel and map was mixed for *South Africa Landscape: Kew at the British Museum*. Some visitors found it both useful and engaging, although there was room for improvement.

It was clearly done, simply done and there was information there it wasn’t totally superficial *Vox pop, South Africa Landscape*

I did find that (the introductory panel) very interesting. I found one thing I couldn’t quite distinguish between the very light yellow and green. That was a bit confusing *Vox pop, South Africa Landscape*

However, others chose not to use it. Some visitors felt that because they already had sufficient background knowledge they did not need to use the introductory panel.

*We have both been to South Africa and to the Cape and you know remember this stuff. I know a little bit about the history* *Vox pop, South Africa Landscape*

The introductory panel and map was successful in that for those who used it, it provided a suitable range and depth of information. The panel did not draw everyone’s attention, possibly because many visitors simply wandered in, expecting to look at the plants.

*No I just arrived and I walked through to the plants* *Vox pop, South Africa Landscape*

However, for those who used it, the information supported engagement.

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1 It is important to note that budgetary constraints limited *vox pop* research to 34 interviewees. As such caution should be exercised when generalising these comments, or giving excessive weight to individual remarks.
Success of map in communicating the varied landscape of South Africa

Although respondents were asked what messages they took from the introductory map, visitors were not asked this question directly in order to avoid biasing the respondents towards certain responses. The fact that respondents did not spontaneously mention this suggests that visitors did not achieve this outcome from the map.

This is likely to be a result of the approach visitors took to the map. In general visitors used the map as a source of general information only, a starting point, from which they quickly moved to the landscape itself. It is interesting to note that visitors did feel they learned about the variety the South Africa had to offer (see 10.3) but they achieved this from the landscape as a whole rather than purely from the map.

Well you’d done the different areas of the different kinds of vegetation that you get Vox pop, South Africa Landscape

It was showing you the variety of plant life in South Africa that is the exhibition. Vox pop, South Africa Landscape

Plant labels

Visitors appreciated the clear and succinct information provided on the plant labels, especially those who had an interest in gardening and wanted to learn more about plant names.

I thought in several places where it had the actual phonetic translation - very helpful Vox pop, South Africa Landscape

Some of these plants I have in my own garden so I was very interested to see what the other name was because we have different names for them Vox pop, South Africa Landscape

A small minority of visitors felt that labelling more plants would help, but this was not a major issue.

I couldn’t connect one plant label to another plant I saw somewhere else without a label. I found that sometimes difficult unless they were in the same stage of flowering and so on. But then I am not a botanist... There might have been a call for rather more labels as you go around... Not excessively more Vox pop, South Africa Landscape

It is also worth noting that some other visitors appreciated the labels being discreet, and not standing clashing with the plants.
They are not too obtrusive which I think is good Vox pop, South Africa Landscape

Visitors also liked how the smaller plant labels worked in conjunction with the larger star plant labels.

Okay because if you read them in conjunction with the bigger round ones that was good Vox pop, South Africa Landscape

Plant labels were generally very successful, as they were used by a large proportion of visitors, and provided useful basic information for those with limited knowledge without distracting from the plants (which where the main draw for many).

Star plant labels

Visitors found the star plant labels very engaging. They valued the extra contextual information.

It was good to kind of read about the different tribes and people and the way that the kind of plant life influences their culture and heritage Vox pop, South Africa Landscape

Yes that is informative and it gives you know a different side to the plant from what you can actually visually see here. So it gives you more information than you can actually see which is good Vox pop, South Africa Landscape

And also felt that the tone and level was pitched appropriately.

Very good. Plenty of information, just enough for the non-botanist to be interested in the plants without asking too many questions. I thought that was very good Vox pop, South Africa Landscape

They also felt that the new, more organic star plant labels fitted in well with their surroundings, and like the smaller plant labels, did not distract from the plants themselves.

