A country’s soul laid bare

A summative report of *South Africa: the art of a nation* at the British Museum

Commissioned by Head of Interpretation

May 2017

This is an online version of a report prepared for the British Museum by Morris Hargreaves McIntyre. Commercially sensitive data has been removed.
This report provides a **summative evaluation** of *South Africa: the art of a nation*.

Morris Hargreaves McIntyre were commissioned to ascertain **who** attended the exhibition, what their **motivations** were to attend, and the **experience** and **visit outcome** of their visit.

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.

*South Africa: the art of a nation* ran in Room 35 at the British Museum from 27 October 2016 - 26 February 2017. The exhibition spanned the history of South Africa, from pre-historic times with some of the earliest examples of human creativity and art, through to anti-apartheid pieces and contemporary works.

The exhibition received a total of 57,009 visitors.

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**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 308 completes from the full kiosk survey, and a further 134 from the web survey - completed by visitors from home after the visit. The data was weighted using a short profile survey.

The fieldwork ran from 27 October 2016 - 26 February 2017.

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Cover image: *The Creation of the Sun*, First People Artists, Bethesda Arts Centre, 2015
Executive summary

An older, UK audience

South Africa: the art of a nation attracted a high proportion of older visitors with nearly half (46%) over the age of 55. The exhibition also attracted a higher proportion of family visits (10%) than we often see at the British Museum.

Three quarters of visits were made by visitors from the UK, with around 38% from London and 43% from the rest of the UK.

A fifth (19%) of visits were made by international visitors, with 15% of those coming from South Africa.

Regulars continue to drive visits

As was the case at Sicily: culture and conquest and Egypt: faith after the pharaohs, the highest proportion of visits (63%) were made by regular visitors who had been to the British Museum within the past 12 months. The exhibition attracted around a tenth (9%) of visits by first timers, a slight increase on the other two exhibitions.

Website remains most important source

The British Museum website remained the most common information source, with 55% having used the website before their visit. Press coverage, as a source of information, however, significantly decreased with 13% having seen an article in a national newspaper, lower than Sicily: culture and conquest (26%) and Egypt: faith after the pharaohs (17%).

Deeper motivations evident

As is common with most British Museum exhibitions, a high proportion of visits were made with intellectual motivations (85%). However, a significantly greater proportion of visits were made by those desiring an emotional or spiritual experience than seen at other comparable exhibitions. 79% were emotionally motivated to attend South Africa: the art of a nation, and 38% hoped to reflect and contemplate during their visit.

High satisfaction with layout and ambience

The layout and ambience of the exhibition received high satisfaction ratings, with visitors commenting that they found the show well laid out and well lit. This may have helped encourage visitors to spend more time at the exhibition (72 minutes) than they did at Sicily: culture and conquest (59 minutes).

An emotional show

Visitors on two in five (42%) visits left the exhibition feeling primarily emotionally fulfilled, around the same proportion who left feeling mainly intellectually satisfied (45%). This high emotional outcome is unusual for a British Museum paid exhibition and arguably an indication of deeper engagement.

Eliciting mixed reactions

Visitors reported high levels of satisfaction with the exhibition interpretation - the amount of information, themes and tone of the exhibition. However, the show also elicited contrasting views. While some visitors enjoyed how comprehensive the show was, others felt it was spread too thin and could have dug deeper. Likewise, some were very positive about the way the show shed a light on a darker period of the past, while others felt that the show was too political and overstepped the line between interpretation and bias.

