

EVALUATING VISITOR EXPERIENCE IN GALLERY 67:

THE KOREA FOUNDATION GALLERY

An Interactive Qualifying Project Report

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This report represents the work of WPI undergraduate students submitted to the faculty as evidence of completion of a degree requirement.

ABSTRACT

The Korea Foundation Gallery is one of the many galleries in the British Museum that holds historically significant artifacts. The British Museum tries to preserve and honor its artifacts by continuously assessing and updating its galleries. A 2012 Korea Foundation Gallery visitor experience survey revealed that visitors did not notice key objects and did not follow the layout of the gallery. This feedback prompted curators to make renovations to the Gallery. We evaluated whether the redesign met the desired impact through tracking visitor movements, surveying visitors, and interviewing museum staff. Based on our evaluation, we found that the visitor experience improved post-redesign. We also provided suggestions on ways to further the Gallery's visitor engagement.

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EXECUTIVE SUMMARY

Introduction

Nearly 40 million people visit national museums and galleries in England every year and approximately six million visit the British Museum, a tourist attraction in London, England (British Museum, n.d.). The British Museum is constantly updating and improving its galleries to honor its artifacts cultural and historical significance. Understanding visitors' reactions, perceptions, and interactions helps the British Museum curators revamp galleries and exhibits to their full potential to create a more enjoyable and educational experience.

In 2012, the British Museum's Department of Asia surveyed visitors about their experience in The Korea Foundation Gallery. They found the gallery was not meeting the needs of visitors or curatorial expectations. In 2014, curators updated the Gallery to reflect the feedback from the 2012 survey. In order to assess the performance of the 2014 renovations, the Department of Asia requested a group of Worcester Polytechnic Institute students to perform an assessment of the nature and quality of the current visitor experience in the gallery. In collaboration with Eleanor Hyun, curator of the Korea Foundation Gallery, and the Department of Asia, we helped the museum evaluate the visitor experience in the updated gallery.

Methodology

The goal of this project was to evaluate and understand how the renovations to the display and design of the Korea Foundation Gallery impacted the current visitor experience, whether it successfully meets the criteria of the curatorial staff, and if the redesign effectively achieved the desired impact. In order to successfully accomplish our goal, we analyzed visitor experience in the gallery and provided suggestions on how to further improve the overall gallery experience. We explained the steps we took towards achieving our overall goal in five objectives.

First, we assessed the catalyst and success of the Korea Foundation Gallery redesign by finding differences in the layout and aesthetic design of the pre-design and post-design gallery. We achieved this by gathering information about the redesign project and responses to the old gallery. We then identified the goals of the interpretations team and the curatorial staff and compared them to our preliminary analysis of the current gallery design.

Throughout our analysis, we compared our results to the report published in 2012 about the old Korea Foundation Gallery. Since the scope of the redesign was to improve visitor experience, we designed our methodology such that our tracking and survey data was comparable to the 2012 tracking and survey data. We found it was important to understand the findings and recommendations of the 2012 report in order to steer our analysis in a direction that is most beneficial for understanding current visitor experience in the Korea Foundation Gallery.

We used several different methods during our project to properly assess the current design of the Korea Foundation Gallery. We achieved this by interviewing 11 museum staff members. We interviewed curators in both the Department of Asia as well as other departments in the British Museum, interpretation officers, and conservators.

After completing the preliminary research, we used two different methods to assess visitor experience: surveys and tracking. We used five different methods of tracking to understand factors such as visitor movement through the gallery, the number of visitors that enter the gallery, case attraction power, and individual visitor studies. Additionally, we conducted a visitor experience survey that presented information about the demographics of the visitors, their different learning styles, and how the visitors perceived the current design as well as suggestions on ways to further improve the gallery.

After collecting and compiling the data from visitor experience surveys, tracking information, and the information from interviews with the museum staff, we analyzed the data thoroughly to gain a better understanding of the influence the changes made to the gallery. We used this data to identify how visitors are currently experiencing the Korea Foundation Gallery and presented conclusions based on the results. Based on our findings, we made a list of recommendations regarding the gallery's design and layout.

Findings and Results

After completing the data collection through interviews, tracking and surveys, we compared it to the 2012 evaluation report of the old Korea Foundation Gallery Design. We then compared the data from surveys, interviews, and, tracking and compiled a list of findings. These findings are stated and described below.

We first review the biases potential sources of bias we encountered during data collection and how that influenced how we progressed in the project. We found that layout constraints limitations due to supporting beams and case layout adjusted where we sat in the gallery to complete our tracking and surveying methods.

The redesign team, including Sascha Priewe and Interpretation Officer Ellie Miles, listened to visitor feedback and suggestions from the 2012 report and took them into account as they redesigned the gallery. This included changing the physical layout, information provided, and various other attributes of the gallery. The redesign team, alongside the previous curator, created a new gallery design that strives to display Korean history in a new light.

After completing our 11 interviews, we compiled a list of findings about the scope and success of the redesign:

1. The staff members thought the gallery before the redesign needed to be refreshed.

- a. They advocated for a more coherent set-up of the cases and an updated design approach to the gallery as a whole.
2. The major aims of the redesign included refreshing the layout of the gallery and the cases, updating the gallery's lighting, and improving the overall atmosphere.
3. The major focal points of the redesign were gallery design, colors, and information interpretation.
 - a. Staff members commented on the gallery both pre and post redesign and presented suggestions for ways the gallery can improve in the future.
4. The overall consensus among staff members was that the redesign project improved the overall design of the gallery.
 - a. The staff applauded the updates, especially commending the improvement of the brightness of the room.

Along with gaining the staff's input, we used to survey to understand how the visitors viewed the Korea Foundation Gallery. According to the survey we conducted, the overall consensus of the visitors is that the Gallery is modern, clean, and spacious. However, 31% of the visitors said that there should be more displays and that there is not enough context and information presented about the artifacts. In the 2012 survey, visitors stated that there was too much information presented about the objects that did not make sense together as a whole unit.

Tracking visitor movement in the gallery helped us understand visitor entrance count, case popularity, and spatially breakdown the gallery. We found that 1,084 visitors move through the gallery on average per day and 75% of those visitors enter the gallery through door 67. Overall, there is no set path through the gallery, however there are two commonly taken paths: along the outside of the gallery and from one door to the other that passes in front of the

sarangbang. The sarangbang is a recreation of a gentleman's room with various windows, doors, and artifacts from the time period. The sarangbang has the highest average number of views per hour followed by case 19. Case 19 is located next to door 95 and contains artifacts depicting what would have been in a tradition woman's dressing room. These two cases also have strong initial attraction power as indicated by high numbers of people first viewing them when entering the gallery. It should also be noted that the sarangbang and the timeline have high levels of visitor engagement as many of visitors spent longer than 30 seconds viewing the case while most cases had the majority of visitors view the case for less than ten seconds. Tracking visitor movement helped us understand visitor engagement and movement in the gallery and better informed us on plans for our recommendations

Recommendations

Based on our findings discussed in the previous section, we put together a list of six recommendations for our sponsor and curator of the Korea Foundation Gallery, Eleanor Hyun, as well as the British Museum on ways to improve the Korea Foundation Gallery in the future. These recommendations include: more historical context and background on Korean history, the addition of an interactive element within the Sarangbang, an update on the design and information presentation of the Timeline, the inclusion of more information about the moon jar, an increase in the amount of gallery talks held weekly, and the implementation of technology in the gallery.

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Chapter 1: Introduction

Nearly 40 million people visit the national museums and galleries in England every year (Javid & Viazey, 2013). Six million of the 40 million people visit the British Museum, a tourist attraction based in London, England (British Museum, n.d.). The British Museum, ranking as one of the most popular tourist attractions in the United Kingdom, works educate and engage visitors with unique artifacts and interesting displays (BBC, 2013). Understanding visitors' reactions, perceptions, and interactions within a museum helps museum curators revamp its galleries and exhibits in order to create a more enjoyable and knowledgeable experience. The British Museum is constantly making improvements to highlight its galleries and exhibits. Knowing how guests perceive the current galleries creates groundwork for advancements used to enhance the visitor experience.

The British Museum holds extensive historical collections and features over eight million works from different world cultures and time periods (British Museum, n.d.). The Museum dedicates part of its exhibits to collections from Asian countries and cultures. One of the major world cultures the British Museum presents is ancient and modern Korea. Like all Asian cultures, Korea is an important part of our global history. Visitor interaction and perception of Gallery 67: the Korea Foundation Gallery is important to understand, so curators can integrate and display objects in a manner that presents Korean History well. The British Museum's curators want to arrange the artifacts in a way that honors Korean history. Evaluating visitor enjoyment helps museums understand the best way to shape their galleries and display their artifacts.

In 2012, the British Museum's Department of Asia surveyed visitors about their experience in Gallery 67: The Korea Foundation Gallery. They found specific ways the gallery

could be redesigned to improve visitor experience. The layout of the exhibits detracted from the gallery's overall cultural significance and its key artifacts were commonly unnoticed (O'Grady & Saez, 2012). In 2014, the gallery was updated to reflect the feedback from the survey. In order to assess the performance of the renovations, the Department of Asia requested a group of Worcester Polytechnic Institute students to perform an assessment of the nature and quality of the current visitor experience in the gallery. In collaboration with Eleanor Hyun, curator of the Korea Foundation Gallery, and the Department of Asia, we helped the museum evaluate the visitor experience in the updated gallery, assessed whether the redesign successfully met the criteria of the curatorial staff, and determined if the redesign effectively achieved the desired impact.

We worked with the museum to understand the full visitor experience in the Korea Foundation Gallery by assessing the reasons for and success of the gallery redesign project, evaluating the current gallery state based on museum staff feedback and comparing it to other neighboring museums, and understanding the visitor experience in the gallery through surveys and tracking. We accomplished these major objectives by determining the results of the gallery update as well as suggested changes to improve the exhibits.

This report is made up of five major chapters: the Introduction, the Background, the Methodology, the Results and Findings, and the Conclusions and Recommendations. In chapter two, we describe the relevant background including information about learning styles, motivations to visit museums, types of museum visitors, and history of museums. This research helped us recognize optimal ways to analyze visitor experience. Using this knowledge, we created a strategy that details how we observed visitor experiences and how we examined museum staff and neighboring museums. Our ultimate goal was to understand the full visitor

experience in the Korea Foundation Gallery by determining if the artifacts currently displayed are honoring an important part of history. In chapter three, we described our methodological approach to achieving this goal in five separate objectives. We outlined the scope of each objective in detail as well as explained the steps we took towards accomplishing each objective. In chapter four, we discussed our findings and supported them with the data we collected from surveys and tracking as well as the interviews we conducted with the museum staff. We also arranged our data into graphics that best represent the information we acquired. We then took our quantitative results and described them in a qualitative approach, turning our quantitative data into data that can be compared to the criteria of the redesign set by the curatorial staff. In chapter five, we briefly discussed what we learned from our results and findings. We also listed our suggestions on ways we think the curators can improve the Korea Foundation Gallery in the future.

Chapter 2: Background

Museums preserve the heritage of older civilizations and introduce visitors to cultures they may not otherwise experience. Curators design galleries in a manner that fits many learning styles. They analyze different learning styles and display techniques, insuring scholarship and total immersion in the artifacts and information while examining exhibits. As new research emerges, curators strategize methods for the implementation of changes to a museum's layout. In this chapter, we investigate museum design approaches and discuss types of learning, sociology/viewing techniques, and display techniques. We also describe the history of museums and their role in society, including the British Museum itself and its Korea Foundation Gallery. We conclude this chapter with a brief introduction to our project, assessing the Korea Foundation Gallery's 2014 redesign and its impact on visitor experience.

2.1 Museum Design

Curators design exhibits paying special attention to the visitor experience and the evolving role of museums in society. This knowledge helps them understand how to maximize visitor experience. This information will also help the curators in the Korea Foundation Gallery understand how to further develop the gallery's success.

Types of Learning

Each individual learns in many distinct ways. Curators strive to understand both "how" people learn and their motivations for learning. This knowledge helps curators continually re-assess and adjust their exhibits so they can appeal to visitors. In this section, we explore different learning styles and motivations, explaining their importance in exhibit design.

Theory of Learning

Howard Gardner is an American developmental psychologist known for his work in understanding learning in the creative arts. In his book *Frames of Mind: The Theory of Multiple Intelligences*, Gardner argues that there are many distinct learning styles. He describes different

methods of learning, which he advocates for use in schools and other places of scholarship, such as museums, so no student is left behind (Gardner, 1983). Each category of learner has a distinct behavior and each individual person participates differently when they learn. As shown in Figure 1, Gardner identified seven distinct learning categories: (1) linguistic; (2) musical; (3) logical-mathematical; (4) spatial; (5) bodily-kinesthetic; (6) interpersonal; and (7) intrapersonal (Gardner, 1983).

Linguistic learners enjoy reading, writing, and vocal discussions. This learning style is derived from an individual's tendency to think in words as well as their highly developed aural senses. Linguistic learners often become poets, journalists, or work in other mediums that spread the written or spoken word. These learners can be taught best through words: vocally, audibly, and visually (Gardner, 1983).

Musical learners are more receptive to both rhythm and sound. These learners actively engage in musical activities including learning an instrument and listening to music. They are best taught through lyrics and rhythmic speaking. Musical learners often listen to music while studying as it may assist in learning (Gardner, 1983).

Logical-Mathematical learners have their learning strengths in reasoning and calculations. They actively see patterns and exhibit a strong ability to understand both logical and abstract concepts. This type of learner tends to work in a highly analytical environment and often enters science or math fields. These learners are trained best through experiments as well as exploring the patterns that occur through their studies (Gardner, 1983).

Spatial learners absorb information best through viewing pictures or by creating sketches or graphics that detail the subject. These learners think in terms of visual space, easily accomplishing tasks like puzzles and artistic designs. They may be architects or artists, using

their visual learning abilities to excel in these fields. Spatial Learners are also best taught through drawings and various types of imagery (Gardner, 1983).

Bodily-Kinesthetic learners enjoy moving around and touching objects, processing through action. They have a refined sense of bodily awareness and enjoy making and touching objects. People with these skills often pursue professions as athletes or dancers. They learn best through touching and interacting with objects (Gardner, 1983).

Additionally identified by Gardner, there are the two personal intelligences, called interpersonal and intrapersonal, which attempt to explain how people interact with others. Interpersonal learners love being with friends and being part of a group or organization. They enjoy group projects and group learning exercises. These people, such as salesmen and social workers, tend to work closely with other people and learn best by sharing and working cooperatively. Conversely, intrapersonal learners enjoy working alone, drawing upon their own feelings and knowledge to make decisions. They learn best by self-instruction and self-reflection (Gardner, 1983).

Type of Learners	Abilities	Learning Tendencies
Linguistic	Sensitivity to words and functionality of language	Words: vocally, audibly, visually
Musical	Production and appreciation of sounds and pitch as well as musical expression	Lyrics, rhythmic speaking
Logical-Mathematical	Observation patterns and numbers; appreciation and understanding of the logical and abstract	Experiments, exploring patterns
Spatial	Perceives the world as dimensions and can discern operations upon first perceptions	Visualizing, drawings, imagery
Bodily-Kinesthetic	Can expertly move their body and interact with the world	Movement, touching, actions
Interpersonal	Discerns feelings and moods of people as well as their motivations, desires, and hopes	Sharing, cooperation, group project
Intrapersonal	Uses their own feelings to determine what is the proper behavior and action	Self paced instruction and reflection

Source: Gardner, H. (1983). *Frames of Mind: The Theory of Multiple Intelligences*. New York: Basic Books.

Figure 1: Table of "Types of Learning"

By approaching learning in a logical and systematic manner, education experts develop effective methods for teaching students, eliminating the complexity of different learning styles (Gardner, 1983).¹ Museum exhibit designers strive to understand how visitors learn and why people visit a particular museum or gallery so they can design new exhibits for the intended target-audience, allowing a greater chance for learning. They consider individuals' learning styles while strategically placing artifacts in a gallery to fit each visitor's personal needs. These needs drive people's experience and perception of a museum, influencing how they explore an exhibit (Demir, 2014).

Source: Gardner, H. (1983). *Frames of Mind: The Theory of Multiple Intelligences*.

¹ This idea will be further discussed in Display Techniques

Sociology/Viewing Strategies

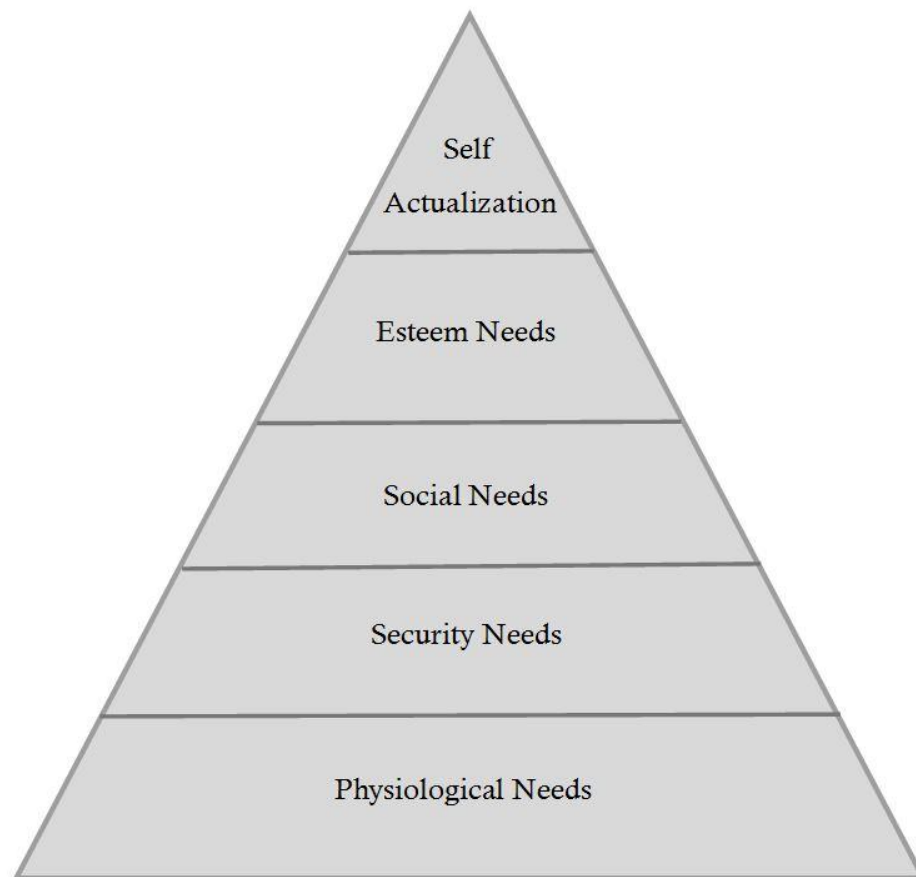
Individuals take a journey through a museum based on their individual learning style. The needs of a museum visitor can explain why individuals are motivated to visit a particular gallery, what they are looking to experience, and how their progression through the museum is working to achieve this. These needs develop an individual into a specific visitor. They can be classified under the following models: hierarchy of needs, visitor motivation, and level of engagement with exhibits.

Hierarchy of Needs

Visitors are motivated to go to museums for several different reasons; some to learn while others go for general entertainment (Morris Hargreaves McIntyre, 2005). Abraham Maslow, an American psychologist, published his theory on the hierarchy of needs that explained how human instincts play a role in motivating behavior. According to Maslow, these instincts are needs that shape an individual's motivation to become a better person (Maslow, 1943). The needs of the individuals dictate how they live their lives and experience the world, covering everything from basic safety to complex esteem needs (Cherry, 2013).

There are five distinct needs, each growing in complexity: (1) physiological need; (2) security need; (3) social need; (4) esteem need; and (5) self-actualization. The *physiological need* covers the basic necessities for survival such as food, sleep, and air (Martin, 2007). The *security need* is the need for employment, housing, and safety. The *social need* drives interactions between humans to satisfy the need for love and belonging, such as friendships. These interactions can also extend to involvement in the community (Maslow, 1943). As illustrated in Figure 2, these first three needs build the triangle's foundation. Without the basic needs fulfilled, an individual cannot function and all their energy is focused on satisfying those needs. Without this foundation, the rest of the triangle is unsupported, prohibiting the more complex needs from

being achieved (Boeree, 2006). The lowest unfulfilled need is known as the preponent need. The preponent need can be any of the needs on the triangle and it becomes all-consuming so the human focuses entirely on fulfilling that particular need (Lowry, n.d.). As these basic instinctual needs are achieved, humans strive for more complex needs to satisfy their growing drive towards developing a better life (Maslow, 1970).



Source: Maslow, Abraham H. "A Theory of Human Motivation," *Psychological Review*, Vol. 50, 1943, pp. 370-396.

