

DOWNLOAD PDF A SURVEY OF VISITORS TO THE BRITISH MUSEUM (1992-3)

Chapter 1 : Museums - Statistics & Facts | Statista

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Treat yourself and your bank account Sign up for a weekly dose of travel inspiration Subscribe By signing up, you agree to receive promotional emails. You can unsubscribe at any time. For more information, read our privacy statement. This particular item dates from about BC and was found in southern Iraq. Our insider tips How long to visit How do you decide how much time to dedicate to the British Museum? It is free to enter, so there is absolutely no rush. Ideally, budget for a day spent inside wandering through history. Do your best to avoid peak times This means that it will be busiest on rainy days. Try to plan ahead and arrive at the Good to know Open daily Museum entry is free, but prices increase as you add recommended tours and other perks. Will I need a guide? A guide is always a good decision in a museum this large. Additional information Selected galleries are open until 8: Luggage storage and cloakrooms are available onsite for a nominal fee. What people are saying about British Museum Roberta was enthusiastic, highly knowledgeable, charming, and great! We totally enjoyed our time with Roberta at the British Museum and would highly recommend her. One can imagine that some tour guides might find this tiresomeâ€” but she was totally charming! The British Museum Tour: We learned so many things - was amazing. The time passed too quickly. I would recommend the tour to everyone. Surely you must have a better idea to keep your visitors dry! My 15 year old grandson was totally engaged the whole time. We had to hurry past exhibits we would like to have spent more time with, but if you want to get an overview of the HUGE British Museum, the was an excellent experience! Things to do near British Museum Top destinations.

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Chapter 2 : British Museum visitor numbers | Statistic

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Insight into Museum Visitors Working together to understand and build audiences through Audience Finder Audience Finder is a national audience data collection and development tool delivered by The Audience Agency, enabling cultural organisations to understand, compare and apply audience insight. With the introduction of the year long, museums specific strand of Audience Finder - Visitor Finder - this now includes data from museums across England. Our tools are helping organisations to work together to explore a range of experiences with physical and virtual visitors and deliver individual insights to help support museums develop in a number of areas; from engagement work to business planning. So what have we done so far and what have we learnt about museums? What data do we have? Over museums across England are already collecting data, which amounts to over 16, audience surveys so far. We have also been able to explore a raft of data sources for our culturally specific segmentation tool Audience Spectrum , including the Taking Part survey data. From the survey responses, we can use visitor postcodes and Audience Spectrum segmentation to learn much more about who our visitors are, who potential visitor could be and their likely behaviour. This group have an above average propensity to attend cultural activities, particularly as a family and although this is often alongside other leisure activities, this could be an important opportunity group for the museums sector. Metroculturals , on the other hand, are very well represented group within Museums. The opportunity and challenge with this group is in building their loyalty. Online behaviour The Experien tool Hitwise: AudienceView also helps us to profile website visitors using their Mosaic segmentation model. Using this tool we have been able to understand more about digital visitors, and profiling all visitors to websites of museums in Visitor Finder we find that the largest percentage of online visitors is Aspiring Homemakers. These are younger households who have, often only recently, set up home in private suburbs which they have chosen to fit their budget. They are fairly tech savvy but use the internet less for entertainment than to communicate and organise their lives. There are some significant differences in motivating factors for first time visitors vs repeat visitors, for example, family time is clearly most important for the first time visitors, in particular finding someway to entertain or educate children. They are also more likely to be influenced by word of mouth than print, although this is still a significant driver. This is compared to repeat visitors who are more likely to be driven by wanting peace and quiet or to enjoy the atmosphere. Celebrating a special occasion as a strong motivating factor for all visitors, whether new to that museum or not. What are the regional differences? The area of lowest growth has been the East Midlands, with a growth of only 9. How to get involved Over museums are still collecting audience surveys using Audience Finder and we will continue to publish results about the overall picture of visitors across England as well as support museums to use their own findings to develop audiences individually. Collecting audience survey data within Audience Finder is free and gives you standardised methodologies with results in an easy to use dashboard helping you to put your data in context. To find out more visit the Audience Finder dashboard or request survey set-up using this webform.

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Chapter 3 : British Museum London - Book Tickets & Tours | blog.quintoapp.com

The British Museum has a varied temporary exhibition programme which uses different spaces across the site. Innovative displays of a smaller number of objects from the Museum collection have been held in Room 3 since January

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Monthly Summary In September there were a total of 4. This is an increase of About This release provides information about visits to sponsored museums and galleries in England. The visit figures are updated on the first Thursday of each month aside from January , and will be one month in arrears to allow time for the museums and galleries to collect the data. The release is a time series including previously published data. The total visit figure refers to all visits to the sponsored museums and galleries, excluding corporate events. Data collection methods vary between institutions, and each uses a method appropriate to its situation. All museums and galleries are subject to seasonal fluctuations in the numbers of visits they receive. The general trend is for the visit numbers to be higher during school holidays. Some temporary exhibitions attract large numbers of visits and this will also have an impact on the monthly figures. There may also be occasions when all or part of a museum or gallery is closed for refurbishment, affecting the monthly total. Figures may be subject to revision. The UKSA has the overall objective of promoting and safeguarding the production and publication of official statistics that serve the public good. It monitors and reports on all official statistics, and promotes good practice in this area. In line with best practice, the list has been kept to a minimum and those given access for briefing purposes had a maximum of 24 hours. Contact For any queries please contact or evidence culture.