South Africa was highly rated

Overall, South Africa: the art of a nation received high ratings with nearly half (46%) giving the show an Excellent rating, similar to Sicily: culture and conquest (44%) and significantly higher than Egypt: faith after the pharaohs (39%).
<table>
<thead>
<tr>
<th>Exhibition outcomes KPI table</th>
<th>South Africa: the art of a nation</th>
<th>Sicily: culture and conquest</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>
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</thead>
<tbody>
<tr>
<td>Exhibition dates</td>
<td>27/10/16 - 26/02/17</td>
<td>21/04/16 - 14/08/16</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>
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<tr>
<td>Total number of visitors*</td>
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<td>102,302</td>
<td>62,152</td>
<td>59,287</td>
<td>113,754</td>
<td>89,607</td>
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<tr>
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<td>59 mins</td>
<td>68 mins</td>
<td>63 mins</td>
<td>79 mins</td>
<td>61 mins</td>
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<td>Intentional visits to the exhibition</td>
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<td>88%</td>
<td>81%</td>
<td>91%</td>
<td>92%</td>
<td>89%</td>
</tr>
<tr>
<td>Incidental visits to the exhibition</td>
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<td>12%</td>
<td>19%</td>
<td>9%</td>
<td>8%</td>
<td>11%</td>
</tr>
<tr>
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<td></td>
<td></td>
<td></td>
<td></td>
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<td>Specialist knowledge</td>
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<td>72%</td>
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<td>65%</td>
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<tr>
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<td>17%</td>
<td>13%</td>
<td>25%</td>
<td>11%</td>
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<td></td>
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<tr>
<td>London visits</td>
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<td>34%</td>
<td>41%</td>
<td>31%</td>
<td>36%</td>
<td>41%</td>
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<tr>
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<td>48%</td>
<td>44%</td>
<td>38%</td>
<td>48%</td>
<td>36%</td>
</tr>
<tr>
<td>Overseas visits</td>
<td>19%</td>
<td>18%</td>
<td>15%</td>
<td>31%</td>
<td>16%</td>
<td>23%</td>
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<td>60%</td>
<td>57%</td>
<td>57%</td>
<td>55%</td>
<td>60%</td>
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<tr>
<td>Aged under 55</td>
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<td>47%</td>
<td>63%</td>
<td>58%</td>
<td>53%</td>
<td>73%</td>
</tr>
<tr>
<td>Aged 55 and over</td>
<td>46%</td>
<td>53%</td>
<td>37%</td>
<td>43%</td>
<td>47%</td>
<td>27%</td>
</tr>
</tbody>
</table>

*Please note this figure includes VIP and out-of-hours events visits. Data analysis throughout this report is based on paid visits (51,930)
An older, UK audience

The majority of visits to *South Africa: the art of a nation* were from the UK. A fifth of visits were made by international visitors and 15% of those were from South Africa.

The exhibition attracted an older audience with a higher proportion of families than often seen at British Museum shows.

A typical proportion of UK visits

81% of visits to *South Africa: the art of a nation* were made by visitors from the UK, similar to *Sicily: culture and conquest* (82%) and *Egypt: faith after the pharaohs* (85%).

38% were from London and 43% were from the rest of the UK, consistent with *Egypt: faith after the pharaohs* and *Sicily: culture and conquest*.

A fifth from overseas

Visitors from overseas accounted for a fifth (19%) of visits, consistent with *Sicily: culture and conquest* (18%) and higher than *Egypt: faith after the pharaohs* (15%), although not significantly so.

39% of international visits were made by those who came to the British Museum specifically to see *South Africa: the art of a nation*, which equates to 20k visits.

15% of international visits made by visitors from *South Africa*

Visits from South Africa accounted for 15% of overseas visits to the exhibition. This parallels what we saw at *Sicily: culture and conquest*, where 11% of international visits were made by Italians, as well as at Indigenous *Australia: enduring civilisation* (10%) and *Germany: memories of a nation* (9%), suggesting that overseas visitors can be drawn to exhibitions exploring their national identities.
An older exhibition audience

*South Africa: the art of a nation* attracted an older audience with nearly half of visits (46%) made by those over the age of 55. While significantly lower than *Sicily: culture and conquest* (53%) - which attracted the oldest visitor profile on record for Room 35 exhibitions - it attracted a significantly greater proportion of visitors over the age of 55 than *Egypt: faith after the pharaohs* (37%).

A quarter (26%) were over the age of 65, also similar to *Sicily: culture and conquest* (30%).

**A fifth of visitors between 16 and 35**

21% of visits made to *South Africa: the art of a nation* were made by visitors between 16 and 35. While similar to *Sicily: culture and conquest* (18%) this is significantly lower than *Egypt: faith after the pharaohs*, when a third (34%) of visits were made by younger visitors in this age range.

A relatively high proportion of family visits

Compared to the previous exhibitions, *South Africa: the art of a nation* attracted a higher proportion of family visits, which accounted for 10% of all visits. This is double the proportion seen at *Sicily: culture and conquest* (5%) and *Egypt: faith after the pharaohs* (5%).
BAME profile increases after drop seen in Sicily audience

A tenth (11%) of visits to *South Africa: the art of a nation* were made by visitors who identify as being of Black, Asian or Minority ethnicity. This is similar to proportions seen at *Egypt: faith after the pharaohs* (14%), and is significantly higher than those seen at *Sicily: culture and conquest* (6%).

*Due to rounding, some percentages may not add up to 100%*
A typical proportion of visits made by those with specialist knowledge

13% of visits were made by visitors who had a specialist understanding of the exhibition subject. This is consistent with *Sicily: culture and conquest* (11%) and *Egypt: faith after the pharaohs* (10%).