Figure 2: Hierarchy of Needs

The *esteem need* drives individuals to reflect on their own self and to work towards a better life (Cherry, 2013). There are two forms of the esteem need: the lower form and the higher form. The lower form is the need for status, attention, and appreciation from others. The higher form is the need for self-respect including the feelings of confidence and achievement (Lowry, n.d.). Maslow explained the negative version of the esteem need, the insufficiency of personal

achievement, is the source of many psychological disorders (i.e. depression) in the modern world (Maslow, 1970). Individuals work towards satisfying the esteem need by partaking in activities such as learning new things or socializing with other people. The need for respect drives individuals to seek fulfillment of the esteem need so they will feel emotionally satisfied (Boeree, 2006).

Fulfillment of the esteem need is the final step in finding *self-actualization*. Self-actualized people are concerned with personal growth and fulfilling their potential (Lowry, n.d.). When individuals work towards becoming self-actualized, they are driven to accomplish more in their life often by working towards exposure to new ideas. An individual's pursuit to fulfill the esteem need often motivates them to visit museums in hopes of learning new things and experiencing other cultures (Boeree, 2006).

Individuals fulfill each of the five distinct needs for personal growth and satisfaction. These needs also motivate the individuals to increase their range of knowledge about various subject matters, such as history and culture. Many individuals choose to expand their knowledge at museums. They try to immerse themselves in the cultural and historical experience presented at the museum, striving to satisfy their specific needs. While aiming to fulfill their specific needs, individuals experience different motivational factors while visiting certain exhibits.

Motivation

Visitors are motivated to visit museums to fulfill different needs. The museum's curatorial staff considers visitors' personal reasons, knowledge, and interests when evaluating their motivations. There are two models that describe visitors' motivations: The Morris Hargreaves McIntyre Model and the Selinda Model. As shown in Figure 3, Morris Hargreaves McIntyre, a strategic research consultancy, classifies the motivation of museum visitors in museums into the following four categories: (1) spiritual; (2) emotional; (3) intellectual; and (4)

social. *Spiritually motivated visitors* come to the museum to escape their lives and creatively explore. *Emotionally motivated visitors* find personal connections to the subject matter displayed in galleries. The artifacts that emotionally attract visitors motivate these visitors to expand their knowledge. *Intellectual visitors* supplement their personal interest and knowledge with displayed information. These visitors may have a professional connection to the subject matter and aim to learn new information. *Socially motivated visitors* come to museums to enjoy the experience with family and friends (Morris Hargreaves McIntyre, 2007).

The Driver	What visitors seek from museum visit
Spiritual	<ul style="list-style-type: none"> Looks at museum visits as an opportunity to escape from reality and recharge their energy
Emotional	<ul style="list-style-type: none"> Relates to the exhibit and art on a personal level Looks for inspiration in artifacts and a deep sensory and intellectual experience
Intellectual	<ul style="list-style-type: none"> Encourages their own and/or others interest in the exhibits' knowledge Has previous knowledge about the exhibits and seek a journey of discovery
Social	<ul style="list-style-type: none"> Goes to museums to enjoy themselves with family and friends Looks for easy access to information and orientation, good museum services, and welcoming staff

Source: Morris Hargreaves McIntyre. (2007, March). Audience knowledge digest: Why people visit museums and galleries, and what can be done to attract them. Retrieved April 3, 2015, from <http://webarchive.nationalarchives.gov.uk/20120215211132/research.mla.gov.uk/evidence/documents/audience%20knowledge%20digest.pdf>

Figure 3: Table of Hierarchy of Engagement

There are many parallels between McIntyre's Model for classification of visitor motivations and the Selinda Model, developed by Deborah Perry PhD in 1989 as a model for museum exhibition. The model identifies six motivations for visitors: (1) communication; (2) curiosity; (3) confidence; (4) challenge; (5) control; and (6) play (Perry, 2012). *Communicative visitors* want to understand their surroundings. Like communicative viewers, spiritual viewers, from McIntyre's model, look to gain a better understanding of history at a personal level.

Curious visitors hope to learn new information that can further their knowledge. *Confident visitors* are motivated to learn in an environment where they feel intelligent. Similarly, intellectual visitors have the drive to learn more about topics they may have previous knowledge about. Visitors who hope to be challenged will go through a museum learn new things outside of their comfort zone. The curious and *challenged visitors* are similar to the intellectual visitors from McIntyre's model because they hope to further their knowledge about information presented at the museum while making connections to how they view the world. *Control visitors* hope to steer their visitor experience in a personal direction. Like intellectual visitors, control visitors want to discover new things in their own comfort area. Much like social visitors, *playful visitors* hope to enjoy their time in the museum environment (Perry, 2012). People have different motivations when they visit and explore museums. These distinct motivational differences, which root from the visitors' different needs, contribute to the level of visitor engagement with the exhibits and artifacts.

Levels of Engagement

Visitors explore and interact with museums in different ways based on their level of engagement. These interactions are broken into four different categories: *Browser*, *Follower*, *Searcher*, and *Researcher* (Morris Hargreaves McIntyre, 2005). Based on visitors' motivations and needs, they will interact with a gallery or an exhibit differently. The above categories represent the different levels of exploration in a museum's exhibit. The closer a visitor approaches the researcher level, the more engaged the person is in an exhibit (Morris Hargreaves McIntyre, 2005). This breakdown allows for further understanding of the types of characteristics

each category or “mode” is seeking. Figure 4, from Morris Hargreaves McIntyre (2005), describes the qualities each “mode” desires when visiting a museum.

Mode	Object Selection	Needs
Researcher	Specific Objects/ Collections	<ul style="list-style-type: none"> ◆ Focused and specialist museum visitors ◆ Select objects to study based on their in-depth knowledge of a subject area ◆ Want access to expert information
Searcher	Classification/ Collection	<ul style="list-style-type: none"> ◆ General understanding of the topic ◆ Consume all the information available in the museum on that subject
Follower	Narrative Theme	<ul style="list-style-type: none"> ◆ Require a narrative explanation ◆ Want the museum to present objects that illustrate themes to follow
Browser	Random Objects	<ul style="list-style-type: none"> ◆ Select objects by browsing the exhibition ◆ Wander until they find a ‘gateway’ object that catches their attention ◆ Require explanations of their select object


Source: Morris Hargreaves McIntyre. (2005, October). Up close and personal Engaging visitors with Michelangelo Drawings: Closer to the master, formative evaluation. Retrieved March 26, 2015, from [https://www.britishmuseum.org/pdf/Michelangelo Formative Report web 06-09-2010.pdf](https://www.britishmuseum.org/pdf/Michelangelo%20Formative%20Report%20web%2006-09-2010.pdf)

Figure 4: Table of Specific Visitor Needs

Object selection is shown to increase in sophistication and depth as the mode or level of engagement evolves from Browser to Researcher. Visitors at the *Browser* level make only fleeting connections with some objects. *Followers* make connections with objects of similar themes at a deeper level. *Searchers* tend to be interested in the whole exhibit and look for further interpretation. *Researchers* linger for long periods of time while focusing on specific sections of interest in the museum (Morris Hargreaves McIntyre, 2005).

Intertwined with visitor needs, shown in Figure 1, and the motivation of visitors, the specific needs for each mode needs to be addressed with preliminary guidelines for a visual layout of a gallery that features its displays in a manner that aims to fit all of the visitor needs

(Morris Hargreaves McIntyre, 2005). Figure 5, from Morris Hargreaves McIntyre, describes some of the characteristics each mode seeks when entering an exhibit.

Level of Interest 

	Reactive		Proactive	
	Browser	Follower	Searcher	Researcher
Context: why they engage	<ul style="list-style-type: none"> ◆ Awe and wonder ◆ Visually arresting ◆ Famous ◆ Intrinsic appeal 	<ul style="list-style-type: none"> ◆ Points of connection ◆ Promised experiences or outcomes ◆ Narrative themes 	<ul style="list-style-type: none"> ◆ Need to be able to locate objects of interest ◆ Signposts to contextual information 	<ul style="list-style-type: none"> ◆ Ability to search for particular items ◆ Detailed provenance information ◆ Links to academic sources of information ◆ Location of related collections
Content: what they engage with	<ul style="list-style-type: none"> ◆ Just enough objects to look at ◆ Headline information to catch attention 	<ul style="list-style-type: none"> ◆ Enough objects to constitute themes ◆ Enough information to develop themes 	<ul style="list-style-type: none"> ◆ All objects in the collection ◆ Enough information to identify and distinguish objects of interest ◆ Clear description and explanation 	<ul style="list-style-type: none"> ◆ Links to similar collections ◆ Authoritative, scholarly commentary ◆ Physical/ technical data
Experience: how they engage	<ul style="list-style-type: none"> ◆ Impact on the senses ◆ Involving Interactives 	<ul style="list-style-type: none"> ◆ Mix of media to involve in themes: low tech and high tech 	<ul style="list-style-type: none"> ◆ User friendly way of accessing information ◆ Glossary for Jargon ◆ Pictures ◆ Information to take away 	<ul style="list-style-type: none"> ◆ Functional way of accessing information ◆ Pictures ◆ Information to take away

Source: Morris Hargreaves McIntyre. (2005, October). Up close and personal Engaging visitors with Michelangelo Drawings: Closer to the master, formative evaluation. Retrieved March 26, 2015, from [https://www.britishmuseum.org/pdf/Michelangelo Formative Report web 06-09-2010.pdf](https://www.britishmuseum.org/pdf/Michelangelo%20Formative%20Report%20web%2006-09-2010.pdf)

Figure 5: Map of Visitor Needs

Museums use information on visitor needs and motivation to develop exhibits that will reach the greatest audience and achieve maximum learning (Morris Hargreaves McIntyre, 2005). Using the assessment of visitor needs and motivations, museums are able to design exhibits that will reach the broadest target audience and allow for maximum learning. In order to design exhibits and display artifacts more effectively, curators take advantage of a variety of design techniques.

Display Techniques

Visitors have different expectations when attending museums, including how and in what form information is presented to them (Tzortzi, 2014). In combination with concepts from

Section 1 and Section 2, curators create savvy display techniques and museum designs that aim to appeal to all visitors.

Type of Exhibition Method

Accommodating different styles of learning and needs is a complex task that requires customizing museum exhibits in response to how visitors best ascertain information. In order to appeal to all eight types of learners, museums use six approaches to designing an exhibit: (1) aesthetic; (2) didactic; (3) hands-on; (4) multimedia; (5) minds-on; and (6) immersive environments (Dawson, 2006). As seen in Figure 6, using varying levels of engagement, each type of exhibit design helps different types of learners experience the exhibit.

Passive Exhibit Design

Of the six exhibit design types, two of them, *aesthetic* and *didactic*, only require a minimum level of interaction and are considered passive levels of participation. *Aesthetic* exhibits accentuate the way an exhibit looks and encourage reflection upon visual sources. This type of exhibit appeals to both spatial and intrapersonal visitors (Dawson, 2006). *Didactic exhibits* rely on written information about each artifact. This exhibit is most helpful for linguistic and intrapersonal visitors as it also gives the opportunity for solitary learners to reflect on the information presented to them (Dawson, 2006). Aside from only attracting two types of learners in their respective designs, passive learning does not encourage engagement or participation (Dawson, 2006).

Active Exhibit Design

The remaining four exhibit types are considered active exhibits that inspire participation. A *hands-on exhibit* encourages interaction with various objects that simulate certain aspects of the gallery. These types of exhibits can appeal to a wider range of learners including logical-mathematical, bodily-kinesthetic, and musical (Dawson, 2006). A *multimedia exhibit* displays various videos and audio, helping to further interaction and immersion in the exhibit. This

attracts spatial and bodily-kinesthetic learners, and depending on the display, linguistic and musical as well (Dawson, 2006). *Minds-on exhibits* encourage problem solving and ask questions of the visitor. This tests both prior knowledge and knowledge that would have been learned in the exhibit. This exhibition technique would entice logical-mathematical and spatial learners (Dawson, 2006). The final type of active exhibit is the *immersive environment*. These exhibits reconstruct some aspect of the culture or society contained within the gallery and allows visitors to gain context on the artifacts themselves. *Immersive environments* can appeal to all visitor depending on how they are constructed, especially the bodily-kinesthetic learner (Dawson, 2006). These active displays, with the exception of multimedia, tend to also encourage socialization and discussion while interacting with the displays, which appeal to groups and interpersonal learners (Dawson, 2006).

Exhibit Type	Tools for Display	Type of Learner	Engagement Level
Aesthetic	Visual Appeal	Spatial Intrapersonal	Passive
Didactic	Printed Text on Signs and Displays	Linguistic Intrapersonal	
Hands-On	Touching Objects from or about the History	Musical* Logical-Mathematical Bodily-Kinesthetic Interpersonal	Active
Multimedia	Audio and Video Presentations Tours	Linguistic* Musical* Spatial Bodily-Kinesthetic	
Minds-On	Problem/Puzzle Solving Testing Knowledge	Logical-Mathematical Spatial* Interpersonal	
Immersive Environments	Reconstruction of the Culture or Society that is within the Gallery	Linguistic Musical Logical-Mathematical Spatial Bodily-Kinesthetic Interpersonal	

*Not Necessarily True, but Possible

Source: Morris Hargreaves McIntyre. (2005, October). Up close and personal Engaging visitors with Michelangelo Drawings: Closer to the master, formative evaluation. Retrieved March 26, 2015, from [https://www.britishmuseum.org/pdf/Michelangelo Formative Report web 06-09-2010.pdf](https://www.britishmuseum.org/pdf/Michelangelo%20Formative%20Report%20web%2006-09-2010.pdf)

Figure 6: Exhibit Types

When the quality and level of interaction of each exhibit increases, more opportunities arise for browsers, followers, searches, and researchers to become further engaged with the gallery (Morris Hargreaves McIntyre, 2005). Since an exhibit’s purpose is to tell visitors a story, constructing these displays with an overarching theme accentuates and evolves the learning process (Ahmad, 2015). For instance, the Family Learning Forum’s report on the USS Constitution Museum relayed that this museum experimented with several different display types to make the museum more family-friendly. The museum implemented changes to their Sailor exhibit in 2006 that included all different display types, incorporating the theme of sailing in the 1800s. They found that the changes made the gallery more enjoyable and popular with those who

visited (Rand Kiihne, 2006). This particular example demonstrates that the implementation of more display types caters to a bigger visitor engagement range. When a museum offers displays that speak to bigger visitor engagement ranges, more people will attend and enjoy those particular exhibits. Understanding how to design an exhibit that attracts different types of visitors allows the public to gain an appreciation for the information presented as well as its importance to society (Morris Hargreaves McIntyre, 2005).

2.2 Museum History/Role

History museums present the history, heritage, and cultures of different societies while facilitating visitor learning of how society has evolved over time (Morris Hargreaves McIntyre, 2005). The knowledge museums offer is important to understand because in order for society to evolve into a better version of itself, the people must learn how various historical events made society and the world how it is today.

Role of Museums

The Museum of Alexandria, in Egypt, was the first museum in recorded history. It was established in 4th century BC and displayed artifacts from societies from all around the Mediterranean. The goal of the Museum was to preserve and classify the history of all the settlements in the Mediterranean. The Museum of Alexandria is considered the principal inspiration for museums today (Gunay, 2012). Museums progressed in the medieval ages becoming “visual encyclopedias established with a philosophy of classification and documentation rather than sorting the mysterious objects” (Gunay, 2012). Today, many historical museums organize objects in chronological order based on the context of their cultural origin. Museums have become centers for informal education, conserving art, and science products of the past. These institutions consist of libraries, research facilities, display rooms, and educated personnel, enriching the process of learning for visitors (Morris Hargreaves McIntyre,

2005). Museums present the history, heritage, and cultures of different societies while serving to help visitors learn how society has evolved over time (Morris Hargreaves McIntyre, 2005).

The International Council of Museums (ICOM) is an organization founded in 1946, which represents professionals in the global museum community. The ICOM sets a code of standards for museum organization, design, and management (International Council of Museums, n.d.).

The ICOM collaborates with United Nations Educational, Scientific, and Cultural Organisation (UNESCO), International Criminal Police Organisation (INTERPOL), and the World Customs Organisation, in order to fight the illicit traffic of cultural goods, perform risk management, promote culture and knowledge, and protect tangible and intangible heritage of cultures around the world (International Council of Museums, 2015). In 2007, ICOM met in Vienna, Austria and defined a museum as:

A non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.

The purpose of museums has changed drastically from their original intent. While early museums were primarily used to display items that had been acquired during conquests, in the 18th century, museums became a place for displaying world cultures (Werner, 2008).

British Museum History

British Museum

The British Museum, famed throughout the United Kingdom, is home to some of the most extravagant pieces of history, such as the Rosetta Stone and the Parthenon Sculptures (British Museum, n.d.). Sir Hans Sloane, a prominent British physician, bequeathed his entire

collection to King George II. In 1753, the Parliament of the United Kingdom established the British Museum as a place to house and display his acquisitions. After King George II donated the Old Royal Library to the museum, it was opened to the public in 1759 (British Museum, n.d.). The museum's displays and exhibits grew to include artifacts from civilizations around the world, making it one of the most visited tourist attractions of the United Kingdom with six million annual visitors (British Museum, n.d.). One of the Asian Galleries in the British Museum is the Korea Foundation Gallery.

Korea Foundation Gallery

The Korea Foundation Gallery was created in 2000 after the Korean Foundation made a generous donation to the British Museum. The main goal of the gallery is to exhibit the diverse culture of the Korean Peninsula. The history presented in the Gallery is separated into distinct and important time periods in Korean History. From its origin story to modern day, Korea has a diverse and intricate background and it is essential for curators to relay this history throughout the Korea Foundation Gallery.

In 2012, a visitor survey recommended that curators update the layout and displays of the Korea Foundation Gallery. The Department of Asia in the British Museum worked with the National Museum of Korea through its Overseas Outreach Program to revamp the exhibit and change the layout. The gallery reopened in December of 2014. (British Museum, n.d.).

The British Museum and Korea Foundation Gallery curators wished to assess the impact of the 2014 gallery redesign on visitor experience. Gallery curator, Eleanor Hyun, as well as Citi Money Gallery curator, Ben Alsop, reached out to the Worcester Polytechnic Institute's London Project Center to assist in evaluating the enhancement on visitor experience and to offer recommendations for how the visitor experience might be further improved. We discuss our methodological approach to the project in the next chapter.

Chapter 3: Methodology

The goal of this project was to evaluate and understand how the renovations to the display and design of the Korea Foundation Gallery impacted the current visitor experience, whether it successfully meets the criteria of the curatorial staff, and if the redesign effectively achieved the desired impact. In order to successfully accomplish our goal, we worked collaboratively with Eleanor Hyun and the British Museum's Department of Asia to analyze visitor experience in the gallery. We also provided suggestions on how to further improve the overall gallery experience. We explained the steps we took towards achieving our overall goal by developing the following five objectives:

1. Assessment of catalyst for and success of the Korea Foundation Gallery redesign.
2. Evaluation of the current gallery design from museum staff feedback and comparisons to other museums.
3. Understand the visitor experience in the Korea Foundation Gallery through surveys and tracking.
4. Analysis and comparison of the data collected from the museum staff, visitors, and neighboring museums.
5. Recommend suggestions to the British Museum, based on visitor experience data analysis, on ways to further improve the visitor experience in the Korea Foundation Gallery.

We completed the first objective in weeks one and two. We completed objective two in weeks two through five and objective three in weeks one through six. We analyzed the data over the duration of our stay, which we discuss in the Results and Findings section. We also reviewed our analyzed data, drew conclusions, and provided suggestions on ways to further improve the gallery. We discuss the details of each objective in the sections below.

3.1 Assessment of Catalyst: Pre and Post Redesign

We assessed the catalyst and success of the Korea Foundation Gallery redesign by finding differences in the layout and aesthetic design of the pre-design and post-design gallery. We achieved this by gathering information about the redesign project and responses to the old gallery. We then identified the goals of the interpretations team and the curatorial staff and compared them to our preliminary analysis of the current gallery design.

Pre Redesign

We began our evaluation of the Korea Foundation Gallery by analyzing the visitor experience survey conducted in the gallery in 2012 as well as the past Korea Foundation Gallery redesign report, which included notes from employees and curators at the museum regarding the old layout of the gallery. We also reviewed the feedback from previous visitors in the report and what suggestions they presented about the gallery's old design as a whole. We also interviewed members of the interpretation team to better understand their approach to the redesign. From this research, we identified what goals the museum staff set out to accomplish. Once we reviewed the feedback from the staff and the visitors, we determined what the staff wanted accomplished from the redesign.

Post Redesign

We determined if the gallery's redesign achieved the staff's renovation goals by first creating a detailed spreadsheet of the gallery. The spreadsheet included case identification and information on artifacts. We revised our own visitor experience survey to reflect the survey conducted in 2012. In order to achieve this, we produced initial assessments of the information presented in the Korea Foundation Gallery by collecting information about the artifacts, such as their name, date, and origin. We then compiled and organized the information of all artifacts and cases in the gallery onto a spreadsheet [1]. Using the post-redesign gallery layout plan from the

interpretation team's report and our own data compiled on the spreadsheet, we assembled the case information and artifact location onto an updated map that we used to track visitor movement in future objectives. Understanding the layout and artifacts helped us to better interpret the gallery as a whole.