Again giving a nice mixture of information and being enough without being too much and without being too little, balanced... Big enough to read and not too intrusive Vox pop, South Africa Landscape

Although these were slightly less well used, the ‘key facts’ were generally very stimulating for those who chose to engage with them. Some visitors felt that more could be delivered through the star plant labels

I would have liked maybe more in the areas where these plant were located if they were located in specific areas and not all over South Africa Vox pop, South Africa Landscape
‘Outlandish and exotic’ – An evaluation of South Africa Landscape: Kew at the British Museum

Overall effectiveness of introductory panel, key facts and labels

Overall visitors rated these interpretive tools very highly. They felt that they delivered enough information to stimulate interest, without distracting from many visitors’ key focus – the plants.

*It gave you a nice sound bite almost of information. Size is all right. Big enough to read and not too intrusive... (Could they be improved?) I don’t think so. I didn’t want to stand and read for a long time.* Vox pop, South Africa Landscape

Object drawings and contextual images

Visitors found the photos and drawings interesting, as they provided valuable context to the displays

*Yes that is informative and it gives you know a different side to the plant from what you can actually visually see here. So it gives you more information than you can actually see which is good.* Vox pop, South Africa Landscape

And some respondents were aware that the drawings were linked to Kew

*Yes the connection between Kew and here for this event* Vox pop, South Africa Landscape

And to the British Museum

*Yes there was room 25 that was referred to and I noticed that* Vox pop, South Africa Landscape

There was an appetite for using more of these photographs in the future

*Maybe if it was less... less and more photographs* Vox pop, South Africa Landscape

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1 The question included in the discussion guide was ‘Did you realise that some of these objects are in the Museum and others are drawings from Kew?’
Overall interpretive approach

Quantity of information

Generally visitors were very satisfied with the level of information provided,

*I think it was sufficient because you know it’s not overwhelming it is just enough to take in when you are doing a museum tour Vox pop, South Africa Landscape*

This reflects the fact that many visitors were largely focussed on seeing the plants, and felt that interpretation should supplement their visit, rather than dominating it.

*If there had been any more I’d have started to think... I am spending all my time reading and not looking I’d have just started walking past them and yeah I thought there was enough Vox pop, South Africa Landscape*

Level of information

The landscape attracted a lot of incidental visits, and although many visitors had a link to South Africa, only a small proportion had specialist knowledge. It was felt that the level of information provided catered well for the landscape’s audience – it had sufficient depth to be engaging, without being too technical to alienate visitors.

*It wasn’t too technical and it wasn’t too patronising either Vox pop, South Africa Landscape*

*It’s nice to have something you can just quickly read... Unless you are actually a botanist I don’t think you would want to have any more information than that Vox pop, South Africa Landscape*

Quality and form of information

Generally visitors were very satisfied with how the information was presented, although some visitors felt that they would prefer more information to be offered during the visit, rather than before it.

*Well I suppose it’s quite helpful to have a bit of background if you don’t know anything about it as well but yeah I think you sort of look at the plant and think of what it is called Vox pop, South Africa Landscape*

*It’s a good idea (to have an intro). It’s just we didn’t really intend to look and then we saw the plants and we thought we would stroll through Vox pop, South Africa Landscape*

What these visitors are describing can be termed as ‘just in time’ information, which visitors can access when they realise they need it. This is
particularly pertinent for displays of this kind, where visitors may plan to simply ‘wander through’ and only realise that they want background contextual information once they have already entered.

The logistics of the landscape

As with India Landscape, visitors were curious about how South Africa landscape: Kew at the British Museum had been constructed and maintained.

I wanted to know how it was constructed and how long it took Visitor, South Africa Landscape

They liked seeing staff in the garden and would be interested in finding out more from ‘experts’, in the same way that visitors can talk to Museum staff about the collections.

Interesting to see someone working on it (Kew employee dead heading flowers) Visitor, South Africa Landscape

I suppose it would be nice to be able to ask someone about the plants. Visitor, South Africa Landscape
8.3 Awareness of connections beyond the landscape itself

Awareness of Kew link

Many visitors were aware of the link to Kew, in particular the seed bank.

_"I did and the millennium seed bank, 200 year old seeds etc" Vox pop, South Africa Landscape_

_"Yes because of the seed bank" Vox pop, South Africa Landscape_

Some visitors found the link to Kew and its heritage particularly interesting as it simulated new connections.