Three quarters came with general knowledge

Visitors on three in four (73%) visits had a general knowledge of the subject matter in *South Africa: the art of a nation*, which is similar to both *Sicily: culture and conquest* (72%) and *Egypt: faith after the pharaohs* (77%).

The exhibition also attracted a consistent proportion of visits made by those who felt they had little or no knowledge of the exhibition subject: 14% to *South Africa: the art of a nation*; 17% to *Sicily: culture and conquest*; and 13% to *Egypt: faith after the pharaohs*.

These exhibitions contrast to *Indigenous Australia: enduring civilisation*, at which a quarter (25%) felt they had little or no previous knowledge of the exhibition subject matter. This suggests that South Africa, like Sicily and Egypt, is a more familiar subject, or at least that visitors feel more confident or comfortable with it.
Regulars continue to drive visits

Although lower than at previous exhibitions, *South Africa: the art of a nation* continued to draw a high proportion of regular visits. Around a tenth of visits were made by *first time visitors*, representing a slight increase when compared to previous exhibitions.

**Regulars in high attendance, although lower than previous shows**

Nearly two thirds of visits (63%) were made by visitors who had been to the British Museum in the past 12 months, equating to 33k visits. In comparison, *Sicily: culture and conquest* attracted 67k regular visits and *Egypt: faith after the pharaohs* attracted 45k visits by regular visitors.

This suggests that *South Africa: the art of a nation* did not bring in the core audience as successfully as the other two relevant exhibitions did.

**A higher proportion of first time visits**

Around a tenth (9%) of visits to *South Africa: the art of a nation* were made by visitors on their first time visit, an increase from 5% to *Sicily: culture and conquest* and 7% to *Egypt: faith after the pharaohs*. However, due to lower overall visit numbers, this equates to 4.8k first time visits, compared to 5.2k to *Sicily*.

There is a possibility that first-time visitors to *South Africa: the art of a nation* were more likely to be Specialists (35%) than at the previous exhibitions (*Sicily* 7%, *Egypt* 8%), although base sizes were 55 or under.

**Encouraging lapsed visitors to return**

Over a quarter (28%) of visits to *South Africa: the art of a nation* were made by visitors who had not visited the British Museum in over a year. While consistent with *Sicily: culture and conquest* (28%), this was significantly higher than *Egypt: faith after the pharaohs* (21%).

Visitors on nearly two thirds (64%) of lapsed visits were tempted back specifically to see the exhibition. 13% had last visited between 1 and 2 years ago, 9% had visited between 2 and 5 years ago and 5% had last visited over 5 years ago.
Frequent exhibition attenders

Three quarters (76%) of visitors to *South Africa: the art of a nation* had also attended a previous paid exhibition at the British Museum. While this is slightly lower than *Sicily: culture and conquest* (80%), it is significantly lower than *Egypt: faith after the pharaohs* (85%), corresponding to the higher proportion of regular visits made to *Egypt: faith after the pharaohs*.

Visitors on 47% of visits had also visited *Sunken Cities: Egypt’s lost worlds*, while the next most commonly visited paid exhibitions were: *Life and Death in Pompeii and Herculaneum* (39%), *Vikings: life and legend* (37%) and *Celts: art and identity* (36%).

Typical proportion of New Intenders

*South Africa: the art of a nation* attracted a slightly higher proportion of New Intenders (4%), first time visitors for whom the exhibition was their main reason, or one of the reasons, for visiting the British Museum. While higher than proportions seen at *Sicily: culture and conquest* (2%) and *Egypt: faith after the pharaohs* (3%), it is within the range of what we typically see.

Nearly two thirds came for the exhibition

*South Africa: the art of a nation* was the main reason for visiting the British Museum for 63% of visits. The exhibition was one reason for visiting the Museum for a further 17% of visits.

While this is similar to *Sicily: culture and conquest* (66%), it is significantly higher than *Egypt: faith after the pharaohs* where just over half (55%) of visits were made mainly to see the exhibition.

The majority (92%) of visits made by Londoners to *South Africa: the art of a nation* were driven by their desire to see the exhibition, either as their main reason or a reason for visiting the Museum. This was true for 83% of visits from the rest of the UK and just over half (55%) of visits from overseas.

A third of Member visits

33% of visits to the exhibition were made by Members, similar to *Sicily: culture and conquest* (30%) and lower than *Egypt* (38%), although not significantly so. However, because *South Africa: the art of a nation* attracted fewer overall visits, this equates to 17k Member visits, compared to 31k visits to *Sicily* and 24k visits to *Egypt*. In real numbers, *South Africa: the art of a nation* had significantly less appeal for members.
Deeper motivations evident

As is common with British Museum exhibitions, a high proportion of visits were made with intellectual motivations. However, a significantly greater proportion of visits were made by those desiring an emotional or spiritual experience than seen at other comparable exhibitions.