After creating a map to track visitor movements in the updated Korea Foundation Gallery, we revised our survey to replicate the data produced by the 2012 survey given to visitors. We aimed to obtain comparable data, so we changed some of the wording to parallel the questions asked in the 2012 survey. In order to pretest the survey, we took the survey ourselves and amended it to further improve its quality and clarify any language issues. In order to gain as much data as possible, we sent our survey to a network of people for translation into different languages including Korean, French, Spanish, and Mandarin. This linguistic variety allowed us to appeal to a larger demographic array.

Our initial assessments of the scope of the redesign project, the current gallery design, and our own survey helped us determine what important factors regarding the gallery's design to pay attention to when conducting interviews and evaluating neighboring museums.

3.2 Feedback on Redesign and Comparison to Neighboring Museums

We used several different methods during our project to properly assess the current affairs of the Korea Foundation Gallery. We achieved this by interviewing museum staff and analyzing display styles of the Victoria and Albert Museum's Korea Gallery.

Museum Staff

We interviewed staff members of the Asia Department and curators at the British Museum to better understand their opinions about the Korea Foundation Gallery. We also interviewed our sponsor, Eleanor Hyun, to learn about what she wanted us to achieve and how she wants the gallery to evolve in the future. The group's interviews with the curatorial staff

aimed to gain a better understanding of how the gallery should be attracting visitors. Through these interviews, we determined whether or not the staff felt the gallery is adequately satisfying the visitor needs discussed in chapter two. We asked their personal opinions about the gallery and if the changes improved the exhibit.² These interviews allowed further insight into the curatorial expectations for the Korea Foundation Gallery and laid a foundation for recommendations to refine the gallery's design.

Outside Comparisons

In order to understand how to better display the artifacts in the Korea Foundation Gallery and how to further improve the gallery, we visited the Victoria and Albert Museum to observe and take notes on their Korea Gallery. We paid close attention to the aesthetic design of the gallery and how the gallery displayed the artifacts. During our visit, we investigated how the gallery integrated the types of learning discussed in chapter two with its presentation methods. We organized the notes recorded during our trip to the Korea Gallery in the Victoria and Albert Museum into categories. These categories included design aspects, amount of objects presented in the case, and amount of visitors in the gallery itself. Additionally, we compared the design of the gallery to the Korea Foundation Gallery in terms of the amount of artifacts displayed, use of space, and color choice in both the cases and the gallery space. This comparison and analysis allowed us to see how the Korea Foundation Gallery's display techniques and design parallels to a gallery that presents the same heritage and history. Outside comparisons helped us better understand what criteria to follow for our analysis of visitor experience in the Korea Foundation Gallery.

² See Appendix C: Interviews

3.3 Understanding the Visitor Experience

After completing the preliminary research, we used two different methods to assess visitor experience: surveys and tracking. We used five different methods of tracking to understand factors such as visitor movement through the gallery, the amount of visitors that enter the gallery, case attraction power, and individual visitor studies. Additionally, we conducted a visitor experience survey that presented information about the demographics of the visitors, their different learning styles, and how the visitors perceived the current design as well as suggestions on ways to further improve the gallery.

Tracking Methods

We utilized five specific tracking methods: tracking maps, number of visitors per hour, case attraction power, individual visitor studies, and specific case studies. These tools enabled us to assess the full visitor experience in the Korea Foundation Gallery. We performed a total of four weeks of tracking, completing the specific tracking methods for different periods of time during those weeks.

Tracking Maps

Following the pretesting stages of our project, we tracked individual visitor movements through the gallery by observing and tracing their pathways on maps developed to mirror architectural plans for the gallery redesign. Two team members kept track of these movements, alternating who tracked each visitor that entered the gallery for the first week. We repeated this method for one Friday night, when the Museum stayed open three hours later, and when the staff moved the bench between cases thirteen and fifteen into the area between cases six, eight, nine, and seventeen to see if there was any difference in visitor movement. A map of the gallery is displayed below in Figure 7. This method of tracking helped us distinguish the most common

path(s) taken through the gallery, while showing the general attraction power of various parts of the gallery.

We chose a different tracking method for tour groups. Since it was very difficult to track

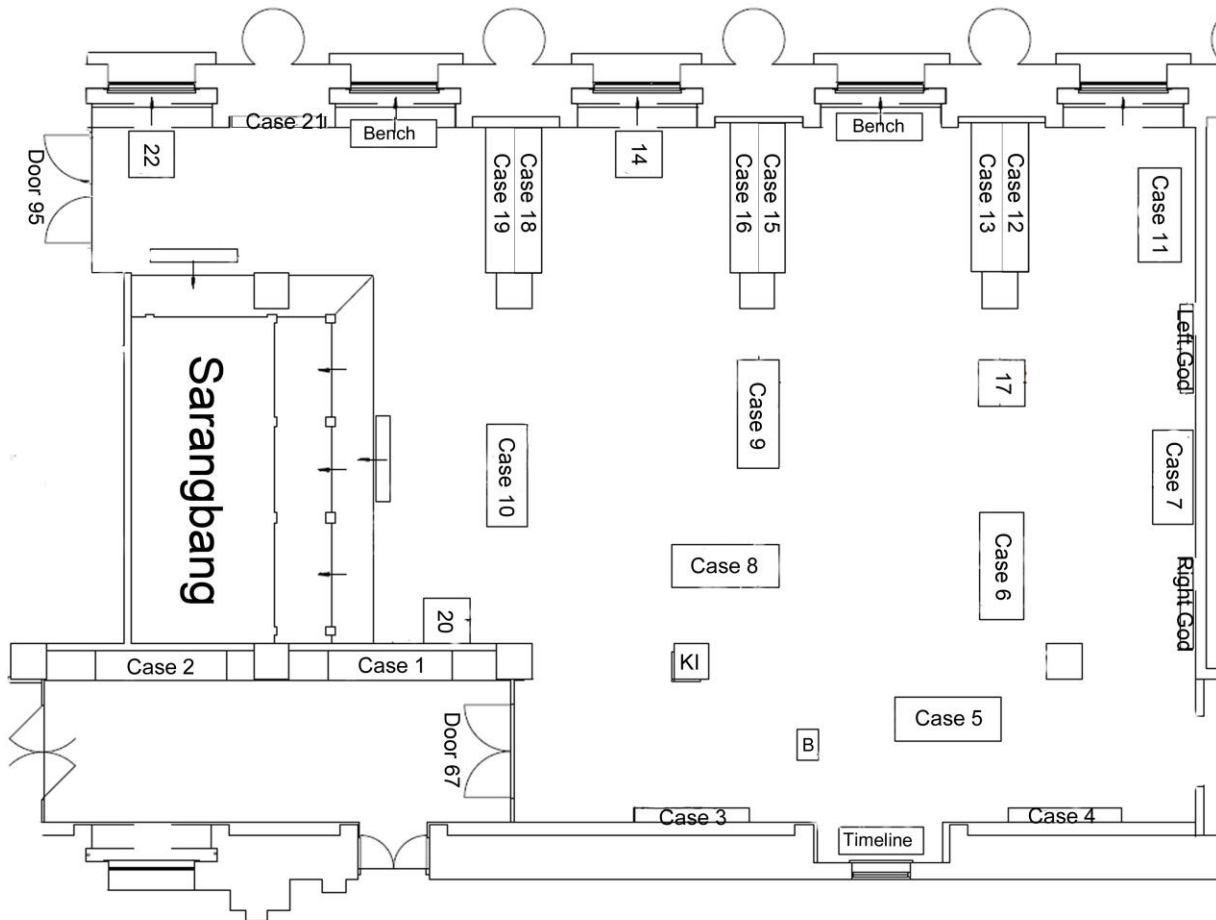


Figure 7: Map of the Gallery

12 - 40 people at the same time, our group only kept track of where the tour guide stopped to talk to the group. On the map developed for tour groups, we indicated the spot the tour guide stopped at to talk with a marker represented by a unique symbol. We created a heat map indicating the most popular stopping points. From this data, we assessed the spaces tour guides frequently stopped at and the spaces they often traveled through. We also took into account the dead space

the groups rarely traveled to in the gallery. Tour group tracking continued throughout the duration of our data collection in order to get a more comprehensive tracking analysis.

Entrance and Attraction Power Analysis

During the second week, we tracked how many people entered the gallery per hour. In the Korea Foundation Gallery, there are two doors: one main door labeled door 67 and another side door that leads to Gallery 95 that is the Sir Percival David Collection of Chinese Ceramics. In order to get a sense of the most popular visiting time and the most frequently used door, we monitored the number of visitors entering through each door. Two group members were required for this tracking analysis. Each member was assigned to one door, keeping track of how many people entered the gallery. We performed this type of tracking on both weekends and weekdays in order to get an estimate of the most popular days, what hours are busiest for the Korea Foundation Gallery, and which door is more popular.

We also tracked which cases people visited first. As visitors enter the gallery, the group members stationed at each door kept track of the number of people entering per hour and noted which case visitors stopped and looked at first. The group members ignored visitors who only glanced at a case, since this could have skewed our data negatively. We used this type of analysis to understand which parts of the gallery appealed to visitors at first glance.

Case Studies

In the third week of tracking, we worked on case studies. Each member of our project team was responsible for a set number of display cases and recorded the approximate time visitors lingered at a case as well as the total number of visitors to view the case. We also categorized the time visitors' lingered at a case to understand the engagement level presented by the case. These categories were 1 to 10 seconds, 10 to 30 seconds, and 30 or more seconds. This analysis allowed

us to understand which cases had the highest attraction power and if the case prompted visitors' interest in learning more about its particular artifacts.

Individual Visitor Study

During the fourth week of tracking analysis, we assessed how individual visitors moved through the gallery, noting their path, time spent at each case, and other data we collected in the previous weeks. Two trackers picked, at random, one or two individuals each and closely monitored their movements through the gallery. This qualitative approach focused on individual visitor data, which helped us better understand how a visitor experiences the gallery.

Surveying

In addition to obtaining tracking information, we surveyed visitors before they left the gallery through the use of tablets and paper surveys. We chose to survey visitors who looked at artifacts carefully in the gallery. If we saw a visitor walking through the entrance and immediately walking out of the gallery, we did not ask them to take the survey. In order to collect accurate survey results and gain a better understanding of the visitor experience in the gallery, we eliminated visitors who would not provide beneficial responses to our data. We employed a survey to learn more about the visitors and their experience in the gallery. Questions relating to age, nationality, motivation, and types of learners gave us insight into the visitors' demographic backgrounds, their opinions of the gallery, the type of learners that entered the gallery, and the visitors' motivations to enter the gallery. The survey served as a way to gauge visitor experience as well as understand their interest in specific artifacts. We asked the visitors several questions such as: how they thought the gallery was laid out, which exhibit or artifact attracted their interest, and if they would consider returning to the gallery.³ With this

³ See Appendix D for the Survey

information, we could compare the curator's expectations for visitor demographic with the results of our survey.

3.4 Analysis and Comparison of the Data Collected

After collecting and compiling the data from visitor experience surveys, the notes from neighboring museums, tracking information, and the information from interviews with the museum staff, we analyzed it thoroughly to gain a better understanding of the changes made to the gallery. We organized the data collected from tracking analysis, specifically the number of visitors per hour and case attraction power, into several tables. We organized the number of visitors per hour in columns labeled: day, hour, and door the visitor entered from. We arranged attraction power data in columns labeled: day, hour, door the visitor entered from, and case number. We used software including Microsoft Excel and Microsoft Word, provided by Worcester Polytechnic Institute, to input and organize data.

Tracking

We broke the data we collected from tracking down into four different types of analyses: case study, attraction power of each case, and number of visitors entering per hour. We then organized the analyzed data into graphs, tables, and maps. We cataloged time spent at each case into a table with columns labeled: day, hour, and case number. We put together a table of the amount of times visitors viewed a case with columns labeled: day, time of day, and case number. To compare all of the case study data, we created two separate sets of bar graphs. The first set of bar graphs displayed data from all cases. We then eliminated the most popular cases and created a second set of bar graphs, displaying data from less popular cases. Additionally, we took the information from the case study and created a visual representation of the data. We colored cases with warm red-colored tones to indicate the case was visited often or for longer periods of time. Cool blue-colored tones indicated visitors briefly viewed that case(s). We used a spectrum of

light and dark shades of red and blue to represent the range of data we collected in the case study. This representation helped us to better understand the case study data.

In order to see the most popular tracks, we compiled the visitor movement maps we generated into one map. We overlaid the tracking maps onto each other, using Adobe Photoshop CS5.5, so we could see the most common paths taken through the gallery. We performed a similar analysis with the maps of tour group movements. We aimed to determine the areas tour guides usually stopped at to reconvene their group for discussion. We created a heat map of the tour group information to create a visual representation of this data. Then we assigned places where tour guides often stopped with warmer red-toned colors, while we gave the places fewer tour guides stopped cooler blue-toned colors. This method of analysis allowed us to better organize and evaluate the raw data for tracking visitor and tour group movements.

Surveys

In addition to tracking analysis, we compiled the survey data and formatted it based on the style of the questions. We used pie charts to explain the demographic information. We created histograms to display the quantitative data such as the number of times the people surveyed had visited the gallery. We compiled open response data into a rubric and investigated for trends and commonalities. We took answers, both qualitative and quantitative, from the survey and categorized the results of the visitors into four categories: Browser, Follower, Searcher, and Researcher. We analyzed the answers regarding why visitors entered the gallery to understand if there was a specific attraction power that enticed visitors to the gallery. We also examined questions about the case design of the gallery in order to decipher the effectiveness of the renovations. The surveys allowed us to gain a better understanding of how visitors saw the gallery in the greater scope of the museum.

Interviews

In addition to the qualitative data gained from the survey, we found auxiliary background information from interviews that helped us gain insight into how the museum staff felt about the Korea Foundation Gallery's current design. We recorded the information from interviews into a series of detailed notes. We recorded transcripts of each interview and analyzed them prior to each meeting. During each interview, a scribe recorded notes on key points the interviewee made. We recorded the answer under every question. We looked at each completed interview transcript and compared trends in the answers given. We paid close attention to changes the curators and museum staff wanted to see in the Korea Foundation Gallery and the suggestions they had regarding further improvements to the gallery. Transcripts are in the appendixes, while we analyze and discuss the information from the interviews in the Results and Findings chapter. The information gained from interviews gave us further insight into the expectations of the curatorial staff for the Korea Foundation Gallery, which benefits the future evolution of the Korea Foundation Gallery.

3.5 Suggestions on How to Further Improve Visitor Experience

We reviewed the data we collected in objectives one to three and the findings from objective four to accurately generate conclusions from the analyzed data. We used the data to identify how visitors are currently experiencing the Korea Foundation Gallery and presented assumptions based on the results. We then compared the data we collected and analyzed to the previous survey and report. Based on our comparisons, we made a list of specific suggestions regarding the gallery's design and layout. Additionally, we compiled our suggestions into an outline for the curator of Korea Foundation Gallery, Eleanor Hyun. The provided suggestions allowed us to give our feedback to the British Museum on ways to improve the design of the Korea Foundation Gallery, while still maintaining the Korean historical and cultural significance.

Chapter 4: Findings and Conclusions

In this chapter, we discuss the findings and results of the data we collected from interviews, tracking, and surveying. We first review the potential sources of biases that we took into account during data collection and how that could influenced our findings. Then we go over our findings in terms of our major objectives. Next, we then examine the results from interviews and the general opinions about the redesign from the perspective of the museum staff. We conclude with a brief analysis of the tracking data and methods. We quantify these perspectives with a discussion of the results and findings from the surveys. We used the findings described in this section to generate suggestions on further improvements that could be made to improve the gallery.

4.1 Bias and Limitations

At the beginning of our analysis of visitor experience in the Korea Foundation Gallery, we encountered and discovered certain biases and limitations that could have altered our methods for tracking and surveying.

Bias

During our data collection process, we encountered some potential sources of bias. While we collected data, we notified the visitors by placing signs on both doors to the gallery. The sign said: “Welcome, Please note: A survey is being conducted in this gallery. (The evaluators are not filming or recording for the survey)”. The museum required that we post these signs outside the doors so visitors were aware of what we were doing. However, we provided our actual written form of consent when approaching visitors to take our survey before leaving the gallery. We found a small number of visitors would either turn around and walk away from the gallery or they would pause and then decide whether to enter the gallery. This did not hinder us negatively, but the sample size may have been slightly smaller than if the signs were not present.

Occasionally, visitors would notice we were tracking them and adjust their paths either to walk away or to move closer to try and see what we were doing. This change in path was so minute and infrequent that it does not show up on any tracking maps or case studies as an irregularity.

Weather could also have been a factor in our data. We were told repeatedly by the gallery's curator as well as other museum staff that the worse the weather, the higher the number of visitors that enter the museum. This is possibly reflected in some of the data we took, specifically in visitor counts. The only day with notably bad weather that week was Friday, and the increase in visitors is only enough to suggest a small point of bias. Since we did not notice any significant changes in visitor movement on the day with bad weather we assumed that possible bias could be ignored for behavior-related studies. Overall, bias did not play a major role in changing or corrupting our data.

Limitations

The main limitation that we encountered was the physical layout of the gallery. Due to the structure of the gallery, with its four support poles and spread out cases placed relatively irregularly, it was impossible to pick one spot in which the whole gallery was visible. This can be seen in Figure 8: one of the poles is located in the front left as you immediately enter from door 67 and the other is located in a line 20 feet towards the back wall.

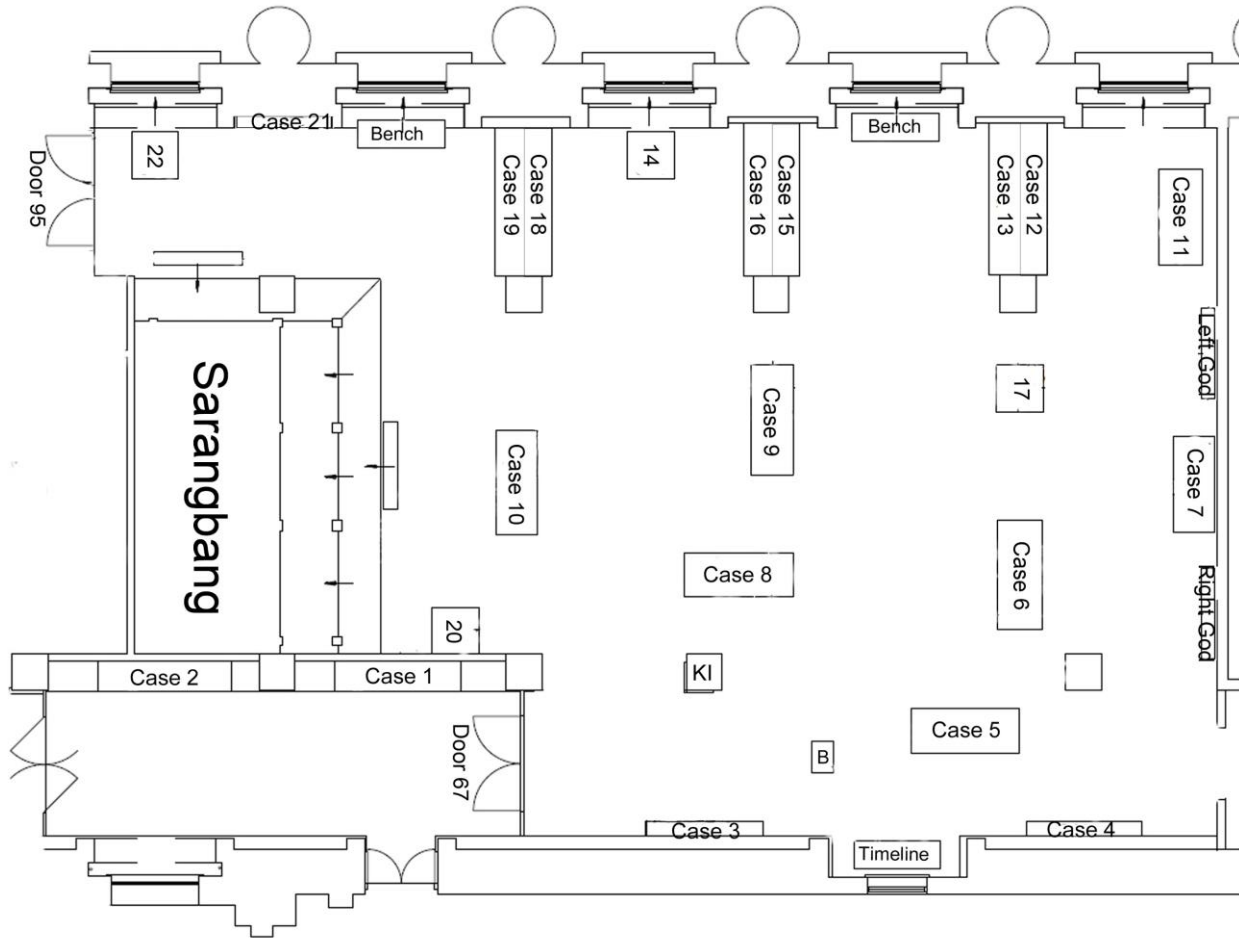


Figure 8: Gallery Map

4.2 2012 Visitor Experience Survey and Gallery Analysis

In addition to our own findings, we compared many of our results to the report published in 2012 about the old Korea Foundation Gallery. Since the scope of the redesign was to improve visitor experience, we wanted to see the correlation between our tracking and survey data and the 2012 tracking and survey data. We found it was important to understand the findings and recommendations of the 2012 report in order to steer our analysis in a direction that is most beneficial for understanding current visitor experience in the Korea Foundation Gallery.