_(Interviewer asks if respondent’s picked up on the connection to Kew). Oh yes because we have been to Kew gardens a few times, but I had forgotten the flower of paradise was named in honour of Queen Charlotte who lived in Kew Gardens. Vox pop, South Africa Landscape_

However it is important to note that many of those who were aware of the Kew connection had encountered some form of marketing before visiting.

_"I knew about [the landscape]. I think I heard on the Radio 4 programme" Vox pop, South Africa Landscape_

_"Yea I saw that yeah (connection to Kew). It’s funny I read up about, actually I came to the Museum especially to see this because I read about it" Vox pop, South Africa Landscape_

And those who arrived at the Museum without prior knowledge were less likely to understand the connection.

_"I think I have seen once Kew Gardens mentioned but I don’t remember exactly" Vox pop, South Africa Landscape_

_"When I saw the word Kew and I thought well they want us to trek all the way out to Kew..." Vox pop, South Africa Landscape_

Awareness of link to objects in the British Museum, and related galleries

Fewer visitors were aware of the connections to actual artefacts at the British Museum. Some picked up on specific rooms.

_"Yes there was room 25 that was referred to and I noticed that. I shall probably go and look at that now" Vox pop, South Africa Landscape_
Yeah, the one that said go to room 25 Vox pop, South Africa Landscape

Yes, yes which floor to go to and jewellery on such and such a floor Vox pop, South Africa Landscape

But others were somewhat disappointed to have missed out on the connections to the collections.

I didn’t pick up on that, no…. Yeah I probably would have made a beeline for that. I am assuming that it is all in the same kind of area of the museum anyway Vox pop, South Africa Landscape

It is also interesting to note that this respondent expected that there would be a dedicated exhibition within the Museum (as with Garden and Cosmos, during the Indian Summer in 2009) rather than just isolated objects.

None of the respondents we spoke to mentioned other galleries, such as the Kingdom of Ife: sculptures exhibition. However they were positive about the idea of linking the landscape to exhibitions\(^1\).

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\(^1\) See section 10.3.
9 Outcomes

9.1 Dwell time

The average dwell time for visitors at South Africa Landscape: Kew at the British Museum was 21 minutes, this is substantially lower than for India Landscape (37 minutes) with the majority of visitors (71%) spending 20 minutes or less at South Africa Landscape: Kew at the British Museum. This was probably caused by the more open, less immersive layout of the landscape, which allowed visitors to wander through and see the whole landscape from a distance.

14% of visitors said they had spent longer in the landscape than they had expected suggesting a deeper level of engagement. However, 71% of visitors spent the same time in the landscape as they were expecting to, with a further 15% spending a shorter time than they expected to, suggesting that for these people engagement wasn’t quite as deep as expected.
9.2 Meeting expectations

A satisfying experience

98% of visitors rated their visit to South Africa Landscape: Kew at the British Museum as good or excellent (up from 93% at India Landscape). No-one rated South Africa Landscape: Kew at the British Museum as either poor or very poor.

This year only 30% said that South Africa Landscape: Kew at the British Museum was something they wouldn’t expect to see at the British Museum. This could suggest an increase in awareness of the programme of landscapes, since India Landscape, when 57% of visitors said it was not something they would expect. This increase is due in part to the success of the India Landscape, but could also be related to the improved weather led to increased awareness, as visitors were more likely to spend a longer time outside the museum and therefore become aware of the landscape.

Expectations in terms of the size of the landscape

The majority of visitors found that the landscape was about the same size as expected (76%) with 7% reporting that it was larger than expected. Only a small proportion of visitors (17%) felt that it was smaller than expected.

9.3 Interesting surprising and inspiring

Overall engagement

The landscape proved engaging for a high proportion of visitors. 39% of visitors found South Africa Landscape: Kew at the British Museum surprising, 38% found it inspiring and 62% found it interesting. In particular the high level of interest reflects the extensive learning outcomes achieved by many visitors. This will be discussed in the next section.

Range of flora

Visitors were both surprised and interested to discover the range of plants that live in South Africa.