**Intellectual motivations remain high**

As is often the case at paid exhibitions at the British Museum, intellectual motivations were high, motivating 85% of visits to *South Africa: the art of a nation*, similar to *Sicily: culture and conquest* (86%) and *Egypt: faith after the pharaohs* (88%).

Although the highest scoring motivation statements overall were once again improving knowledge (68%) and gaining deeper insight (64%), these were lower than at *Sicily: culture and conquest*.
conquest (75% and 70%) and Egypt: faith after the pharaohs (79% and 68%) respectively.

As a main motivation, intellectual motivations held steady at 60%, consistent with the previous exhibitions.

**A marked increase in visitors seeking emotional experiences**

As a main motivation, emotional motivations (31%) were similar to Sicily: culture and conquest (34%) and Egypt: faith after the pharaohs (30%).

However, in general, emotional motivations were significantly higher than we typically see with 79% seeking emotional experiences. This compares to 54% at Sicily: culture and conquest and 44% at Egypt: faith after the pharaohs.

A higher proportion of visits were made by visitors who responded positively to the specific motivation statement ‘to be moved emotionally’ (20%) than at Sicily: conquest and culture (7%) and Egypt: faith after the pharaohs (9%).

20% also sought ‘a strong sense of personal connection’, significantly higher than at the previous relevant exhibitions (11% and 9% respectively). This was true for visitors on 25% of overseas visits.

Main motivations have remained consistent across the three exhibitions, with a similar proportion of visits being primarily intellectually, emotionally, socially or spiritually motivated, as indicated in the model to the right.

**The desire for reflection and contemplation higher than usual**

Similarly to emotional motivations, main spiritual motivations remained relatively stable at 5%.

However, in general spiritual motivations were higher than we typically see at British Museum paid exhibition with 48% visiting in the hopes of achieving spiritual outcomes, significantly higher than at Sicily: culture and conquest (29%), as well as at Egypt: faith after the pharaohs (40%).

In particular, nearly two in five (38%) visits were made by those who wanted to reflect and contemplate. This is significantly higher than the previous relevant exhibitions (21% and 29% respectively).
Self developers and Art lovers turned out

Self developers and Art lovers, the two target Visit Modes, continued to make the greatest proportion of visits to British Museum exhibitions.

Self developers came out in force

As we saw at Sicily: culture and conquest and Egypt: faith after the pharaohs, around half of visits to South Africa: the art of a nation were made by visitors from the Self developer mode (46%). This continues to correspond to the high proportion of intellectually motivated visits that we typically see.

Art lovers held steady

Art lovers accounted for around a third (33%) of visits to the exhibition, consistent with Sicily: culture and conquest (34%) and Egypt: faith after the pharaohs (32%). This continues the trend of British Museum exhibitions attracting an artistically engaged audience, in addition to those looking to increase their knowledge.

‘Saw a lot of early art I was not familiar with.’ Art lovers, Enrichment

‘I liked the juxtaposition of ancient artefacts and contemporary art.’ Art lovers, Expression

The lower visit figures at South Africa: the art of a nation do not reflect a decline in one particular visit mode; instead, it was an overall lower number of visits across all modes.

A greater proportion of Families

As we saw when looking at the visitor profile, a greater proportion of visits were made by families. This is reflected in the Visit Modes as well with 10%, or 5k visits, made by visitors in the Families mode. This is double the proportion seen at Sicily: culture and conquest (5%, 5k) and Egypt: faith after the pharaohs (5%, 3k).

A full explanation of Visit Modes and how they are derived is available in Appendix B on page 30.
A longer visit

Visitors spent an hour and 12 minutes at South Africa: the art of a nation, higher than previous comparable exhibitions. Family labels were used by just over a tenth of visitors, and a third made a purchase in the shop.

Dwell time higher than previous shows
The average dwell time was 72 minutes, 23 minutes higher than Sicily: culture and conquest and four minutes higher than Egypt: faith after the pharaohs. Current visitors spent on average 68 minutes and lapsed spent 71 minutes. First time visitors also spent 71 minutes, higher than we often see at British Museum exhibitions.

This higher dwell time suggests that visitors may have become immersed in the exhibition. Visitors commented that the exhibition was a good size, suggesting that fatigue did not set in during the longer visit.

‘It was informative and about the right size.’ Self developer, Essence

Higher use of family labels than at Sicily
South Africa: the art of a nation included family labels. Visitors on 14% of visits were aware of the family labels, the same proportion we saw at Sicily: culture and conquest, but lower than at Celts: art and identity (22%), which also featured family labels.