Chapter 4 : British Museum | VisitBritain

The British Museum in London attracted approximately million visitors between April and March , the highest recorded number of visitors over the period in consideration.

Amanda Toledo Barrios Abstract: The goal of this project was to evaluate visitors in the revitalized China and South Asia gallery at the British Museum. Through tracking and surveying visitors, we found that: To further improve the gallery, our recommendations were to add more audio descriptions, to clarify how the museum gained possession of the objects, and to incorporate QR codes on object labels to provide further information in multiple languages. BM Final Presentation Executive Summary Since it first opened in , the China and South Asia gallery Room 33 has helped millions of visitors experience its rich history through its plethora of objects, paintings, and sculptures. Along with its successes, however, the gallery encountered many problems. For example, from an evaluation conducted from a pool of visitors, within the first five minutes after entering the gallery it was found that visitors engaged randomly with objects and did not read any labels. Thus, after remaining the same way for 25 years, the gallery underwent a major refurbishment and re-opened in November of Within this refurbishment were several major changes such as the content within the gallery was condensed and brought up to the present, the structure of the bays was laid out chronologically, and the gateway object approach was introduced. To see if this redisplay has improved the flaws from the original gallery, this project was designed to evaluate visitor behavior in this redisplay of Room During the fourteen-week period that the team worked on this project, we broke down the project into three objectives: While the majority of objective one involved extensive desk-based research seven weeks prior to arriving in London, this research was further supplemented with museum expert interviews during our time in London to gauge a better understanding of best practices in museum evaluation and in wayfinding. The completion of objective two, on the other hand, was completed once at the British Museum through interviews with six British Museum staff Yi Chen, Imma Ramos, Tess Sanders, Sushma Jansari, and Jessica Harrison-Hall , including our Sponsor Stuart Frost , which helped the team come up with major questions that our evaluation would address. Are visitors engaging with and reading the labels? Are the gateway objects effective in captivating visitors? What are the hot spots areas of main attraction in the gallery? Is the chronological flow of the gallery being followed? What are visitor demographics? Where do visitors turn upon entering the gallery? What do visitors think of the redisplay of Room 33? Through the hours of work dedicated to tracking, observing, and surveying visitors to complete objective three, our analysis of the data provided answers to those main questions. According to the visitors we tracked, only one third actually took the time to read either the information panels at the introduction of each bay, the gateway object descriptions, or the labels provided per object. This analysis was done by recording the dwell time of each visitor tracked at the left, center, and right cases of each bay. Since the gateway objects are placed in the left and right cases of a bay, if a visitor traveled to either of these cases upon first entering a bay, it was marked down that the visitor engaged with the gateway object. On the contrary, if the visitor approached the center case first, then the main attraction for that visitor was not the gateway object. This heat map was created by plotting all of the visitor dwell times and number of visitors throughout the gallery. The radius of the circle represents the number of visitors at each spot of the gallery. Thus, a larger circle represents a larger visitor population. Also, each color green, light green, yellow, orange, and red represents the average dwell time in seconds. Since the China side of the gallery contains the largest and most prominent red circles, it is the most popular side of Room These hot spots were further broken down into popularity based on the number of visitors and average dwell time. Visitors were noted down as following the chronological order if they either followed a clockwise or counterclockwise path throughout the bays in the gallery. From the visitors that were tracked, the majority did follow the chronological order laid out in the gallery. This is replicated in the choropleth map of the world where China is the most red. The next two top countries represented in Room 33 are visitors from the United

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Kingdom and the United States as shown in light green on the map. Furthermore, the age and gender breakdown is shown below. There is about a 1: The majority of visitors turn right towards the China side of the gallery. We believe this percentage is so high because the majority of visitors of Room 33 are Chinese. Furthermore, our background research revealed that people have an unconscious bias to turn right rather than left. In our survey we asked visitors to give comments and suggestions about what they thought about the gallery; this word cloud represents a summary of what the visitors thought. The larger text represents the most common words in all of the suggestions. Since a majority of visitors are from China, they consistently told us that they wanted more descriptions and labels of objects in Chinese. Another frequent suggestion was to make the gallery more alive by introducing more interactives. Although there are more results in the report, these are the key findings that we found from our evaluation of Room

Chapter 5 : Evaluating the China and South Asia Gallery at the British Museum

The annual presentation on the results of the visitor survey, Who visits the British Museum?, was presented this year by Hannah Boulton, Head of Press and Marketing, Charlotte Kewell, Marketing Manager, and Stuart Frost, Head of Interpretation.

Chapter 6 : British Museum - Visitor research

Museums - Statistics & Facts by the Louvre in Paris and the British Museum in London in terms of visitor numbers. The Louvre is housed in a 12th Century palace and receives more than eight.

Chapter 7 : Formats and Editions of A survey of visitors to the British Museum () [blog.quintoapp.com]

Home to the collected treasures of the world's cultures, The British Museum is an astounding archive of British and World History. They frequently have special exhibitions which have dealt with everything from the Aztecs to the Hajj and Shakespeare.

Chapter 8 : Who visits the British Museum? – BM International Training Programme

The opportunity. One of the key objectives of the British Museum's strategy is to extend the engagement between visitors and its collection. Space Syntax was commissioned by the British Museum to develop a baseline study of visitor movement patterns and of the spatial layout of the museum.

Chapter 9 : Facts and figures | Museums Association

Over 35, visitors welcome in the Year of the Rat at the British Museum A record number of visitors celebrated Chinese New Year at the British Museum with a series of events and activities specially organised to mark the occasion including spectacular dance and music displays in the Great Court.