*Didn’t know there were trees that looked like that in South Africa Visitor, South Africa Landscape*

*Because I wasn’t aware of the Flora of South Africa Visitor, South Africa Landscape*

*The plants are impressive and unusual Visitor, South Africa Landscape*
Recognising African plants

In contrast, some visitors were surprised that they were so familiar with African plants,

I knew some of the plants / flowers and didn’t realise they were African
Visitor, South Africa Landscape

The landscape’s survival in London

Many visitors were also surprised and impressed by how successfully the plants were surviving in their new habitat.

I’m surprised how well maintained the plants are in this climate Visitor, South Africa Landscape

In Kew - this display would be in glass - so surprising to see it outside
Visitor, South Africa Landscape

You don’t normally get this in Central London Visitor, South Africa Landscape

The British Museum’s exhibition programme

Finally, some visitors were surprised that the British Museum would host an event of this kind.

Don’t think of BM being colourful Visitor, South Africa Landscape

Living things

Many visitors were surprised that the British Museum dealt in living things rather than just antiquities.

Because it’s a living thing and you think of BM being about non-living things Visitor, South Africa Landscape

Don’t expect to see ‘living’ things Visitor, South Africa Landscape

Using the Museum’s outside space

Similarly, visitors were surprised (and pleased) to see the Museum exhibiting outside, as they often expected it to be confined to inside the Museum building.

I didn’t know it exhibited outside Visitor, South Africa Landscape

Don’t see museums having anything to do with landscaping - it’s really great Visitor, South Africa Landscape
Because I just don't - it's wonderful but totally new concept for the BM Visitor, South Africa Landscape

Linked programming
And also that the British Museum tied in the landscape with its other exhibition programming.

That they tie in their gardens with other exhibition-programming Visitor, South Africa Landscape

A little surprised but it makes sense in relation to the other African exhibitions Visitor, South Africa Landscape

9.4 Learning outcomes

Knowledge gained
Visitors achieved a wide range of learning outcomes from South Africa Landscape: Kew at the British Museum. The majority of these related to the uses of the plants in traditional South African culture.

I mean the Silver tree there that they said they used it for firewood and there was another round there where they said the natives used to hollow it out and use the inside for food, a kind of starch Vox pop, South Africa Landscape

What I found extremely interesting was the versatility of usage of some plants for the indigenous people, the ethnic people. We often call them primitive. I mean we would die in that area but they can use them for thatching, for medicine, for making yeast, even from the elephant root I think they called it. I think it's amazing. You've done a wonderful job here Vox pop, South Africa Landscape

It introduced me to plants, to usage and to habitation. That is what you wanted to do and I think that is what you’ve done Vox pop, South Africa Landscape

Other visitors learned more about plants they already recognised

We did learn and the use of some of the plants for example Aloe we knew how to use it but we learnt other things Vox pop, South Africa Landscape

Many visitors also learned about the diversity of flora in South Africa
‘Outlandish and exotic’ – An evaluation of South Africa Landscape: Kew at the British Museum

I didn’t realise the kind of diversity of the flora in South Africa and something like 9,000 different species in the Western Cape so obviously I picked up that information Vox pop, South Africa Landscape

Messages taken from the landscape

Conservation

The main message many visitors took from the landscape was the importance of conservation and protecting habitats so that species can survive.

Importance of conserving plants and habitats Visitor, South Africa Landscape

Such beautiful things are vulnerable and you have to work to preserve them Visitor, South Africa Landscape

Inspiration

38% of visitors were inspired by South Africa Landscape: Kew at the British Museum (up from 25% at India Landscape). For most this took the form of a desire to get involved in gardening.

Inspired to do things in own garden and very relaxing Visitor, South Africa Landscape

I find it very inspiring. Makes me want to do gardening Visitor, South Africa Landscape

9.5 Summary of achievement against the objectives of the landscape as they relate to visitor experience

The exhibition objectives covered a wide range of issues, many of which relate specifically to visitor outcomes. The landscape outcomes that relate to visitor experience are detailed below, together with a discussion of the extent to which they have been met.

To increase public understanding of the work of the Royal Botanic Gardens, Kew and the British Museum in Africa

41% of visitors reported that they understood more about the Kew’s role in plant science and conservation as a result of the landscape, and visitors commented on how important Kew’s work was.