There were several important findings and recommendations from the 2012 survey that we focused our methodology on. These findings included:

1. “Visitors do not currently engage with what are regarded the most important objects in Room 67... objects are not highlighted enough to attract and hold visitors’ attention...” (O’Grady and Saez, 2012, p. 34).
2. “Tracking revealed no obvious visitor pathway around the gallery, or first object visited...” (O’Grady and Saez, 2012, p. 34).
3. “The comments were mainly focused on orientation, display, and interpretation. There was a need for stronger themes to emerge in the gallery with a more coherent design and better interpretation, which highlights and explains their importance within Korean culture” (O’Grady and Saez, 2012, p. 34).

These findings helped us determine specific tracking methods as well as give us an understanding of the status of the Gallery before the redesign. We focused our analysis on evaluating the changes made to the gallery based on the findings. We also looked at whether the redesign included the recommendations given by the 2012 report team. The recommendations we focused on were as listed:

1. “The objects that are on display need to be made to work harder so that they help convey key aspects of Korean culture and history. They could be set into a broader context to allow visitors to explore themes and events central to the story of Korea” (O’Grady and Saez, 2012, p. 36).
2. “Improve attracting and holding power of the current objects on display through changed to design and interpretation (establish a clear hierarchy of objects so visitors with limited time can identify those that are most important)” (O’Grady and Saez, 2012, p. 36).

We found that among the many recommendations given in the 2012 report, the redesign team strongly considered the suggestions listed above when planning the redesign. The redesign team listened to visitor feedback and suggestions from the 2012 report. The report reveals the need for a clearer organization of the information and artifacts presented in the gallery. The redesign team strived to design the gallery in a way that exhibits Korean history well.

The Korea Foundation Gallery Pre-Redesign

After completing our interviews, we found the major focal points of the redesign were gallery design, colors, and information interpretation. Staff members commented on the gallery both pre and post redesign and presented suggestions for ways the gallery can improve in the future. We constructed and explained detailed summaries of the important findings from the interviews below.

The major aims of the redesign included refreshing the layout of the gallery and the cases. The scope of the redesign included improving the gallery's lighting, the gallery layout, and the overall atmosphere. The staff members thought the gallery before the redesign needed to be refreshed, this meant updating and remodeling the gallery. They advocated for a more coherent set-up of the cases and an updated design approach to the gallery as a whole. One of the major concerns was the light level for the artifacts in the gallery.

Senior conservator of organic artifacts, Nicola Newman, stated that the organic objects, or irregularly shaped objects, such as case fourteen: Black Luster, in the gallery need to be lighted correctly to preserve their character and shape. She is concerned that the artifacts should not only be appealing to the general public, but should also be displayed in a way that is healthy for the object.

Ellie Miles, interpretation officer in the British Museum and member of the redesign team, said the gallery before the redesign was dark and uninviting. In addition to the lighting

issue in the gallery, she felt that the old layout of the gallery worked for some visitors, but did not for many other visitors. She also mentioned the previous gallery layout did not allow visitors to freely flow through the gallery due to the walls separating the cases. She also mentioned that visitors did not notice the gateway objects, the objects in displays that attract visitors to view the case, and artifacts needed to be repositioned in a more coherent and attractive way. In addition to the results from the 2012 visitor survey and report, members of the redesign team also considered some of the points mentioned above when planning the redesign of the Korea Foundation Gallery. Along with the comments regarding the pre-redesign, staff members also commented on the post-redesign and suggestions on ways to further improve the layout.

Post-Redesign

The overall consensus among staff members was that the redesign project improved the overall design of the gallery. The staff applauded the updates, especially commending the improvement of the brightness of the room. In addition, other staff members suggested ways to further improve the design of the gallery.

Loretta Hogan, ceramics and glass conservator, mentioned that the current layout was an improvement from the old layout. She said that the gallery was more inviting due to the improvement of the uplifting colors and the improved light levels in the gallery. Compared to the old gallery design, she said the current gallery design increased the level of visitor attraction. She mentioned the old gallery was dark and uninviting. However, the updated gallery is much lighter, drawing visitors into the gallery.

Mary Ginsberg, visiting curator with a focus on Asian Propaganda, mentioned that she liked the addition of contemporary objects such as the Lithographs and the Black Luster, Cases three and fourteen respectively because she thought the modern objects gave the gallery a

contemporary feel. Both Mary and Loretta felt the redesign project improved the gallery so it has a more inviting feel.

Case Rotation

Sascha Priewe, former curator of the Korea Foundation Gallery and member of the redesign team, said that he pushed for the cases in the redesign to both present the artifacts in the gallery as well as connect the gateway objects in the gallery. He also designed the gallery in a way that make the cases flexible enough to rotate and change at any given time. Sascha Priewe related the case flexibility to accommodate for both permanent and changing displays

Use of Space

One of the main goals of the redesign was to create open spaces for visitors to freely flow through the gallery as well as space for tour groups to convene. Sascha Priewe said that the redesign team changed the layout of the gallery to allow for more movement in the gallery. The old gallery had two walls separating parts of the gallery. As stated earlier in the chapter, the 2012 report found visitors did not follow a set movement path. The redesign team determined it did not make sense for the walls to be separating the gallery since visitors did not follow specific paths.

Some of staff members questioned this goal, especially in regards to the open space between cases five, six, eight, nine, and seventeen. Among the staff members commenting on this matter was Alexandra Green who is the Curator of Southeast Asia. She mentioned that the layout of the cases is unclear. She wondered why there is an unequal distribution of the cases and is confused by the uneven empty space between cases. While this was a concern for some of the staff members we interviewed, the Korea gallery curator mentioned that the cases were arranged as such to accommodate for tour groups. There were comments suggesting improvements of the gallery's design in terms of case layout, but the general agreement among curators was there is a

big improvement in the enhancement of the cases and objects. However, there were bigger differences in opinion among staff members regarding the colors of the gallery

Use of Colors

During the redesign process, members of the redesign team debated which colors to include in the gallery. The old gallery's color palette was mainly white and grey. In order to enhance the objects in the cases and the gallery, the redesign team wanted to include more color to complement the artifacts. They included colors in the cases to highlight the objects and changed the color of the back wall to green in order to enhance and give life to the gallery. Jung Taek Lee, intern in the Department of Asia and present during the redesign, mentioned that there were many debates regarding what colors to include in the gallery. He said that he does not object to the overall color scheme in the gallery, but would not mind a future change, if necessary, if it highlighted the artifacts and cases more. Other staff members expressed more forthright opinions, dissimilar to Jung Taek Lee's opinion.

Curator of the Citi Money Gallery, Ben Alsop, mentioned that the subtle colors presented in the gallery enhanced the artifacts well. Mr. Alsop stated that the differences and the use of color distinguished the cases in a way that highlights each artifact. Interpretation Officer David Francis, mentioned that he also liked how the use of color highlights the objects in the cases. He noticed how the pottery stands out more post-redesign.

While some staff members thought the gallery uses the color well, others thought there is room for improvement. Loretta Hogan had mixed comments regarding the color changes. While she sees the colors are more vibrant and enhance the objects presented in the gallery, she stated that the colors need to improve in the display cases. She said, for future considerations, to change the pink, yellow, and turquoise colors of the pedestals in the cases because it is too much color and does not fully enhance the objects. Sheila O'Connell, Assistant Keeper in the Department of

Prints and Drawings, thought that the curators should change the current colors to enhance the gallery as a whole. She judged that the colors, especially in the cases, detract from the objects' presentation.

Colors is still a major dividing line in gallery design as displayed by the information we collected from the interviews. We determined that there is still room for further color development in the gallery. While colors were a major discussion point in the Korea Foundation Gallery's redesign, the information to present in the gallery was a subject the redesign team also greatly debated

Historical Context

The redesign team also took into consideration the opinion of the general visitors. According to the 2012 survey, visitors wanted to see more clarity of Korean history. They also thought there was too much scattered information presented in the gallery that did not connect together. In order to accommodate and improve this issue, the redesign team eliminated background information about Korea and focused on label design and presentation of the objects. They focused more on the information put on each artifacts label and how the label was integrated into the gallery's design. Sascha Priewe and Ellie Miles worked with two external teams of 3D designers to redesign the cases as well as the presentation of the labels. The teams designed various heights of the pedestals in the cases to display artifacts on different levels. This allowed for the presentation of more objects and more dynamic arrangements. While some staff members, such as Sheila O'Connell, stated that the presentation of more objects the cases enhanced the gallery, others, such as Jung Taek Lee, argued that the elimination of Korean history does not give the objects enough of a context. Mr. Francis said in his interview, "Every gallery in the British Museum is a chapter of that part of the world's history." He said that every gallery should be presenting and explaining their respective culture's history well. Mr. Francis

also stated that the Korea Foundation Gallery needs to include more historical context, so the public can fully appreciate Korean history.

The interviews helped us gain insight into the thought process behind the redesign, expert opinions on the current design in the gallery, and suggestions from staff members on ways to further improve the gallery. We found this feedback both interesting and helpful for our project because the staff members' expert opinions allowed us to gain a different viewpoint of the gallery. This opened our eyes to new ways of thinking and analyzing visitor experience in the Korea Foundation Gallery.

Victoria & Albert Museum

As part of our initial assessment, our group also toured the Victoria & Albert Museum, the only other museum in London that has a historically-based Korean gallery. The Victoria & Albert Museum's gallery displayed the various artifacts in an easy-to-follow chronological order. The layout was paired with a timeline that clearly and efficiently detailed what was happening throughout history, both in Korea and the rest of the world. The gallery also had a small video display that showed how various objects were used in daily life. This visit helped us to further expand upon our suggestions for the Korea Foundation Gallery and experience another way of displaying Korean history and culture.

Assessment of Current Gallery Design

When analyzing the gallery, we noticed several key things. Firstly, the gallery has a serene, calming ambiance. Its wooden floors and specialized gallery colors make it stand out from the other galleries in the museum. The Korea Foundation Gallery also has a more modern approach to case design with more vibrant colors than other galleries both in and out of the museum. In the gallery, there is only one semi-interactive exhibit, the sarangbang, which full-scale size provides visitors a glimpse into the past. When this piece of Korean architecture is

combined with the rest of the gallery, it creates an immersive environment. This establishes an enjoyable experience for visitors and allows them to not just see, but “feel” past and present day Korea.

4.3 Visitor Count

To begin our analysis of visitor interaction in the Korea Foundation Gallery we recorded the number of people who entered the gallery. Counting the number of visitors who entered the gallery created a basis for our understanding of visitor movement.

Entrances

On average, 1084 visitors enter the gallery on a daily basis. We found more visitors entered through door 67 with 75% of visitors passing through (813 visitors per day) and door 95 with 25% of visitors entering the gallery (272 visitors per day). The 2012 evaluation conducted by the British Museum's Interpretation team before the 2014 redesign found 86% of visitors entered through door 67 and 14% through door 95. The difference in these numbers may be due to the fact door 95 was not open to the public for three days of the 2012 survey. Most visitors and tour groups entered the gallery through door 67.

Popular Days and Times

The most popular days for the gallery were during the weekend, while the beginning of the week was the least popular. For the week we tracked entrance counts, the day by order of popularity was Friday (1610 visitors)⁴, followed by Sunday (1262 visitors), Saturday (1205 visitors), Wednesday (1085 visitors), Thursday (947 visitors), Tuesday (839), and Monday (785 visitors). The most popular hour for both door 95 and 67 was three in the afternoon. Afternoons during the weekend are the most popular times for visitors to come to the gallery.

⁴ As was noted in the section on Bias, this number, being twice as high as a regular weekday, could have been influenced by the weather. Please see Bias for further information.

Time Spent in the Gallery

In addition to analyzing the popular days and times of the gallery, we also assessed the total time visitors spent in the gallery. In the 2012 report, the analysis team revealed that the median time visitors stayed in the gallery was four minutes and fifteen seconds. Of the 100 people we tracked, the recorded median time was four minutes. When comparing these two results, we found that there was little to no significant change in the time visitors spent in the gallery.

Tour Groups

Tour groups often stopped in the Korea Foundation Gallery, we tracked the number of people, hour, and the location of the tour group leader. All of the tours were native Korean speakers with one exception of one English speaking art class that stayed in the gallery for over an hour sketching. The most popular hour for tour groups to come to the gallery was also three in the afternoon (34 groups), the last half hour being the more popular (20 groups) as exhibited in Figure 9. The least busy times for tours in the gallery was from ten to eleven and one to two with only one and two tour groups respectively. Of the 95 groups we recorded, tours varied in size from 3 visitors to 47 in each group, with a median and average value of 24. There was no correlation between time of day and tour size however, as noted by Figure 10 below which shows a low correlation for the line of best-fit. This data was essential in analyzing the patterns of tour groups as they interacted with the gallery.

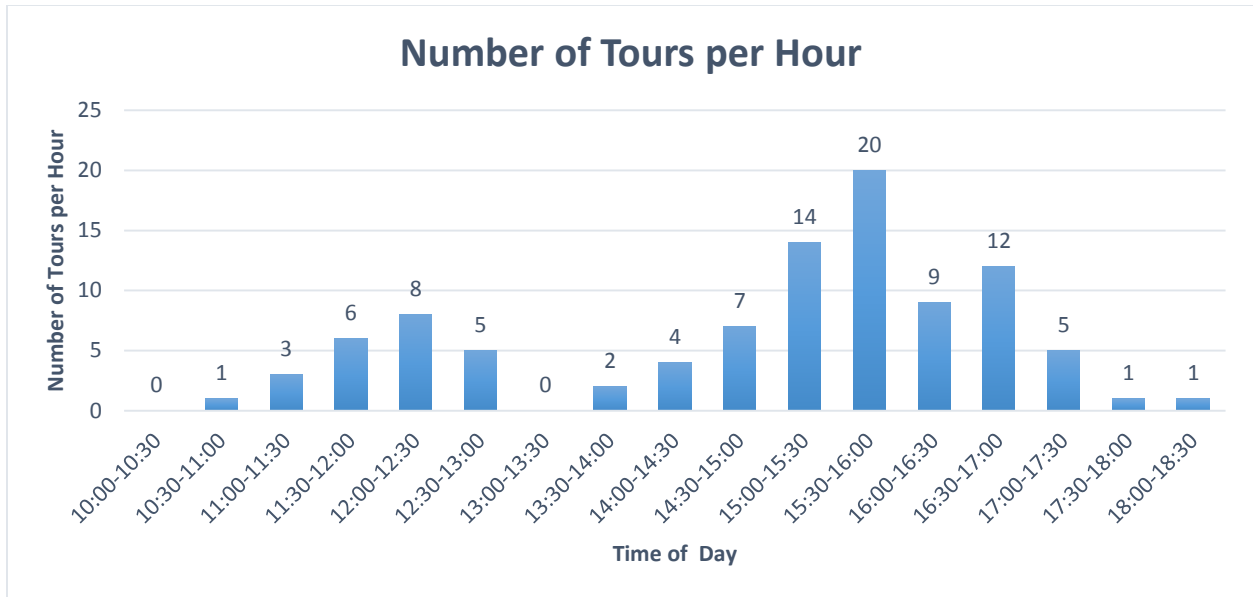


Figure 9: Number of Tours per Hour

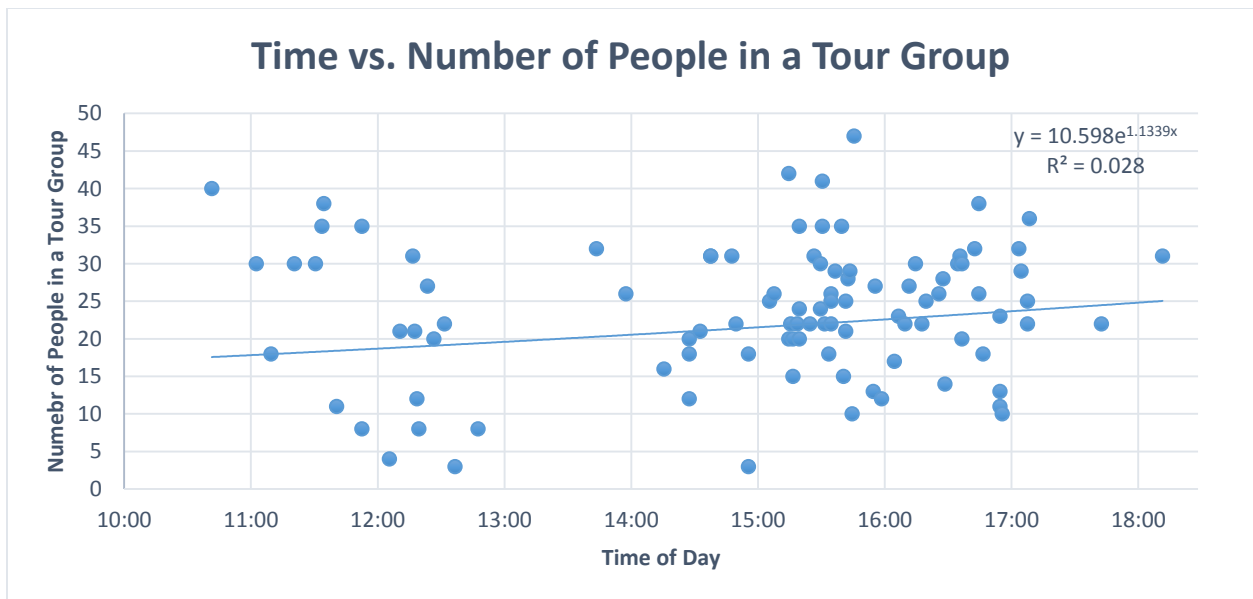


Figure 10: Time vs. Number of People in a Tour Group

4.3 Case Analysis

We monitored what case visitors were drawn to first along with the number of people who viewed each case per hour and for how long to get a better understanding of how visitors interacted with the gallery. By understanding the average number of visitors per hour for each

case we were able to determine what cases were the most popular. We categorized the amount of time each visitor spent at each case to understand the engagement level each case presented. We recorded the first case visitors viewed so we could identify what cases had strong attraction power. By analyzing the cases in the gallery by linger time, attraction power, and popularity we were able to better understand visitor interaction with the gallery.

Popular Cases

We determined the average number of visitors per hour for each case to identify which cases were the most popular among visitors. As seen in Figure 11, the front of the sarangbang had the highest number of visitors (60 people per hour), followed by the side of the sarangbang (46 people per hour), and case 19 that is in the direct line of sight when visitors enter through door 95 (30 people per hour). The gallery information in front of door 67 had the lowest (6 people per hour) followed by case two which is outside of the gallery (8 people). This is also portrayed by Figure 12: this map is a visual representation of the average number of visitor each case received per hour.