Usage of family labels was higher than at Sicily: culture and conquest, with 12% of visits including family labels compared to 6%. Satisfaction with family labels was high with four in five of those who used them feeling they enhanced their visit (small base).

‘What I liked about the exhibition were the family labels.’ Self developer, Expression
Labels were praised by some

Some visitors were particularly receptive to the labels, saying they were thoughtfully written and thought provoking.

‘All the narration throughout was absolutely brilliant.’ Art Lover, Essence

‘Really good labels that encouraged reflection and question-asking.’ Self developer, Essence

‘It was very sensitively written and very respectful.’ Self developer, Essence

A third made a shop purchase

34% of visits to South Africa: the art of a nation included a purchase at the shop, similar to Sicily: culture and conquest (36%) and higher than Egypt: faith after the pharaohs (28%).

Of those who didn’t buy anything in the shop, 41% said nothing appealed to them, a third (34%) only wanted to browse and 17% thought the merchandise on offer was the too expensive.

Three in five aware of the permanent Africa collection

Awareness of the British Museum’s permanent collection of objects from Africa in Room 25 was lower than we saw with the Mediterranean collection and the Egypt collection.

62% were aware of the Africa collection before their visit, significantly lower than the corresponding collections at Sicily: culture and conquest (81%) and Egypt: faith after the pharaohs (91%).

Promotion of events related to the exhibition could be improved

Awareness of events associated with South Africa: the art of a nation was higher than at both Sicily: culture and conquest and Egypt: faith after the pharaohs. For example, around twice as many were aware of Friday evenings (34%) and gallery talks (30%) than at the other two exhibitions, and awareness of curators’ introductions, lectures and workshops were also significantly higher.

However, despite higher awareness, attendance levels remained relatively similar across the three exhibitions with 23% attending an event associated with the exhibition. This suggests that the British Museum could do more to promote events related to exhibitions.
## Outcomes - comparator tables

<table>
<thead>
<tr>
<th>Visitor satisfaction comparator table</th>
<th>South Africa: art of a nation</th>
<th>Sicily: culture and conquest</th>
<th>Egypt: faith after the pharaohs</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Layout / flow of the exhibition</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Enhanced</td>
<td>67%</td>
<td>72%</td>
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<tr>
<td>Neither</td>
<td>27%</td>
<td>18%</td>
<td>59%</td>
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<tr>
<td>Detracted</td>
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<td>3%</td>
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<tr>
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<td>17%</td>
<td>20%</td>
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<tr>
<td>Detracted</td>
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<td>6%</td>
<td>16%</td>
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<td>26%</td>
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<tr>
<td>Detracted</td>
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<td>30%</td>
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<tr>
<td><strong>Use of digital media (film and audio)</strong></td>
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<tr>
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<tr>
<th>Visitor satisfaction comparator table</th>
<th>South Africa: art of a nation</th>
<th>Sicily: culture and conquest</th>
<th>Egypt: faith after the pharaohs</th>
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<td>10%</td>
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<tr>
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<td>6%</td>
<td>9%</td>
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<tr>
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<td>7%</td>
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<td>Film content*</td>
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<tr>
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<td>-</td>
<td>10%</td>
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*rating of overall satisfaction with the content (themes, narrative, etc) of all films used throughout the exhibition

**please note South Africa: the art of a nation was a more divisive proposition**
<table>
<thead>
<tr>
<th></th>
<th>South Africa: art of a nation</th>
<th>Sicily: culture and conquest</th>
<th>Egypt: faith after the pharaohs</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Visitor satisfaction comparator table</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Excellent</td>
<td>46%</td>
<td>40%</td>
<td>40%</td>
</tr>
<tr>
<td>Good</td>
<td>31%</td>
<td>37%</td>
<td>42%</td>
</tr>
<tr>
<td>Fair / OK</td>
<td>14%</td>
<td>13%</td>
<td>15%</td>
</tr>
<tr>
<td>Poor</td>
<td>5%</td>
<td>5%</td>
<td>2%</td>
</tr>
<tr>
<td>Very poor</td>
<td>3%</td>
<td>2%</td>
<td>2%</td>
</tr>
<tr>
<td><strong>Propensity to recommend</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Definitely will</td>
<td>47%</td>
<td>50%</td>
<td>43%</td>
</tr>
<tr>
<td>Probably will</td>
<td>21%</td>
<td>24%</td>
<td>29%</td>
</tr>
<tr>
<td>Possibly will</td>
<td>13%</td>
<td>14%</td>
<td>18%</td>
</tr>
<tr>
<td>Probably not</td>
<td>10%</td>
<td>8%</td>
<td>8%</td>
</tr>
<tr>
<td>Definitely not</td>
<td>7%</td>
<td>3%</td>
<td>2%</td>
</tr>
</tbody>
</table>

[Base] | [442] | [509] | [352]
A highly rated and emotional show

South Africa: the art of a nation received particularly high emotional and spiritual outcomes when compared to previous British Museum paid exhibitions. Overall, the exhibition received high satisfaction ratings.