Yes, the seed banks and so forth Vox pop, South Africa Landscape

The function that Kew has in doing this so you know very praiseworthy Vox pop, South Africa Landscape
Visitors did not spontaneously connect this work, or the work of the British Museum to Africa specifically, but it is important to note that visitors were not directly asked this question (in order to avoid biasing responses).

Although the landscape was partially successful in communicating this message, future exhibitions could further emphasise the links between the landscape and the participating organisations’ wider work.

To promote greater awareness of the rich biodiversity of South African habitat and the importance of conserving it

Many visitors reported learning about conservation, and after visiting the exhibition felt strongly that conservation was an important and relevant contemporary issue.

Yes but my message was that there is a danger of spread of habitat eradicating some plants, quite a number of them and that is where Kew Gardens seem... Vox pop, South Africa Landscape

This evidence, coupled with that from 10.4 (main messages taken from the landscape) suggests that the landscape was successful in communicating this message.

To promote greater awareness of the links between people, flora, fauna and the Landscape

Some visitors were very aware of the link between the plants that grew in the landscape, and the societies that developed around them.

I guess there was a sort of narrative for the tour if you like or short walk just in terms of how the sand people used to carve into the stone and how they would make their quivers out of the quiver tree wood and stuff and so yeah just the theme of using your environment Vox pop, South Africa Landscape

The theme that struck from the written stuff was about traditional use Vox pop, South Africa Landscape

This evidence, taken together with the ideas discussed in ‘use of theming as an interpretive tool’ demonstrates that for some visitors, awareness was successfully raised.

However other visitors were unaware of the role of these links within the landscape.
I wasn’t consciously looking for themes. I was just enjoying the colour and spectacle. Vox pop, South Africa Landscape

To make links between the Landscape and African exhibitions, programmes and artefacts within the British Museum and at Kew

The landscape was moderately successful in achieving this outcome. Some visitors were able to link the landscape to the wider programme of events (See 9.3 awareness of link to objects in the British Museum, and related galleries and 10.3 linked programming).

Awareness of events related to the landscape was not universal, only 12% of those surveyed reported knowing about talks, lectures and other related events. However, nearly two thirds (64%) of visitors were aware of at least one exhibition6 connected to the landscape.

This suggests that overall visitors are aware that there are broader links beyond the landscape itself, but only a small proportion are aware of the specific aspects of the programme.

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6 Kingdom of Ife: sculptures from West Africa.
9.6 Impact

The chart below compares visitors’ main motivation for visiting against the main outcome they got from *South Africa Landscape: Kew at the British Museum*.

**Overall impact**

**India Landscape**

<table>
<thead>
<tr>
<th>Main motivation</th>
<th>Main outcome</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spiritual</td>
<td>Spiritual</td>
</tr>
<tr>
<td>31%</td>
<td>36%</td>
</tr>
<tr>
<td>Emotional</td>
<td>Emotional</td>
</tr>
<tr>
<td>17%</td>
<td>14%</td>
</tr>
<tr>
<td>Intellectual</td>
<td>Intellectual</td>
</tr>
<tr>
<td>29%</td>
<td>24%</td>
</tr>
<tr>
<td>Social</td>
<td>Social</td>
</tr>
<tr>
<td>24%</td>
<td>25%</td>
</tr>
</tbody>
</table>

**South Africa Landscape**

<table>
<thead>
<tr>
<th>Main Motivation</th>
<th>Main outcome</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spiritual</td>
<td>Spiritual</td>
</tr>
<tr>
<td>18%</td>
<td>27%</td>
</tr>
<tr>
<td>Emotional</td>
<td>Emotional</td>
</tr>
<tr>
<td>26%</td>
<td>27%</td>
</tr>
<tr>
<td>Intellectual</td>
<td>Intellectual</td>
</tr>
<tr>
<td>39%</td>
<td>29%</td>
</tr>
<tr>
<td>Social</td>
<td>Social</td>
</tr>
<tr>
<td>17%</td>
<td>16%</td>
</tr>
</tbody>
</table>

There was a significant increase in the proportion of spiritual outcomes that visitors received from the landscape, compared to what motivated them to visit in the first instance.