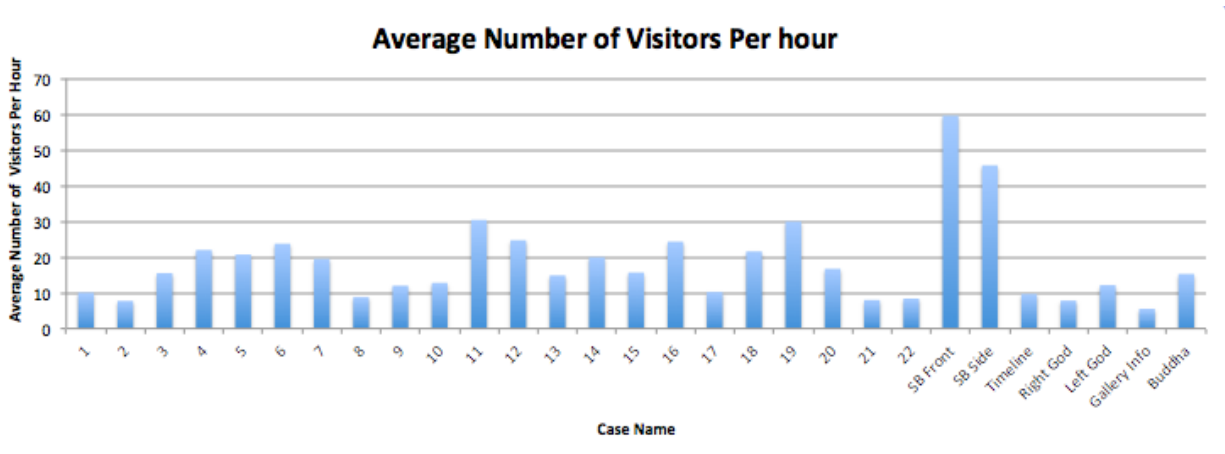


Figure 11: Average Number of Visitors per Hour

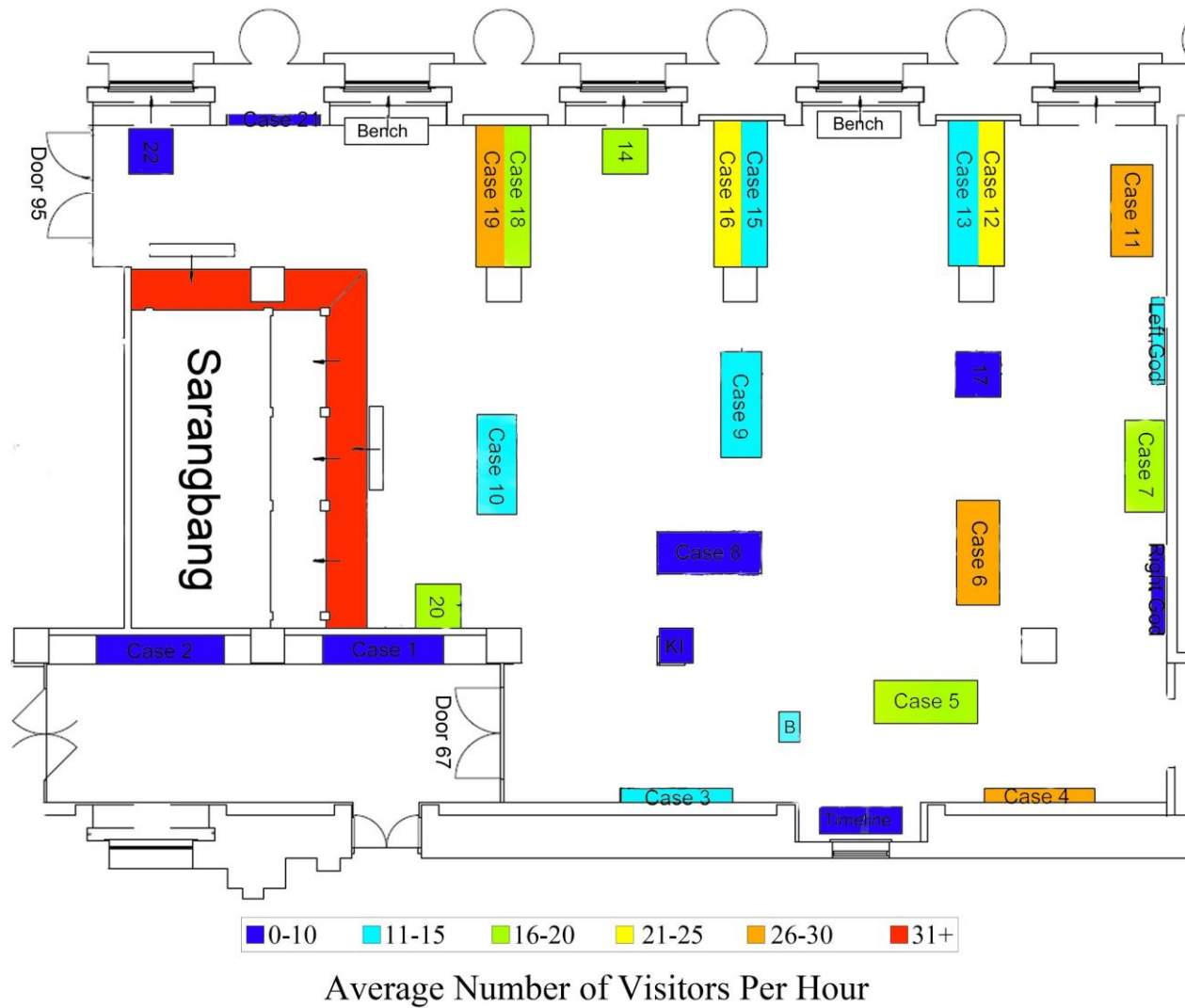


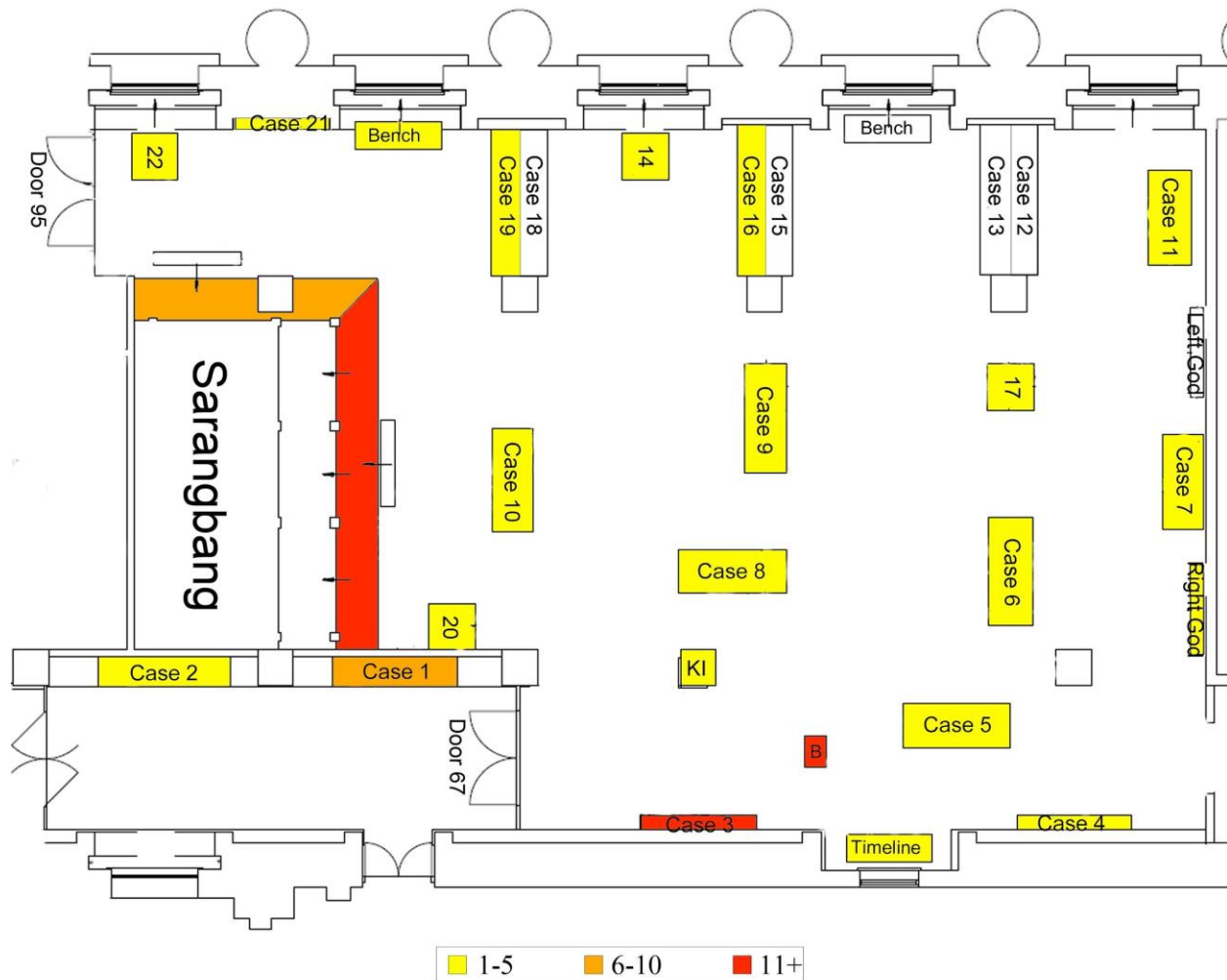
Figure 12: Average Number of Visitors per Hour

First Case Viewed

The case tally data helped us to understand how many visitors viewed each case and what levels of visitor engagement the cases presented. When analyzing the data collected on the first case viewed, we found it to be most effective to consider each door separately, as the visitor count and first case viewed were substantially different.

Average First Case Viewed Per Hour						
Door	Case 1	Case 2	Case 3	Case 4	Case 5	Case 6
95	0	0	0	0	0	0
67	8	4	13	1	2	2
Total	8	4	13	1	2	2
Door	Case 7	Case 8	Case 9	Case 10	Case 11	Case 12
95	0	0	0	0	0	0
67	1	3	2	2	1	0
Total	1	3	2	2	1	0
Door	Case 13	Case 14	Case 15	Case 16	Case 17	Case 18
95	0	1	0	0	0	0
67	0	1	0	1	1	0
Total	0	2	0	1	1	0
Door	Case 19	Case 20	Case 21	Case 22	SB front	SB Side
95	4	0	1	2	5	9
67	0	1	0	0	21	0
Total	4	1	1	2	26	9
Door	Buddha	Korean Info	Timeline	Left God	Right God	Bench
95	0	0	0	0	0	1
67	11	4	2	0	2	0
Total	11	4	2	0	2	1

Figure 13: Average First Case Viewed per Hour



Average First Case Viewed per Hour

Figure 14: Average First Case Viewed per Hour

We measured initial visitor attraction power by monitoring which case visitors viewed first, as seen in Figure 13. This is portrayed in Figure 14 where the total average first case viewed per hour is broken down into colored categories; 1 to 5 visitors is yellow, 6 to 10 is orange, and 11 or more visitors is red. Most cases had an average of under 5 visitors per hour. Visitors that entered through door 67 on average were drawn to the front of the sarangbang (21 visitors), case three (13 visitors), and the Buddha statue (11 visitors). Visitors that entered through door 95 on average visited the side of the sarangbang (9 visitors), the front of the sarangbang (5 visitors), and case 19 (4 visitors). The 2012 report similarly found that case 19

was popular among visitors who entered from door 95. However, the report found there was “no obvious popular first object that visitors viewed” (21), while we found that compared to the other cases the sarangbang was the most popular first viewed object. As seen in Figure 15, the sarangbang had the highest first case viewed level and average total views per hour, followed by case 19. The cases with the highest average number of visitors per hour also had high initial visitor attraction power. In addition to its popularity, the sarangbang showed a high level of visitor engagement.

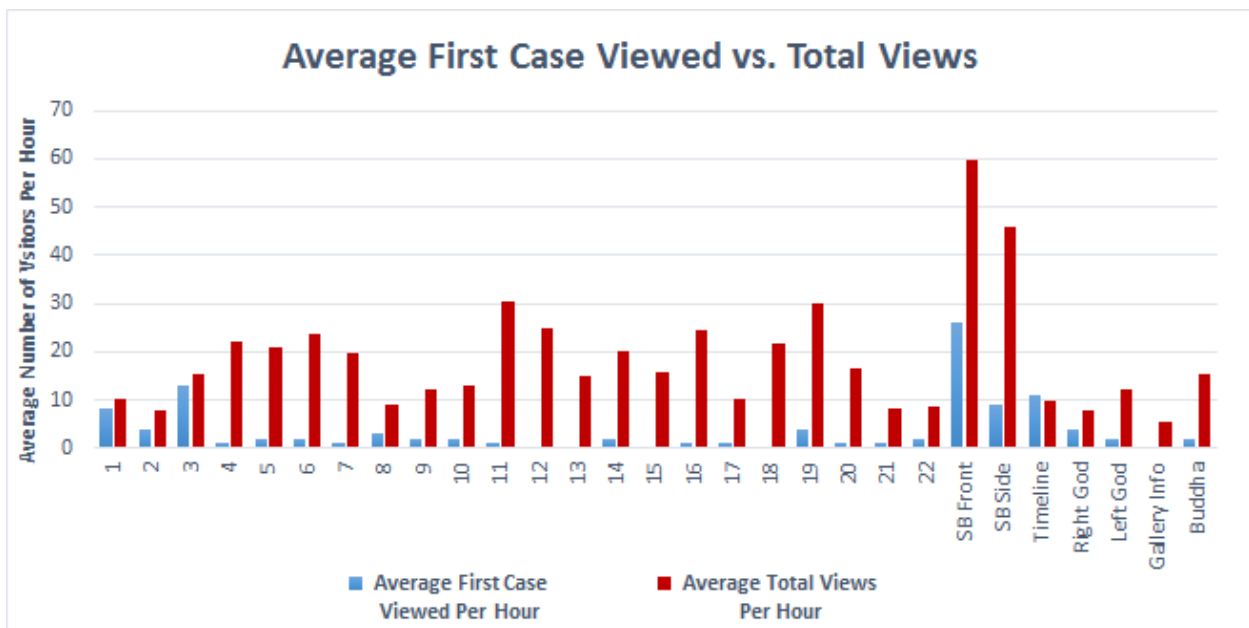


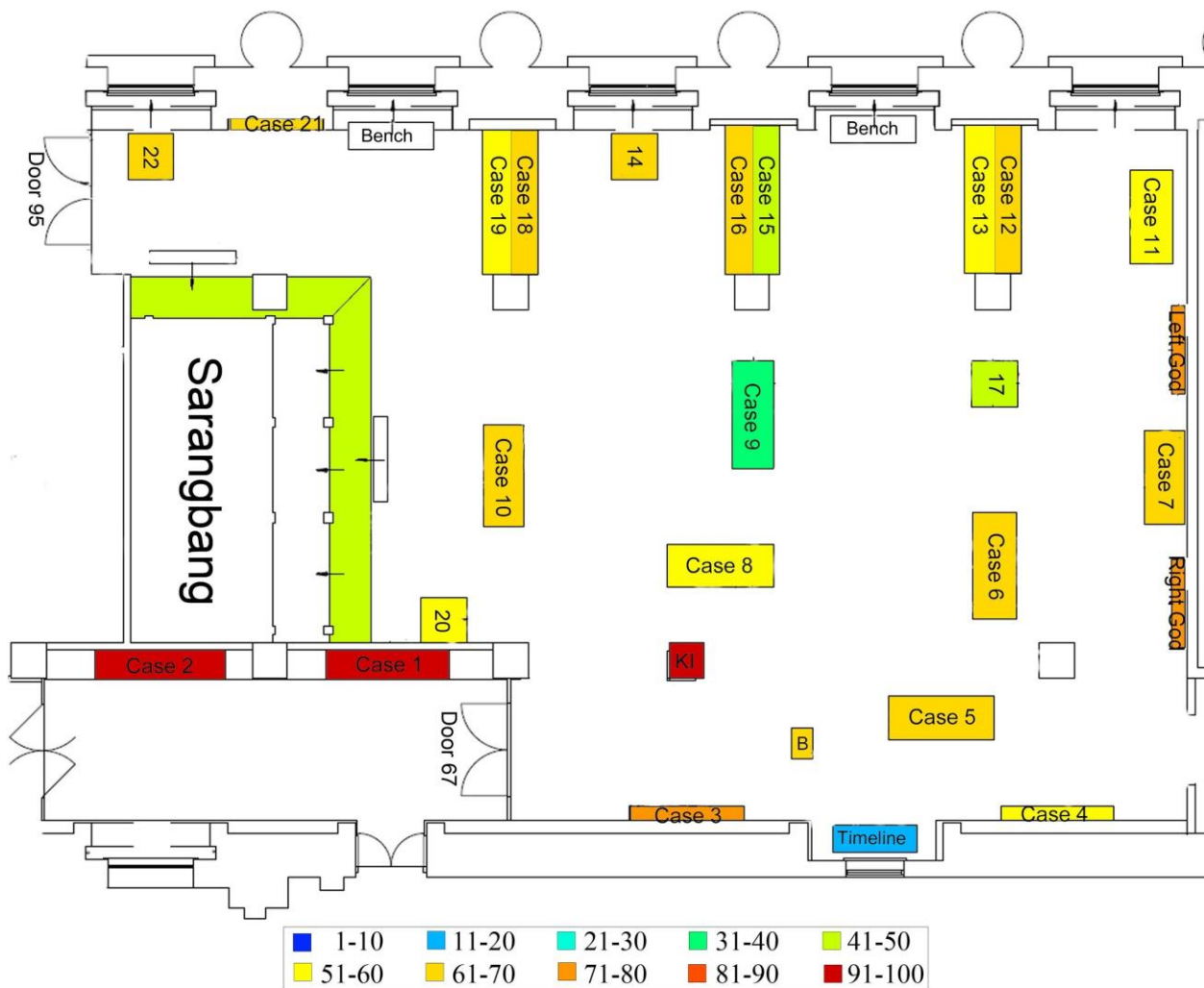
Figure 15: Average First Case Viewed vs. Total Views

We categorized the time visitors spent viewing a case to understand the intensity of their interest; the increments were 1-10 seconds, 10-30 seconds, and 30 or more seconds. Most cases had highest percentage of visitors in the 1 to 10 second category, which indicates the visitors were simply browsing and stopping briefly at something that caught their eye. On average these cases had 51% to 70% of visitors in the 1 to 10 second range, as illustrated by Figure 16. The highest percentage of visitors viewing a case for 1 to 10 seconds was case two with 95.0% of

viewers, while the lowest percentage was the timeline with 17.4% of visitors, as seen in Figure 17.



Figure 16: Percentage of Visitors in 1-10 Second Range



Percent of Linger Times in 1 - 10 Range

Figure 17: Percent of Linger Times in 1-10 Second Range

The second largest time interval was the 10 to 30 second category. We noticed this category usually included visitors who looked deeper into a case, often reading the description but only pausing at the case for a short time. Most cases had between 21% and 30% of visitors linger for 10 to 30 seconds, as portrayed in Figure 18. The case with the highest percentage of visitors in the 10 to 30 category was case 11 with 44.3% of visitors and the lowest was case two with 4.98% of visitors, as seen in Figure 19. However, certain cases showed higher levels of visitor engagement.