An emotional experience

South Africa: the art of a nation proved to be an emotional show with 42% reporting primarily emotional outcomes, around the same proportion who had a predominantly intellectual experience (45%).

This is unusual as the proportion who mainly experience an intellectual outcome at British Museum exhibitions is often significantly higher than those who leave the exhibition with mainly emotional outcomes, 55% vs 36% at Sicily: culture and conquest and 55% vs 35% at Egypt: faith after the pharaohs. This suggests that British Museum successfully achieved their aim of creating an emotional experience for visitors to the exhibition.

‘There was a clear narrative path through the exhibition and many things that provoked a clear emotional response.’ Art Lover, Perspective

Percentage point difference between intended visitor motivations and actual outcomes
Significant spiritual gains

Likewise, the exhibition also provided visitors with higher spiritual outcomes with 57% citing a spiritual outcome. This is compared to two in five at Sicily: culture and conquest (39%) and Egypt: faith after the pharaohs (43%), respectively.

9% had primarily a spiritual visit experience, which is significantly higher than at Sicily: culture and conquest (4%) and higher than Egypt: faith after the pharaohs (6%), although not significantly so.

Lower intellectual main outcomes

These gains in main emotional and spiritual outcomes reflect a decrease in main intellectual outcomes with 45% having a primarily intellectual motivation, compared to over half (55%) at the other two exhibitions, respectively.

High satisfaction with layout and ambience

Visitors reported high satisfaction levels with the layout and ambience of the exhibition. Two thirds (67%) felt that the layout enhanced their visit. Visitors commended the layout, which helped them engage with the exhibition.

Visitor rating of elements of exhibition design or experience

<table>
<thead>
<tr>
<th>The layout / flow of the exhibition</th>
<th>Strongly enhanced</th>
<th>Slightly enhanced</th>
<th>Neither</th>
<th>Slightly detracted</th>
<th>Strongly detracted</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>35%</td>
<td>32%</td>
<td>27%</td>
<td>5%</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>The ambience of the exhibition space</th>
<th>Strongly enhanced</th>
<th>Slightly enhanced</th>
<th>Neither</th>
<th>Slightly detracted</th>
<th>Strongly detracted</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>39%</td>
<td>32%</td>
<td>23%</td>
<td>5%</td>
<td>2%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>The volume of the visitors in the room</th>
<th>Strongly enhanced</th>
<th>Slightly enhanced</th>
<th>Neither</th>
<th>Slightly detracted</th>
<th>Strongly detracted</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>33%</td>
<td>22%</td>
<td>31%</td>
<td>11%</td>
<td>3%</td>
</tr>
</tbody>
</table>

‘It was well laid out and lit.’ Repeat
Social Visitor, Stimulation

A significant proportion (71%) also felt the ambience of the space enhanced their visit, although it didn’t reach satisfaction levels seen at Sicily: culture and conquest (77%).

‘I enjoyed the atmosphere created by the colours’
Art Lovers, Affirmation

A good volume in the room

55% of visits were made by those who felt the volume of people in the room enhanced their visit, significantly higher than at Sicily: culture and conquest and Egypt: faith after the pharaohs, possibly reflecting the lower visit figures to the show but also representing an improvement on previous crowding concerns.

‘I was able to buy a ticket immediately, and go straight in. Not too crowded.’ Self developer, Enrichment
**Mixed reactions to exhibition content**

The response to the design and interpretation of the exhibition was broadly positive. 86% satisfied with the amount of information available and 80% with the tone. Similarly, 78% reported satisfaction with the themes and narrative. However, this rating is lower than we have seen at previous exhibitions and reflected some mixed reactions to the narrative.

**A comprehensive exhibition**

Visitors appreciated the opportunity to further their understanding of South African art, history and culture. The exhibition filled the gaps in visitors’ understanding of the breadth of South African history, and in some cases, redressed the imbalances. Visitors also benefited from the presentation of South African art over an extensive period of time.

‘It broadened my knowledge and understanding of my own heritage as a South African.’