The table below compares all visitors’ motivations for attending, with all the outcomes they felt they had received from their visit.
The largest single positive motivation to outcome shift concerned visitors who escaped or recharged their batteries as a result of the landscape (+7 percentage points).

12% of visitors said their main outcome was being able to escape or recharge their batteries.

**Nice place to relax on a lunch break Visitor, South Africa Landscape**

**Very tranquil atmosphere Visitor, South Africa Landscape**

This sense of being in peaceful surroundings was also found at the *Ikebana: Living flowers of Japan* exhibition in Room 3. There, visitors also experienced strong spiritual outcomes, suggesting that having living objects in the museum helps relax visitors and pushes them towards deeper outcomes.

**It was so peaceful and harmonic and gorgeous ... it just had a lot of wonderful energy coming from it Visitor, Ikebana: Living flowers of Japan**

**There’s more beauty available than we realise ... we should take a little time to smell the roses as they say Visitor, Ikebana: Living flowers of Japan**

<table>
<thead>
<tr>
<th>Main motivation</th>
<th>Main outcome</th>
<th>Difference</th>
<th>Difference (India Landscape)</th>
</tr>
</thead>
<tbody>
<tr>
<td>To improve my own knowledge and understanding</td>
<td>24%</td>
<td>22%</td>
<td>-1%</td>
</tr>
<tr>
<td>To spend time with other people in a nice place</td>
<td>13%</td>
<td>9%</td>
<td>-4%</td>
</tr>
<tr>
<td>To experience awe-inspiring, fascinating or beautiful things or places</td>
<td>13%</td>
<td>13%</td>
<td>0%</td>
</tr>
<tr>
<td>To escape or recharge my batteries</td>
<td>12%</td>
<td>19%</td>
<td>7%</td>
</tr>
<tr>
<td>I have a personal/academic/professional interest in the subject</td>
<td>10%</td>
<td>6%</td>
<td>-4%</td>
</tr>
<tr>
<td>To gain a deeper insight into the subject</td>
<td>8%</td>
<td>10%</td>
<td>2%</td>
</tr>
<tr>
<td>To encourage children’s interest in history</td>
<td>5%</td>
<td>3%</td>
<td>-2%</td>
</tr>
<tr>
<td>To feel a strong sense of personal connection</td>
<td>3%</td>
<td>2%</td>
<td>-1%</td>
</tr>
<tr>
<td>To stimulate my own creativity</td>
<td>3%</td>
<td>3%</td>
<td>0%</td>
</tr>
<tr>
<td>To visit one of the major attractions in the region</td>
<td>3%</td>
<td>5%</td>
<td>3%</td>
</tr>
<tr>
<td>To reflect and contemplate</td>
<td>3%</td>
<td>5%</td>
<td>3%</td>
</tr>
<tr>
<td>To use facilities such as the shop/café/toilet/restaurant</td>
<td>1%</td>
<td>1%</td>
<td>0%</td>
</tr>
<tr>
<td>To travel back in time</td>
<td>1%</td>
<td>1%</td>
<td>0%</td>
</tr>
<tr>
<td>To be moved emotionally</td>
<td>1%</td>
<td>1%</td>
<td>1%</td>
</tr>
</tbody>
</table>
Impact on future behaviour

Visitors were asked whether the landscape had made any impact on future museum attendance.

<table>
<thead>
<tr>
<th>More likely to…</th>
<th>% India Landscape visitors</th>
<th>% South Africa Landscape visitors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visit related galleries</td>
<td>34%</td>
<td>38%</td>
</tr>
<tr>
<td>See or find out more about Africa events and activities</td>
<td>33%</td>
<td>36%</td>
</tr>
<tr>
<td>Visit British Museum in general</td>
<td>38%</td>
<td>36%</td>
</tr>
<tr>
<td>Visit British Museum special exhibitions</td>
<td>34%</td>
<td>32%</td>
</tr>
<tr>
<td>Find out more about the British Museum</td>
<td>21%</td>
<td>31%</td>
</tr>
<tr>
<td>Use the British Museum website</td>
<td>20%</td>
<td>26%</td>
</tr>
</tbody>
</table>

Between 30% and 38% of survey respondents would engage with the British Museum’s collection and events programme as a result of visiting *South Africa Landscape: Kew at the British Museum*. In particular they were interested in related galleries and events. This supports the idea discussed in 8.3, which suggests that specific exhibitions linked to future landscapes (such as Garden and Cosmos during the Indian Summer) would be popular.