Percentage of Visitors in 10-30 Seconds

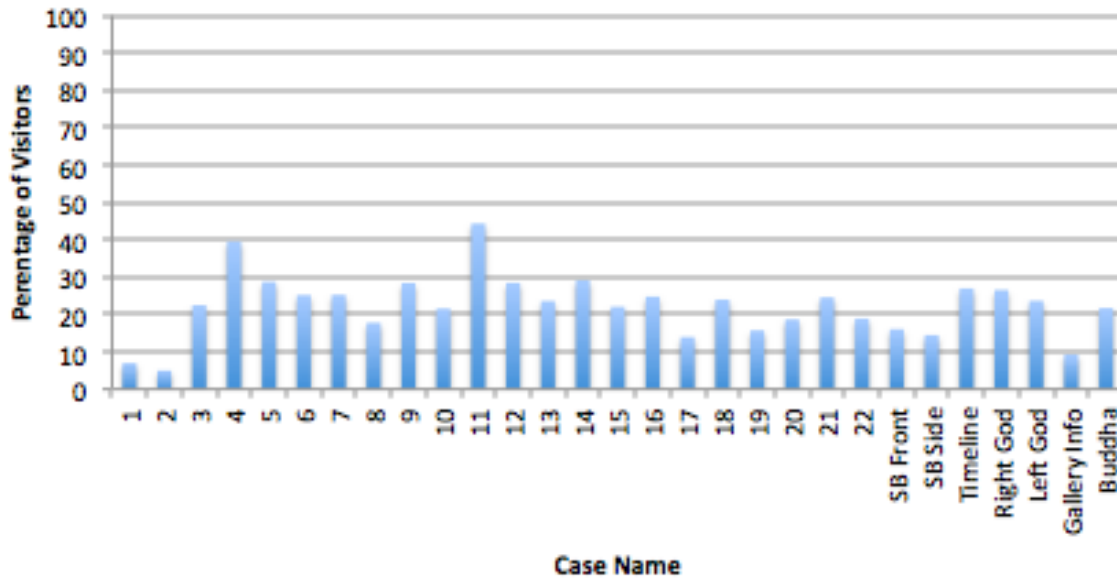
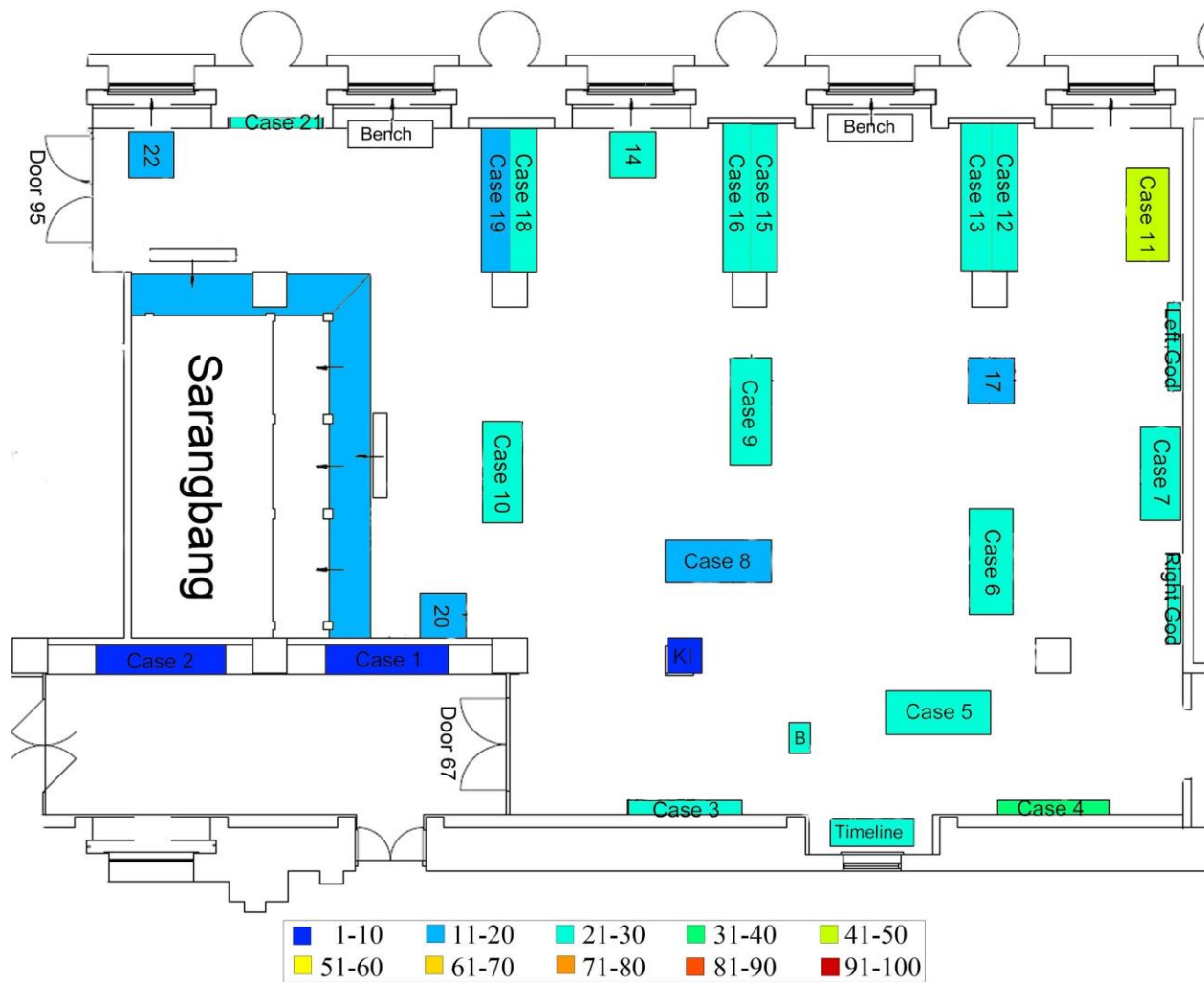


Figure 18: Percentage of Visitors in 10-30 Second Range



Percent of Linger Times in 10 - 30 Range

Figure 19: Percent of Linger Times in 10-30 Second Range

Overall, the percentage of visitors viewing cases for 30 or more seconds was low when compared to the other categories. As exhibited in Figure 20, most cases had only 1% to 10% of visitors view the case for longer than 30 seconds. This trend was broken by four cases that had over thirty five percent of viewers looking at the case for longer than thirty seconds: moon jar (38.0%), front of the sarangbang (35.5%), side of the sarangbang (39.7%), and timeline (55.6%). These four cases exhibited higher linger times indicating that visitors were more engaged or interested in the case. Only two cases had no visitors stay for more than 30 seconds, case two and

the gallery information, as seen in Figure 21. Overall, most cases had around or below 10% of visitors in the 30 or more seconds category.

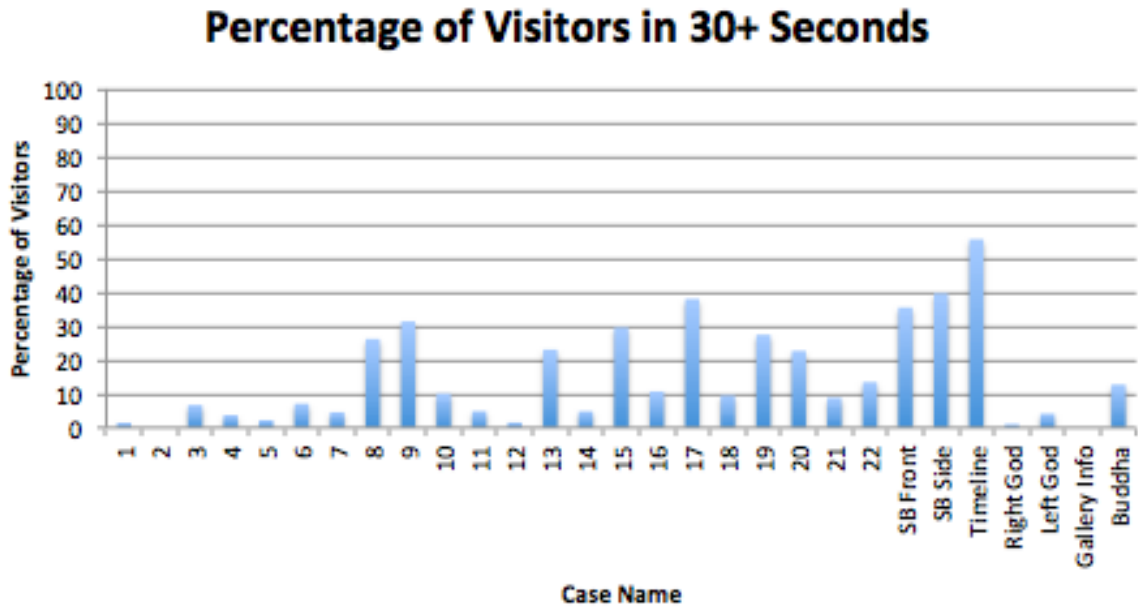
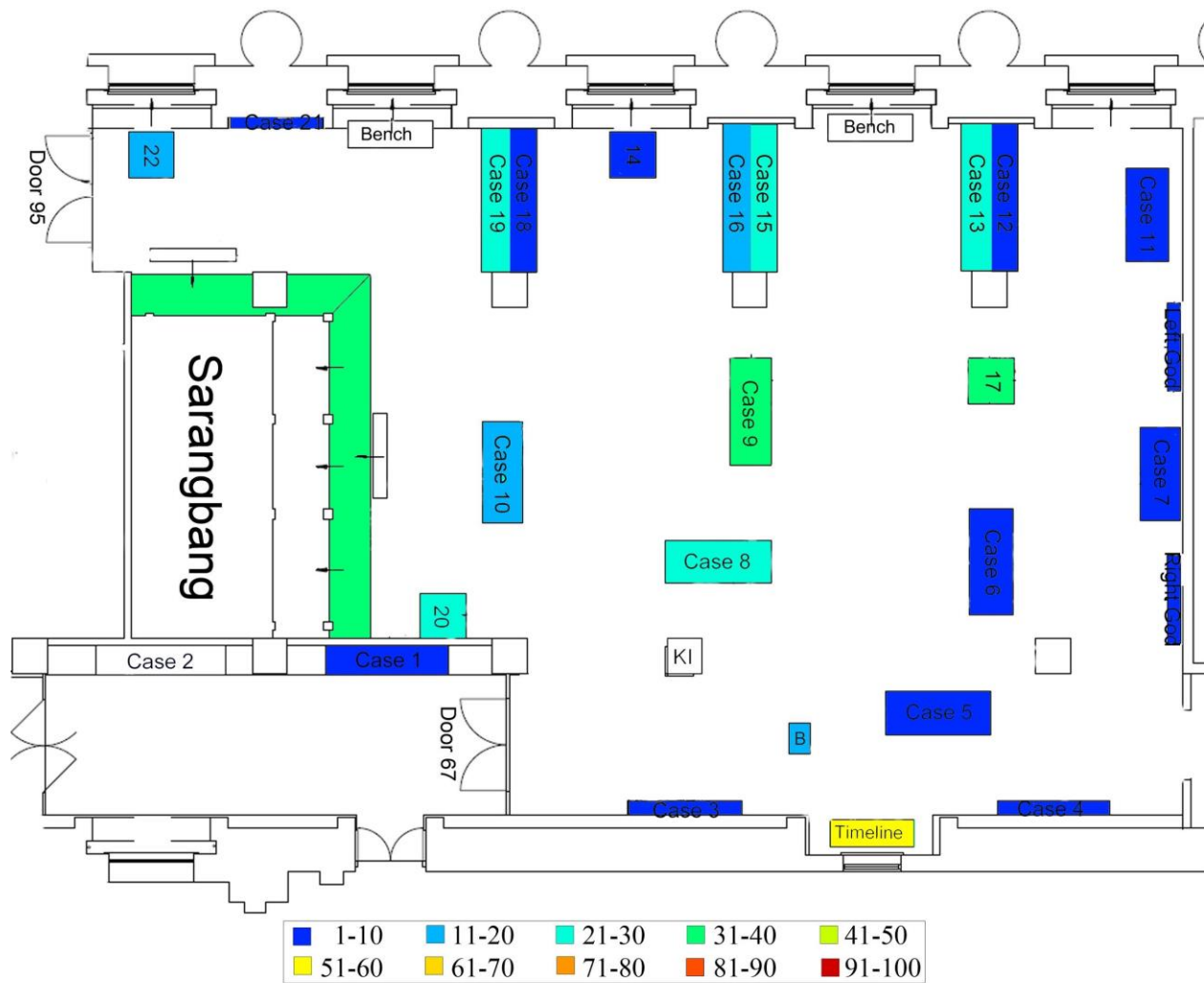


Figure 20: Percentage of Visitors in 30+ Second Category



Percent of Linger Times in 30+ Range

Figure 21: Percent of Linger Times in 30+ Second Range

A direct linger time comparison can be seen in Figure 22, blue is the 1 to 10 second category, 10-30 seconds is orange, and the grey is 30 or more seconds. As indicated on the graph, most cases had the majority of visitors in the 1 to 10 second category, which indicates the visitors was quickly passing by. Followed the 10-30 second category, this indicates certain cases had higher engagement levels but still could not hold a visitor's attention for a prolonged period of time. The 30 or more second category had the lowest percentages for most cases but there

were four exceptions. The sarangbang, timeline, and moon jar showed higher levels of visitor engagement compared to the other cases that exhibited lower linger times. By categorizing the linger time of visitors at each case we learned more about the level of interest each case offered.

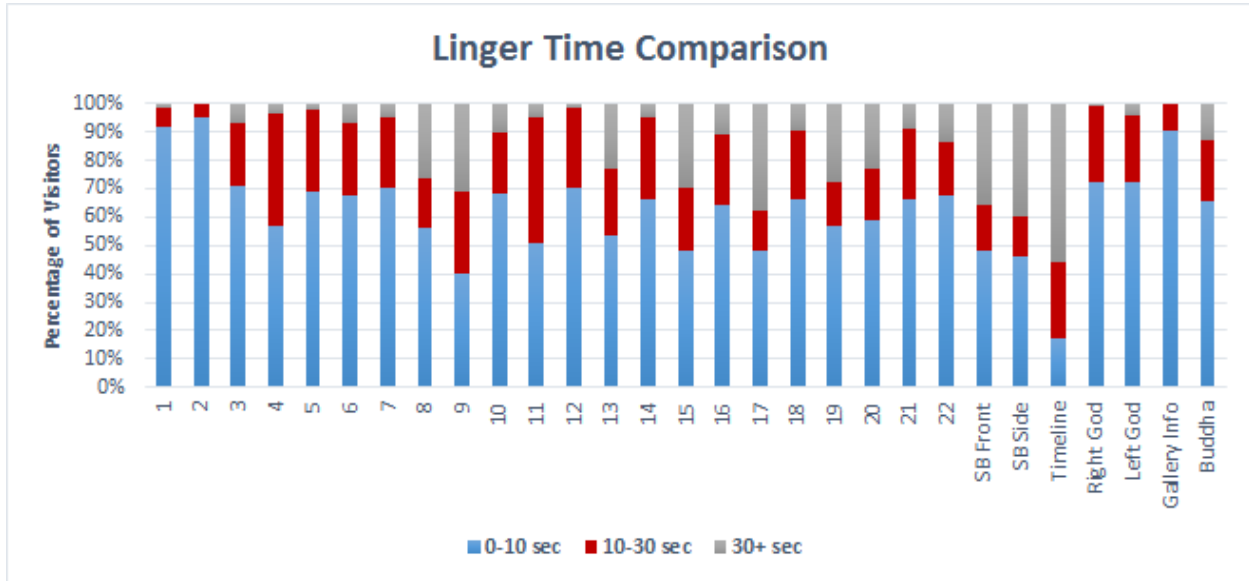


Figure 22: Linger Time Comparison

4.4 Type of Visitors

Before the refurbishment of the Korea Foundation Gallery, the British Museum's interpretation team conducted a survey in 2012 that collected the visitors' perception of the gallery and demographics. We used the 2012 survey to mirror the questions of the survey that was conducted in order to acquire comparable data about visitor demographics and opinions for the Department of Asia.

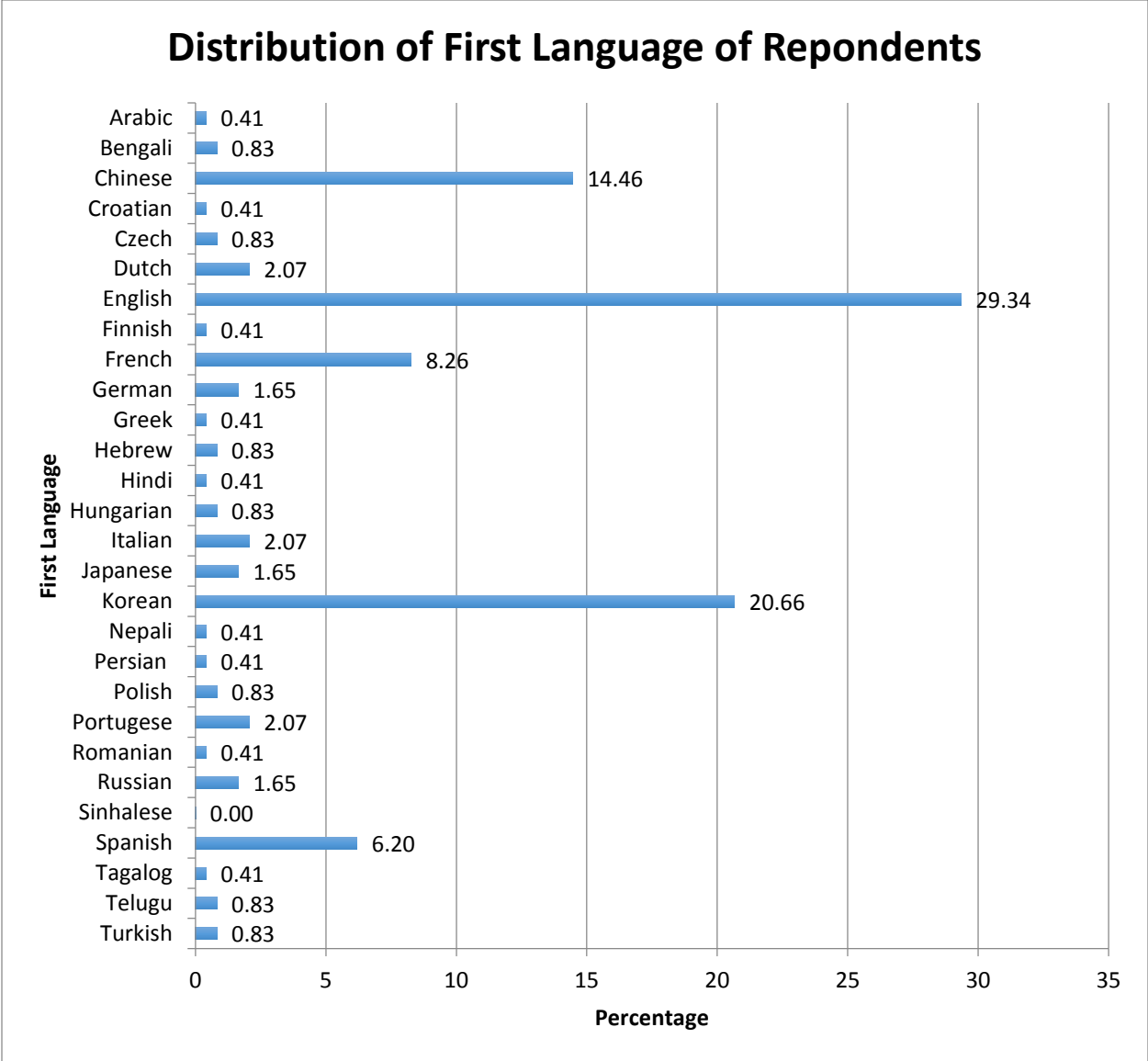


Figure 23: First Language

We first asked the visitors about themselves. Approximately 29% of the visitors were native English speakers, while 20% spoke Korean, and 14% spoke Chinese. The remaining percentage of visitors spoke other languages but still displayed a proficiency in English. The gallery proves to be accessible to the visitors. We also found that about 70% of the visitors fell into the age range of 15-35. This gave us a better understanding of the overall age and language demographics of the visitor.

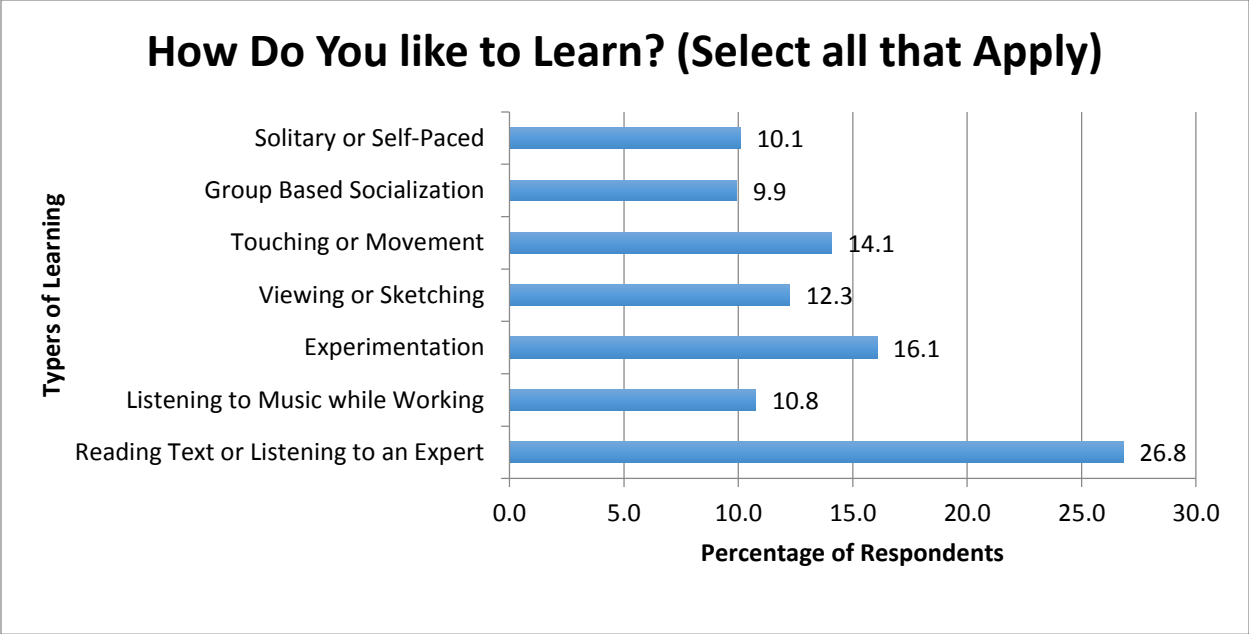


Figure 24: How Do You Like to Learn?

We also asked visitors about their learning styles. We found a diverse set of learning styles amongst the visitors. The dominant learning style found was “Reading Text or Listening to an Expert.” This suggests the gallery proves to be accessible for many of the visitors in the way information in the gallery is presented. This information can be used to make the visitor’s experience more valuable in the gallery. More accommodations can be added to the gallery so it can cater to more learners.