Art Lovers, Expression

‘The history of the peoples of South Africa – especially, but not exclusively, the indigenous people – is broader and more diverse than I appreciated before.’ Self developer, Affirmation

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**Visitor rating of elements of exhibition design or experience**

<table>
<thead>
<tr>
<th>Element</th>
<th>Very satisfied</th>
<th>Quite satisfied</th>
<th>Neither</th>
<th>Not very satisfied</th>
<th>Not at all satisfied</th>
</tr>
</thead>
<tbody>
<tr>
<td>The amount of information available</td>
<td>47%</td>
<td>31%</td>
<td>8%</td>
<td>9%</td>
<td>5%</td>
</tr>
<tr>
<td>The tone of the information and the language used</td>
<td>46%</td>
<td>34%</td>
<td>9%</td>
<td>9%</td>
<td>6%</td>
</tr>
<tr>
<td>The themes / storyline / narrative of the exhibition</td>
<td>47%</td>
<td>31%</td>
<td>8%</td>
<td>9%</td>
<td>5%</td>
</tr>
</tbody>
</table>

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**However, some felt it didn’t dig deep enough**

The wide scope of the exhibition meant that some visitors felt that it didn’t cover certain elements of South African art or history in enough detail. Some visitors felt that certain artists weren’t included who should have been, or certain events weren’t covered in enough detail.

‘The exhibition was very ambitious in scope. I don’t think it really succeeded in making any links between prehistoric San art and contemporary post-apartheid art. I also don’t think it really wowed the viewer by emphasising the incredible diversity and richness of the country. The overall impression was muted.’ Experts, Expression
The power of artworks

*South Africa: the art of a nation* was successful in highlighting the power of art as a means of responding to hardship and oppression.

‘For me, the main message was the importance of artistic expression in responding to circumstances, whether social, economic, or political.’ Self developer, Expression

**Shedding a light on the darker side of history**

The exhibition challenged many visitors’ perspectives of British and European involvement in South Africa, and also educated many about the history of apartheid.

‘I came away with a better understanding of the cultural differences, and struggles of a continent.’ Self developers, Expression

Some visitors were shocked and saddened by the treatment of South Africans at the hands of the British. The exhibition pushed many people to question their understanding of colonial history, achieving one of the Museum’s objectives for the exhibition.

‘I feel ashamed about British and European colonialism.’ Self developer, Enrichment

‘I was horrified to hear about the concentration camps the British created during the Boer War and the categorising of people according to their colour during the Apartheid era - I was aware of this before but it really hit home.’ Art lover, Essence

‘I came away with the terrible history of colonialisation and hope and resilience of art and spirit of people.’ Family, Affirmation

The exhibition also taught visitors about the history of apartheid, which not all of them had fully grasped.

‘I wish that I had been taught the history of the apartheid at school and was shocked by how recently it stopped.’ Art lovers, Expression

‘Apartheid was worse than I imagined.’ Experts, Essence

Others made connections to contemporary political events.

‘It had particular resonance for me with the rise of race attacks in the UK following Brexit.’ Self developer, Stimulation

‘Currently we are entering a troubled era, yet again defined by hatred against the OTHER.’ Self developer, Release

However, for some the exhibition was too political

The British Museum set out to challenge perceptions, so it is not surprising that some visitors felt that the exhibition overstepped the boundaries of impartial interpretation, perhaps somewhat similar to what we saw at *Indigenous Australia*. These visitors often felt that the exhibition was dismissive of the contribution of Europeans to South Africa. This may help explain the lower satisfaction levels with tone (80%) than at *Sicily: culture and conquest* (88%) and *Egypt: faith after the pharaohs* (87%).

‘The exhibition had a highly biased narrative designed to support a simplistic thesis that European involvement in South Africa was uniformly negative [particularly British]. It also attempted to present a thesis of a thriving pre-colonial South African culture based on scant artistic evidence. I believe this exhibition crossed the line between interpretation and bias.’ Self developer, Essence

‘Stop wittering on like Post-Colonial Studies undergraduates; clear, detailed, historically accurate signage is sufficient for an intelligent audience to understand the issues of racism, war and apartheid. Stick to facts: stop moralising.’ Self developer, Affirmation
High satisfaction ratings

Nearly half (46%) of visits resulted in an Excellent rating, consistent with Sicily: culture and conquest (44%) and significantly higher than Egypt: faith after the pharaohs (39%).

A further third (31%) of visits resulted in a Good rating, resulting in an overall positive satisfaction rating of 77%, similar to Sicily and Egypt with 81% each.

‘As a South African I am impressed. Please bring it to SA as well.’