These results show that a substantial proportion of visitors are more likely to engage both with the Africa programme, and the British Museum in general as a result of *South Africa Landscape: Kew at the British Museum*.

Likelihood of attending future landscapes

The majority of the respondents we asked said they would be interested in attending future landscapes

> If we come again yes Vox pop, South Africa Landscape

> If we are around yeah Vox pop, South Africa Landscape

And those who reported they would not attend, said that this was because of the cost of travelling back to London, or the time involved, rather than because they were not interested in seeing future landscapes.

> Well I would always find out what is in this space… We only get down here every 5 years from Scotland. Vox pop, South Africa Landscape

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7 Indian Summer events and activities
8 Vox-pop respondents were asked about their likelihood of attending future landscapes. Budget restrictions limited the number of vox pops that could be completed (34). Because of this small sample, responses have not been quantified as the figures cannot be generalised with confidence. Instead these results should be treated as a reflection of those interviewed.
And one respondent commented that it would improve a visit, but not necessarily drive one

I come here, I don’t live in London and I come here whenever I come down to London anyway so I would still keep coming. I didn’t know this was here; finding it here was a real treat and so if I knew there was more things like this going on it would make a difference. It would make a difference to the quality of my visit but not necessarily the number of visits. Vox pop, South Africa Landscape
10 Recommendations

Overall visitors were satisfied with their experience at the landscape, satisfaction levels were high, and visitors experienced a range of unexpected outcomes, both in terms of emotionally and spiritually moving experiences; and in terms of a range of learning outcomes connected to South Africa, Kew and the British Museum.

It is important to acknowledge that for those visitors who chose to engage with the interpretation and wider themes of the project, they were largely very satisfied. It was not the case that many visitors left the landscape feeling unfulfilled. Instead a substantial number of visitors simply wanted to enjoy the beauty of the landscape, the approximate equivalent of a social visit. It is not necessary to attempt to engage every visitor to a high intellectual level; instead the challenge for the future is to continue to provide stimulating interpretation for those who want it, without distracting from the landscape itself (and disrupting those on more ‘social’ visits).

10.1 Consider placing greater emphasis on the links between the landscapes and wider programming

The previous section suggests that there is still scope to develop the proportion of visitors who recognise the place of the landscapes within the broader exhibition and events programme. Coupled with this is an interest in learning more about these connections.

*I didn’t pick up on that, no…. Yeah I probably would have made a beeline for that, I am assuming that it is all in the same kind of area of the museum anyway Vox pop, South Africa Landscape*

This visitor is both disappointed to have missed the connections, but also assumes that they could have visited a complete ‘exhibition’ were they aware.

Emphasising these links more explicitly in interpretation throughout the landscape, and considering developing more specific exhibitions (as well as individual object links) could support a larger proportion of visitors to engage with the widest aspects of the landscape series.
10.2 **Consider making more use of ‘just in time’ information**

One of the key reasons for visitors not using the map at the beginning of the exhibition was that on entry they were planning just to look at the plants. It was only when they entered the exhibition that they realised they were interested in learning about the context in which the plants they were viewing evolved.

Incorporating more contextual information into the labels throughout the exhibition would help to satisfy the needs of visitors who arrive with minimal expectations and engage throughout the landscape (rather than those who arrive expecting to read and learn).

10.3 **Consider including more information about the landscape, as well as the plants it contains**

As was the case for *India Landscape*, visitors expressed an interest in the making and upkeep of the landscape, in how the plants adjusted to survive in the London climate and how they were maintained by Kew. This year there was a section within the South Africa Landscape: Kew at the British Museum section of the website which gave some information on how the landscape was constructed, so directing visitors to the website might be one way of delivering the information, whilst also helping them understand broader links beyond the landscape itself.

Not only would many visitors find this ‘behind the scenes’ information interesting, it could provide an alternative route into discussion of Kew’s role, through consideration of the expertise held by Kew, and how its work supports conservation and biodiversity.
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