Why did you visit the British Museum today? (Select all that apply)

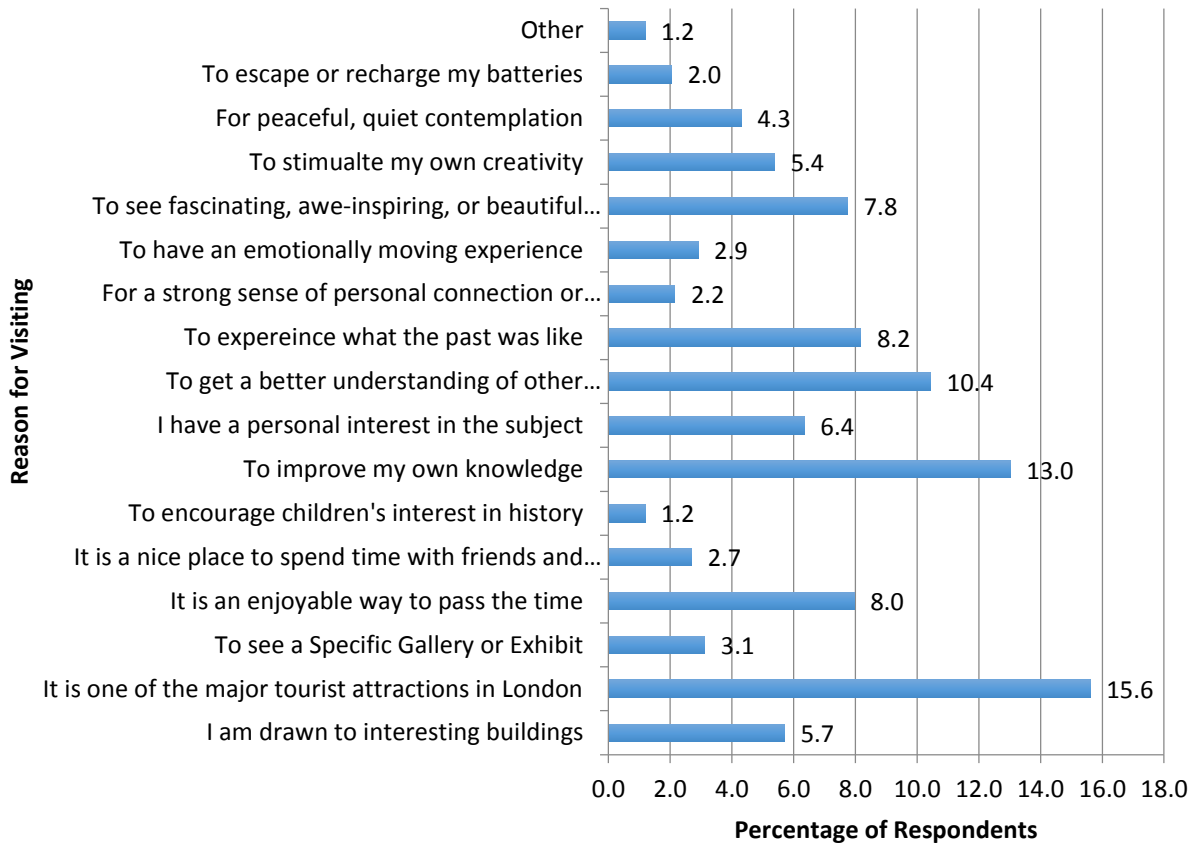


Figure 25: Why Did You Visit the British Museum Today?

When we asked visitors of the Korea Foundation Gallery why they visited the British Museum, we found that the most common reason was because it was a major tourist attraction in London. Another popular reason we found was to “improve [their] personal knowledge.”

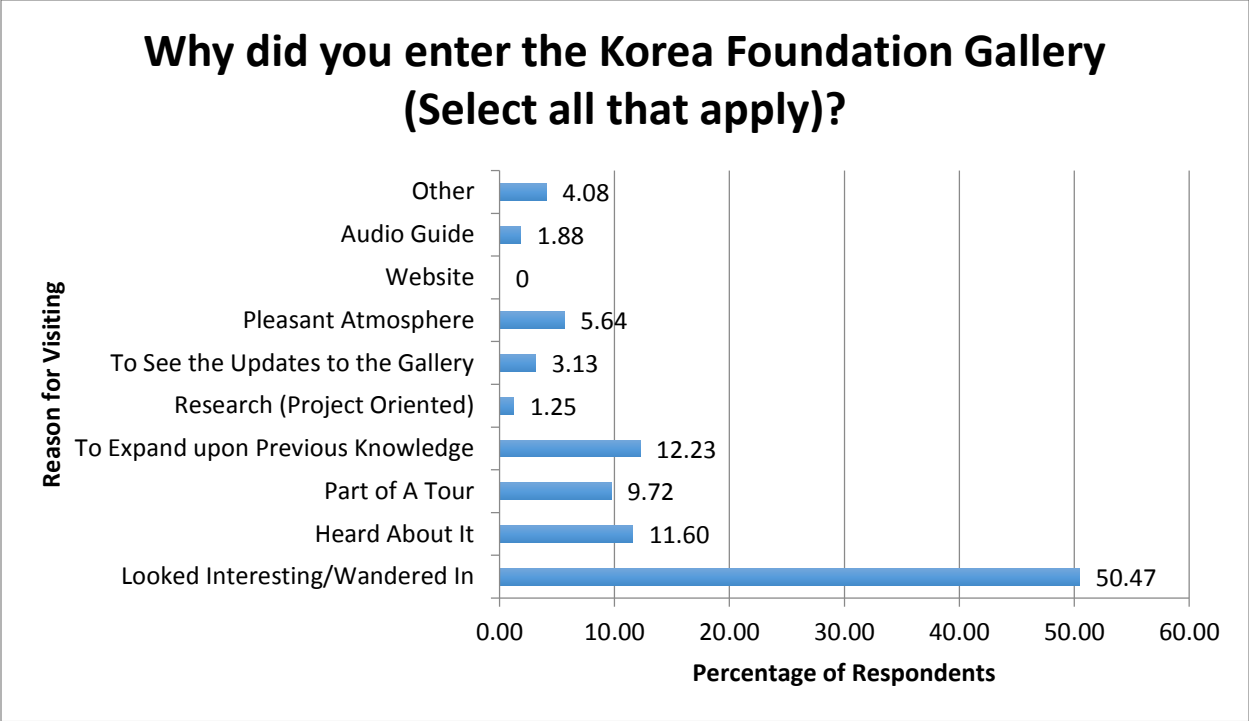


Figure 26: Why Did You Enter the Korea Foundation Gallery?

We found that many of the visitors were visiting the gallery by chance; very few had intentionally visited the gallery. Approximately 50% of the visitors had come in to the gallery because it “looked interesting or they wandered in.” This could be as a result of the gallery not being publicized much by the museum. We also found that no visitors had come to the gallery due to the British Museum’s website, possibly due to the fact the museum’s website has next to no information about the gallery.

After Viewing the Korea Foundation Gallery, What do You Feel You got out of the Experience? (Select all that apply)

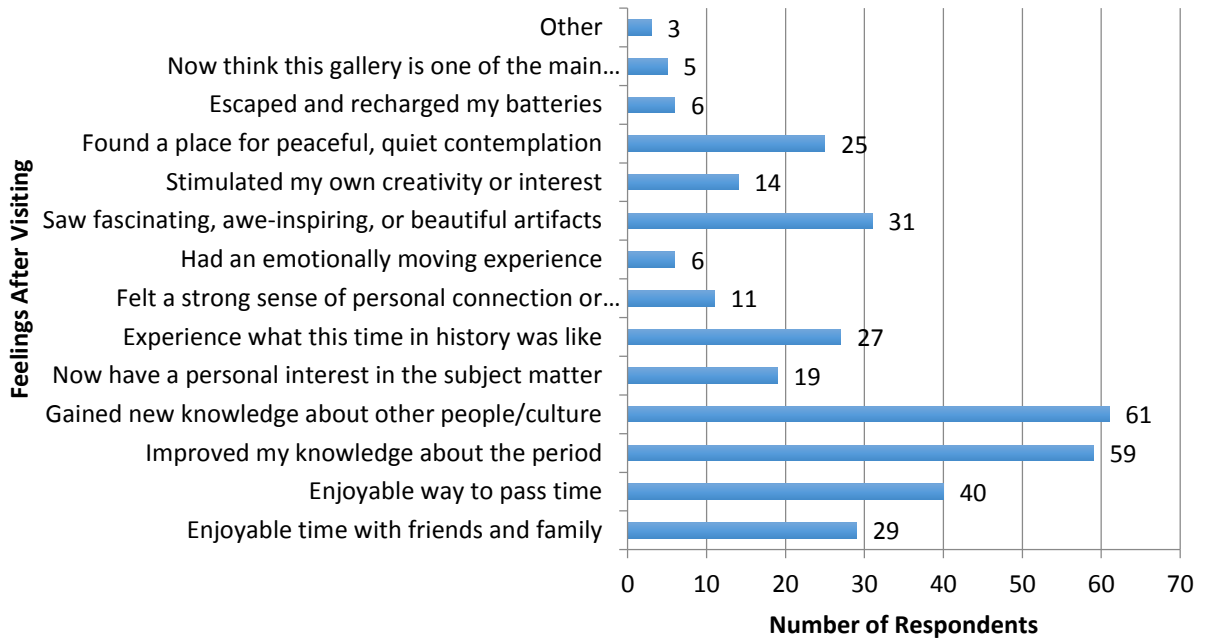


Figure 27: After Viewing the Korea Gallery

When we compared these results to the results of the “Why did you visit the British Museum today?” question, we found that visitors’ answers mirrored the responses to this question. We found that 18.58% of visitors said they had “gained more knowledge about the time period.” In the previous question, 13.02% of the visitors came to the museum to “improve their knowledge.” We found that 18.23% of visitors “improved their knowledge about the period,” compared to the 8.18% of visitors who wanted “to experience what the past was like.” The gallery was able to garner interest amongst the visitors. The data suggests that more visitors left the gallery feeling more engrossed as compared to when they came into the British Museum.

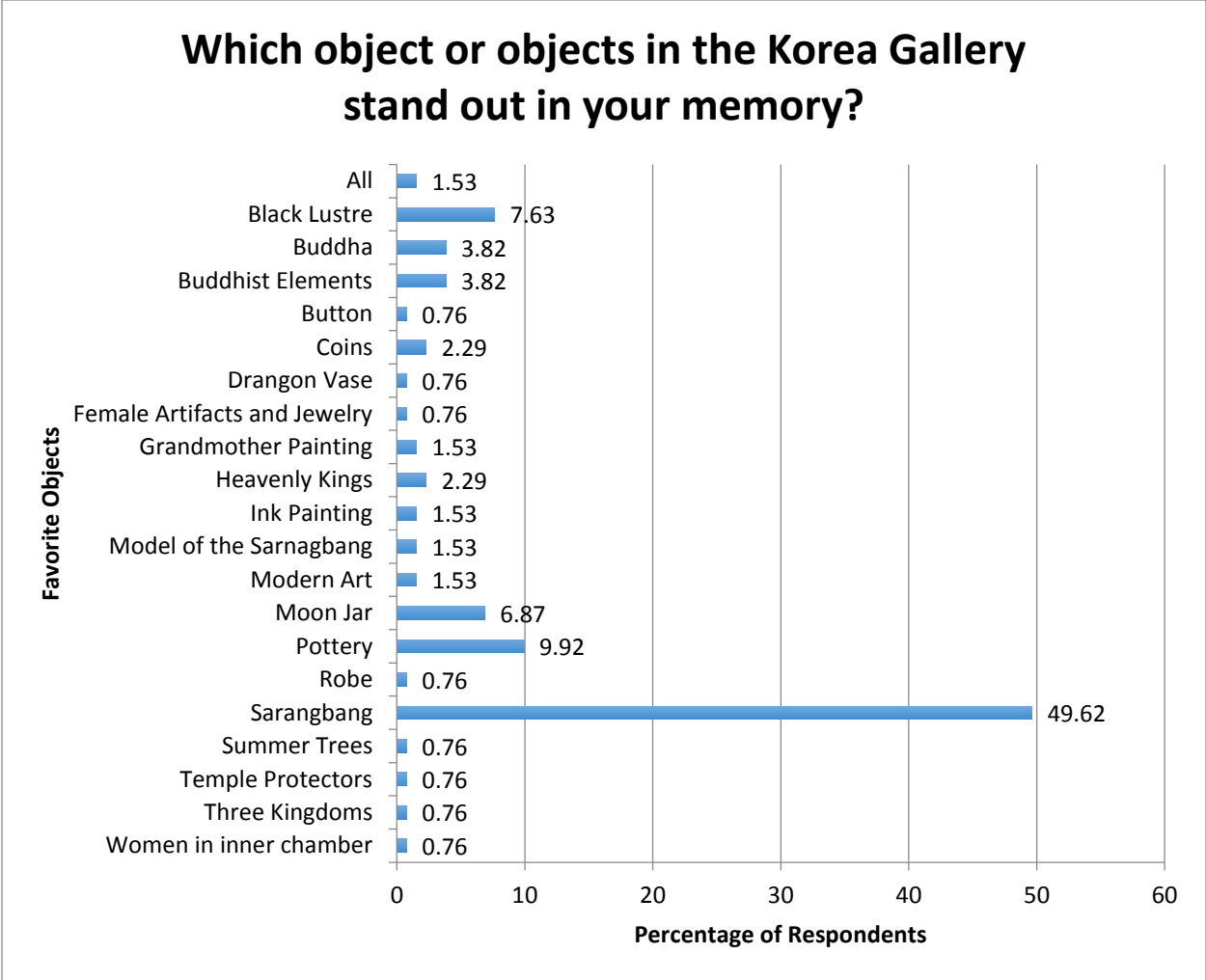


Figure 28: Which Object or Objects Stand Out?

We found that the sarangbang attracted the most attention of visitors in the gallery. Approximately 50% of the visitors said the sarangbang stood out in their memory. Other visitors mentioned a very diverse set of objects they found attractive as seen above.

4.5 Spatial Breakdown

A major portion of the redesign was the reallocation of space in the gallery, increasing the open space in the gallery as well as the location of several cases and the benches. Our group conducted two varieties of spatial analysis: individual and tour groups. Individual collection was important to understand how the space in the gallery was being used on a visitor

by visitor level, whereas tour groups were important to understand how large groups utilized the space.

Individual Tracking

After a week of our team tracking the movements of visitors through the gallery, the overlaid maps showed that there were two major paths being taken through the gallery. This can be seen in the map below, with darker areas representing more traveled sections of the gallery and the lighter areas being less traveled. These two paths are highlighted in the two figures below the grayscale map.

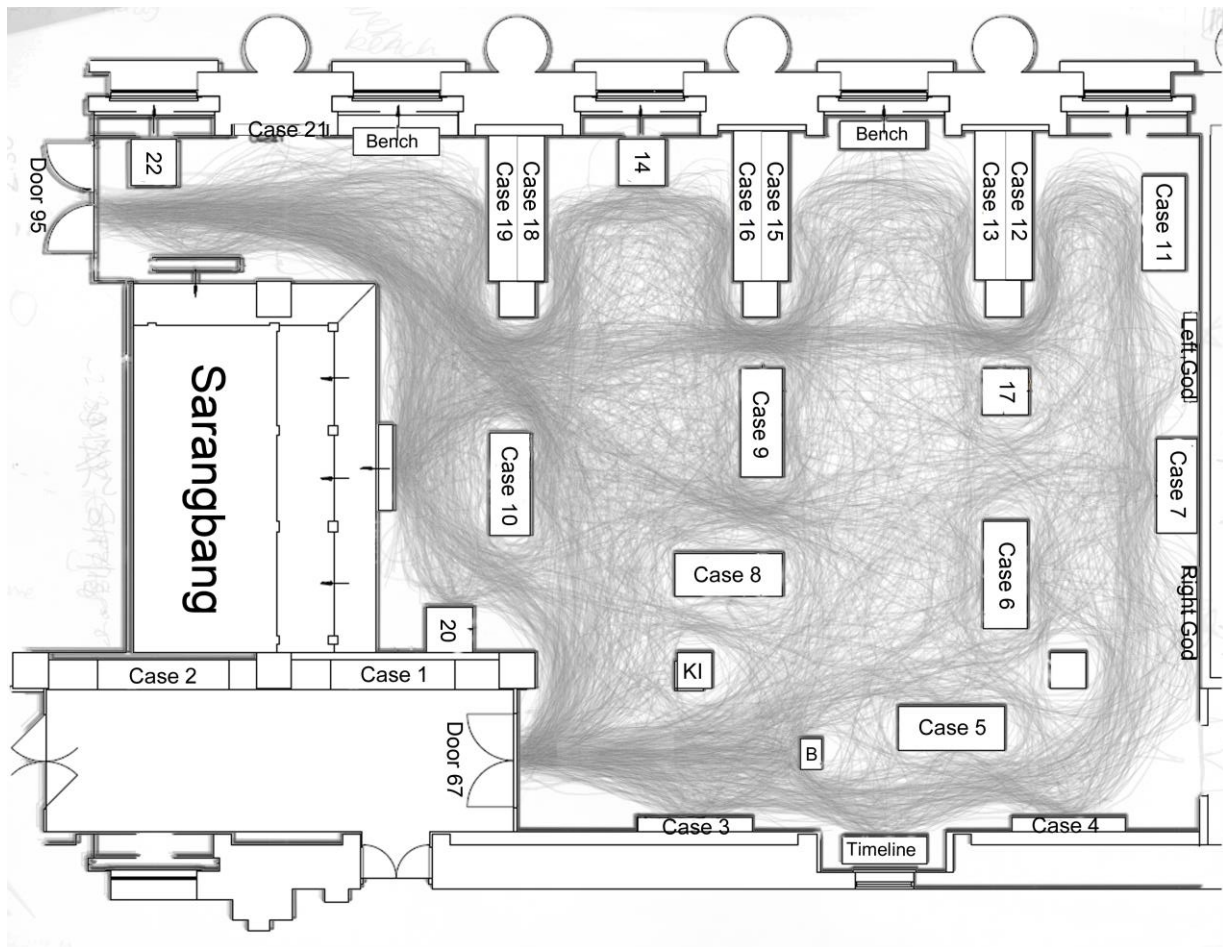


Figure 29: Individual Tracking

Path 1

This path shows that a significant number of visitors enter through one door, walk over to the sarangbang, either in front of or behind Case 10, and then proceed out of the other door. This shows how powerful the attracting power of the sarangbang is.

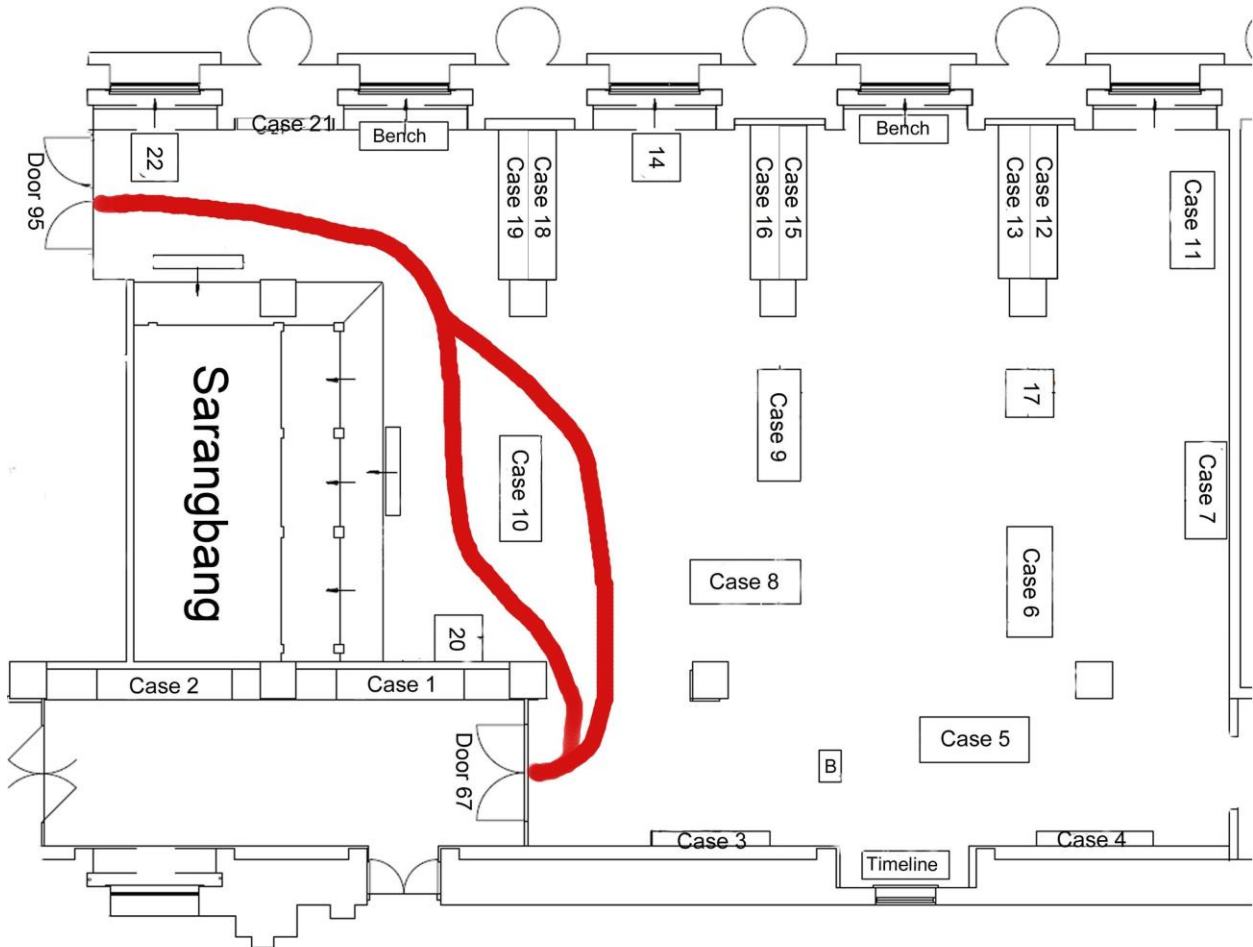


Figure 30: Path 1

Path 2

The other most traveled path through the gallery is shown in the image above. Visitors on this path interacted with more cases and artifacts than the first path shown above. This viewing trend is reflected in the following sections as well. This map shows the fulfilment of one of the objectives of the redesign, which was to encourage the viewing of the cases in the back of the gallery.