Expert, Affirmation

Two thirds would recommend South Africa

Visitors on 68% of visits left the exhibition feeling they would definitely or possibly recommend it, significantly lower than Sicily: culture and conquest (74%).

However, a similar proportion said they would definitely recommend the show, with half at South Africa (47%) and Sicily (50%), higher than Egypt: faith after the pharaohs (42%), although not significantly so.

‘It was a collective emotional experience for us all. I have recommended it non-stop.’

Self developer, Essence
Essence and Expression in full force

A full explanation of Culture Segments is available in Appendix C on page 31.

**Essence and Expression** tend to dominate Room 35 exhibitions, however, *South Africa: the art of a nation*, attracted 54% Essence and Expression combined, more than the British Museum profile, and previous exhibitions in Room 35.

**Essence and Expression account for over half of visits**

Essence and Expression tend to dominate Room 35 exhibition audiences; however, *South Africa: the art of a nation* attracted 54% Essence and Expression combined, more than the British Museum profile, and previous exhibitions in Room 35.

**Essence return in droves**

At 27%, Essence visitors account for a large proportion of the visits, significantly more than the British Museum overall visitor profile and more than both *Sicily: culture and conquest* and *Egypt: faith after the pharaohs*.

*after the pharaohs*. Over two thirds of those in the Essence segment had visited in the last last 12 months (68%), compared to the average of 63%.

'A one of the most fascinating exhibitions I have seen in London!' *Art Lover, Essence*
‘The whole experience was both illuminating and instructive and I could have spent all day there.’ Self developer, Essence

**Expression were also dominant**

*South Africa: art of a nation* attracted more Expression than previous exhibitions, accounting for 27% of visitors. 14% of those in the Expression segment had never attended the British Museum before (compared to only 6% Essence).

Expression were more likely to be emotionally fulfilled by *South Africa: art of a nation* (50%) than intellectually (37%). This is compared to exhibition average of 42% and 45% respectively. As a comparator 60% of Expression experienced mainly intellectual outcomes at *Sicily: culture and conquest*.

‘A clearer understanding of the social injustices perpetrated on the indigenous population..’ Self developer, Expression

‘I feel a deeper connection to South Africa than I did before.’ Art Lover, Expression

**Fewer Stimulation with higher expectations**

Stimulation accounted for just 10% of visits, but of those who did come, the expectations appeared to be higher than that of other segments, with 11% having mainly spiritual motivations for attending. While caution needs to be exercised here with small sample sizes, this is significantly more than has been seen at previous exhibitions.

Despite this, Stimulation didn’t have any more Spiritual outcomes than any other segment, and tended to have intellectual outcomes (57% compared to the average of 45%).

‘The exhibition brought back some memories of the 1960’s in particular, especially the tragedy that was Apartheid. The items on the Boer war made me think of my Grandfather. Overall I came away with a positive feeling about the future of the country. Not perfect but with a wonderful ancient history and a hopefully good future.’ Self developer, Stimulation

**Enrichment a steady exhibition audience**

As per previous Room 35 exhibitions, Enrichment accounted for around one in ten visits (11%). Also as per previous exhibitions, Enrichment are more likely than other segments to be lapsed visitors.

‘It covered the full scope in a stimulating way in a very small space given the complexities. Well done.’ 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 onsite.

**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.

**Hierarchy of motivation**

<table>
<thead>
<tr>
<th>Visitors who see venue 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, a place to escape and recharge, food for the soul.</td>
</tr>
<tr>
<td>Spa</td>
<td>Emotional</td>
<td>See fascinating objects in an inspiring setting. Ambience, deep sensory &amp; intellectual experience.</td>
</tr>
<tr>
<td>Archive</td>
<td>Intellectual</td>
<td>Develop own interest and knowledge, journey of discovery, find out new things.</td>
</tr>
<tr>
<td>Attraction</td>
<td>Social</td>
<td>Enjoyable place to spend time, good facilities and services, welcoming staff.</td>
</tr>
</tbody>
</table>
Appendix B: Explaining Visit Modes

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 South Africa: the art of a nation exhibition

Sample size  308 kiosk exit surveys and 134 web surveys

Date of fieldwork  27/10/2016 to 26/02/2017

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 +/-4.66 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 with whom we work.

‘This was a very balanced, honest and accurate portrayal of the history of my home country. I was surprised by a few of the items displayed as I would not have associated the style with my understanding of traditional South African art. A moving and informative exhibition.’ Art Lover, Expression

‘Have lived through a slice of apartheid and have remaining strong links with the country, the sense of connection I had with the exhibits, particularly during the period I lived in South Africa, was very strong indeed’ Art Lover, Essence