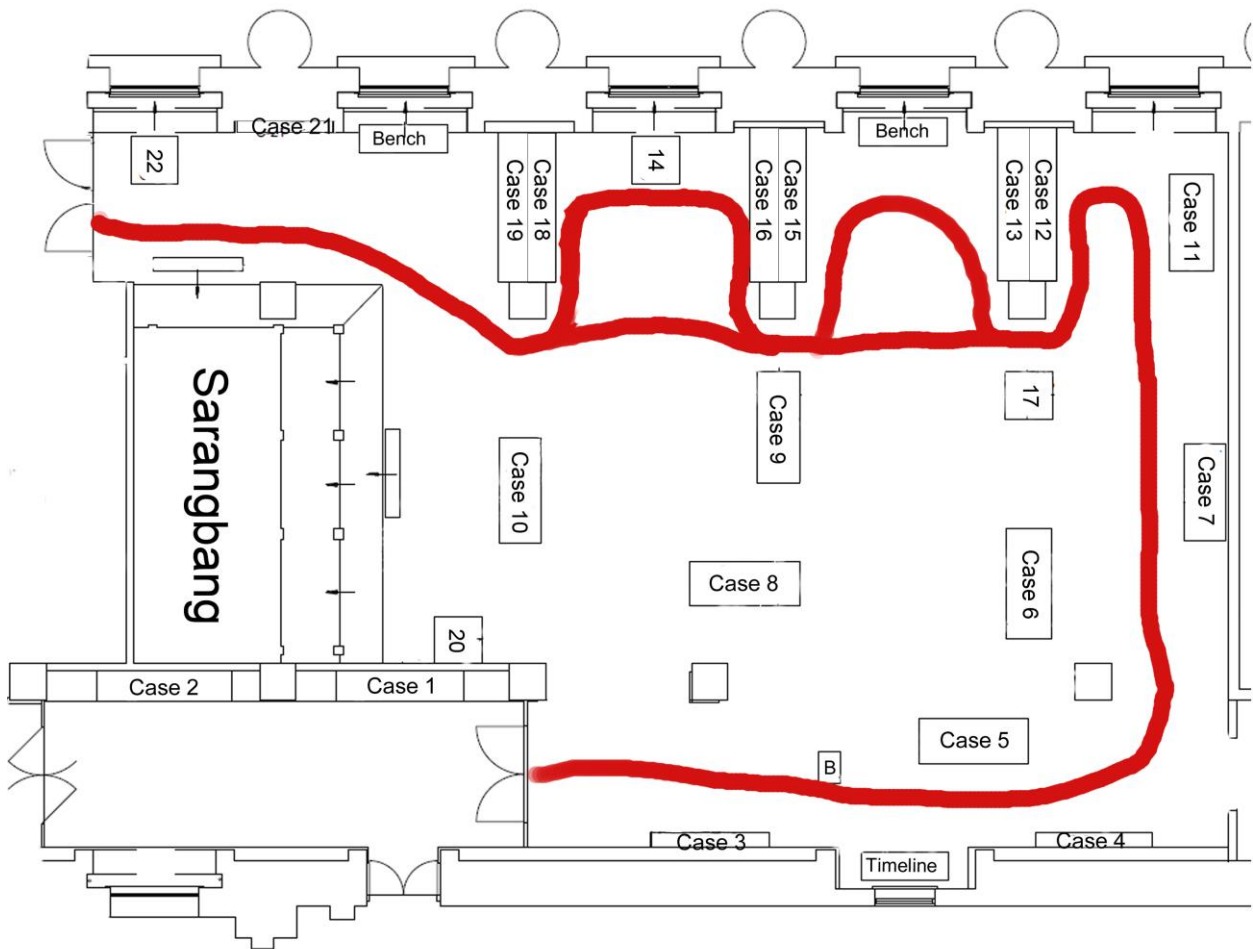


Figure 31: Path 2

The two paths outlined above are only marginally darker than other sections of the map, suggesting that many visitors do not follow a set path. This desire to allow freedom of movement was one of the main intentions of the redesign. The gallery was redesigned in order to create a

more open space, encouraging the random movement that can be seen in the grayscale map above.

Friday Night

When we repeated this tracking method on a Friday night, we saw no visible change in the visitor movement trend. Just like the study done above, the most traveled routes are still around the edge of the gallery and in front of the sarangbang. Therefore, we concluded that Fridays have no noticeable change on the way people move through the gallery.

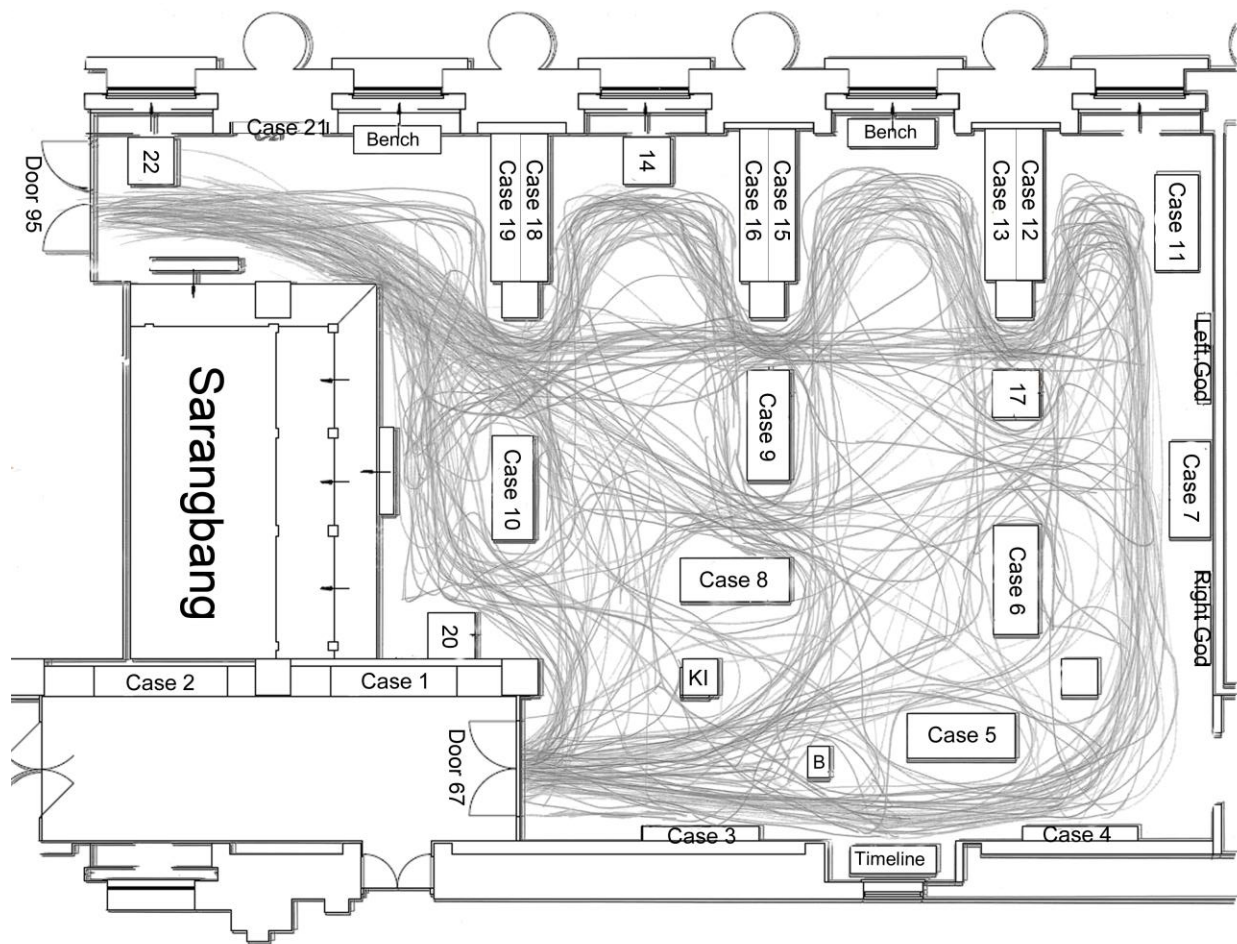


Figure 32: Friday Night

Bench

When this was repeated a third time when the bench was placed in a different location there was no visible change in the trend of where visitors moved. Just as in the study done above, the most traveled routes are still around the edge of the gallery and in front of the sarangbang. Therefore, we concluded that the placement of the bench had no noticeable change on the way people move through the gallery.

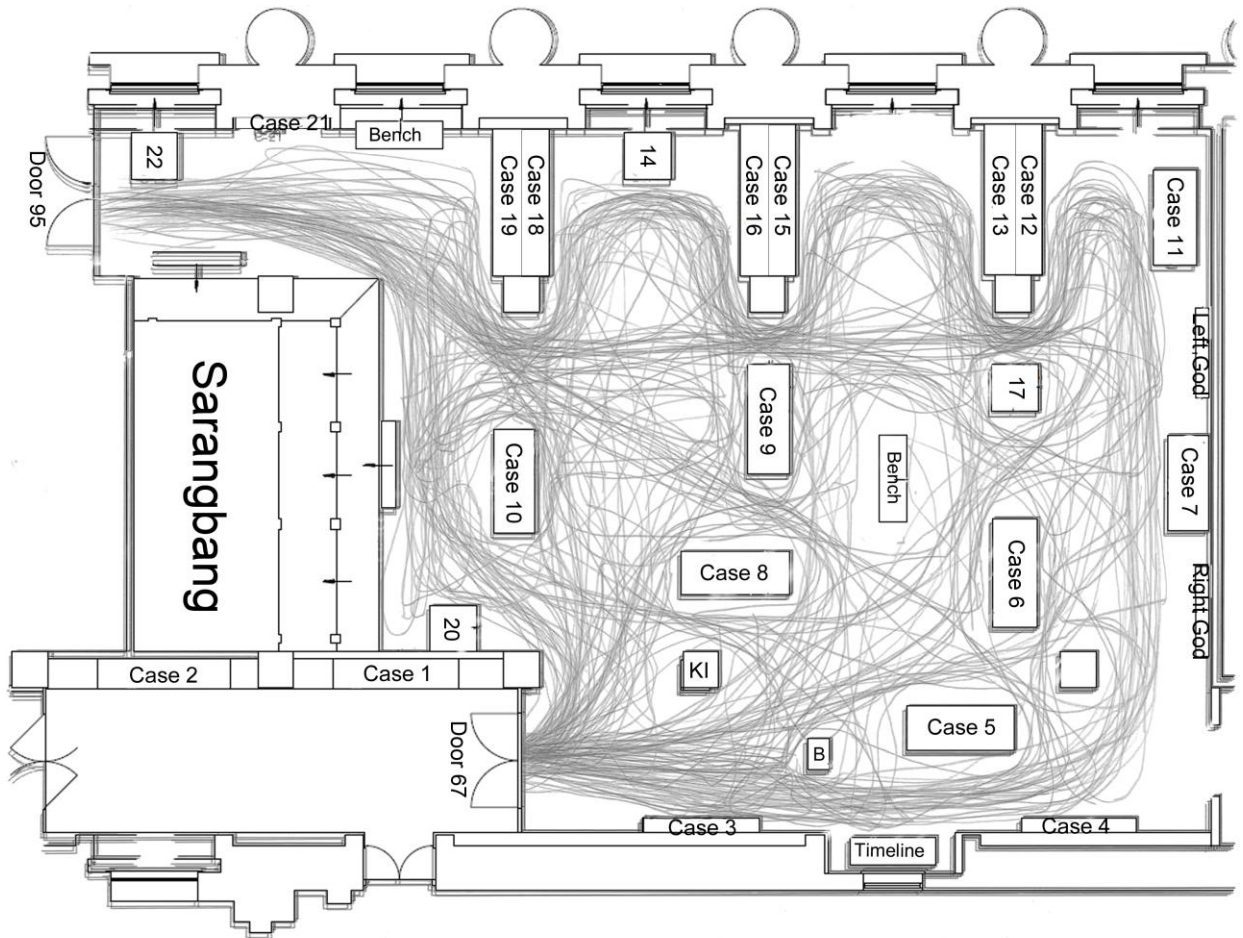


Figure 33: Bench

Tour Groups

The map below contains the locations that 69 tour groups stopped at over the course of five days, randomly selected throughout the time that we were conducting our evaluation. Three main areas are highlighted, which represent the three most used areas by tour groups. These are

located by the sarangbang, buddha, and in the center of cases six, eight, nine, and seventeen highlighted in green, red, and blue respectively. This study helped to show that the new open areas in the gallery are frequently being used in the gallery.

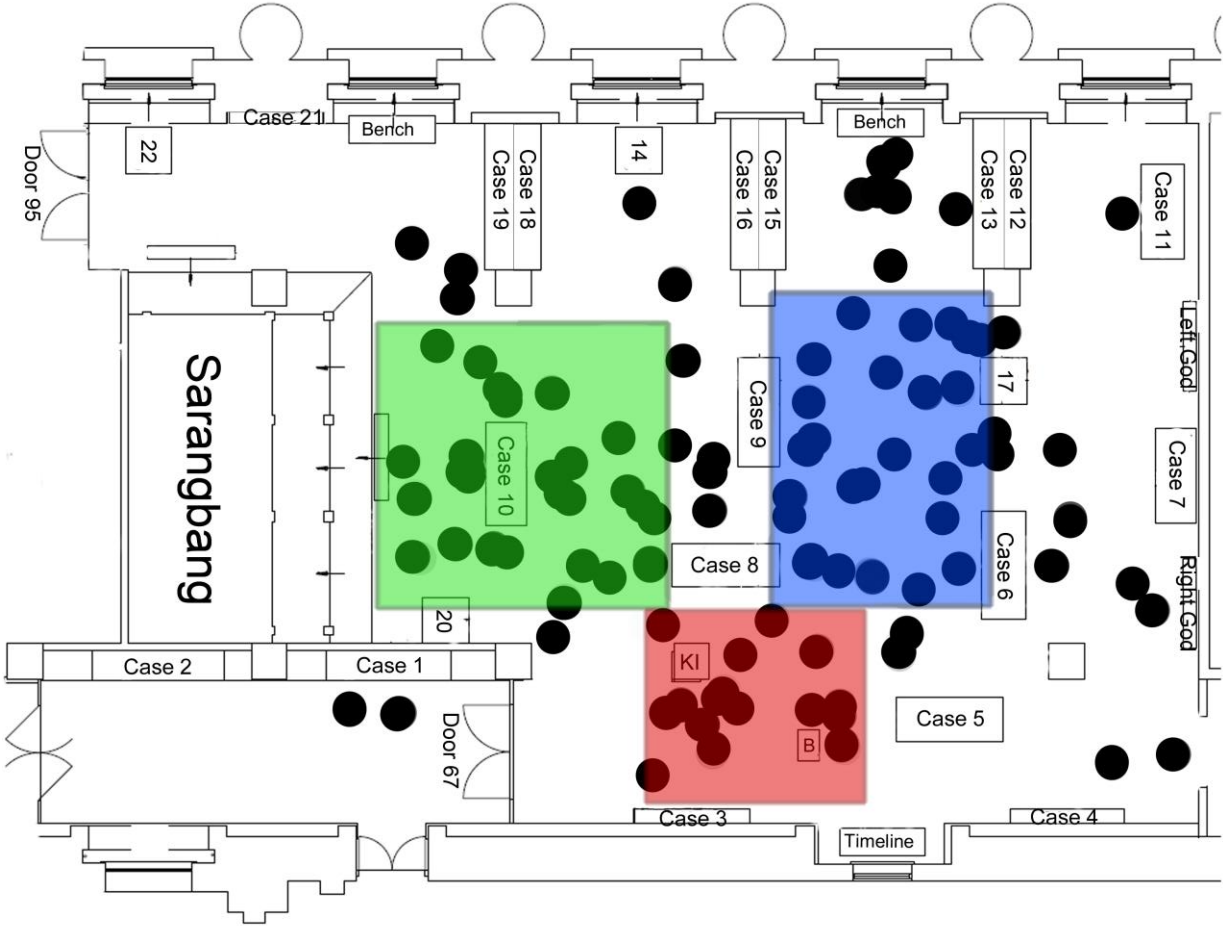


Figure 34: Tour Groups

Gallery Design

In order to cross-validate the other sections of the report, we used both surveys and interviews to assess the current gallery design and possible plans for the future. These reports were used to analyze how color, case design, and the use of technology could be better implemented throughout the gallery.

The Visitor's View of the Gallery

Please express your designs on current gallery design.					
Question	Very Satisfied	Satisfied	Neutral	Dissatisfied	Very Dissatisfied
Colors in Cases	21	71	30	5	0
Colors of Gallery	32	59	32	2	2
Label Design & Placement	23	57	41	5	2
Gallery Lighting	40	49	27	9	1
Case Layout Within Gallery	26	58	33	5	4
Changes from the Redesign	0	2	1	0	0
Overall Gallery Design	28	68	22	2	3

Please express your designs on current gallery design.					
Question	Very Satisfied	Satisfied	Neutral	Dissatisfied	Very Dissatisfied
Label Design & Placement	16	54	34	7	0
Artifact Layout	17	58	28	5	1
Overall Design	20	51	32	5	0

Figure 35: Current Gallery Design

When we asked the visitors about their views about current gallery design, we found that many visitors had either very satisfied or neutral feelings about all of the aspects. This suggests that the gallery has been successful in the redesign in consideration of visitor experience. The majority of the visitors did not have input on changes from the redesign, but overall there was a minimum of negative feedback given regarding the aspects of gallery design.

Please express your opinions on current case design					
Question	Far Too Much	Too Much	About Right	Too Little	Far Too Little
Length of Description	0	7	106	11	0
Historical Context	2	4	84	32	4
Connections with other Cultures	1	2	79	38	5
Number of Objects Displayed	2	14	70	29	10
Number of Pedestals	1	8	97	18	0

Please express your opinions on current case design					
Question	Far Too Much	Too Much	About Right	Too Little	Far Too Little
Colors	0	2	77	25	1
Number of Pedestals	1	9	82	14	1
Number of Objects Displayed	3	14	70	26	0
Lighting	1	6	87	14	0

Figure 36: Current Case Design

When we asked the visitors about their views of case design, we found that many visitors had neutral feelings about all of the aspects. We did notice that 32 visitors felt the number of connections to other cultures was too little. Also, we found that a significant number of visitors felt that there were too many objects being displayed. Overall, the data we collected suggests that visitors had positive reactions to the case design in the gallery.

Technology

The redesign team also discussed the implementation of technology in the gallery. The major issue the team ran into was budget and cost of the technology, so they could not add that to the final design. Interpretations Officer Ellie Miles mentioned that she would like to see more digital interactive elements for the gallery in the future whether it is digital tablets for cases and exhibits or eBooks for mobile phones. She also mentioned that adding a tactile aspect would help increase enjoyment and the overall visitor experience. Curator Eleanor Hyun also mentioned she

would like to see a digital component added to the gallery. However, she would like the digital element to be supplement to the actual objects presented instead of replacing the objects' significance with intricate technology and visuals.

The addition of digital media components in the Korea Foundation Gallery as well as any other gallery is a major source of conflict. Curatorial staff, interpretation officers, and museum staff members do not want the technology to overpower the value of the artifacts. Along with the changes made to the display of information in the gallery, the gallery design and color palette are still major topics of discussions among staff members.

Chapter 5: Recommendations

Based on our findings discussed in the previous chapter, we put together a list of six recommendations for our sponsor and curator of the Korea Foundation Gallery, Eleanor Hyun, as well as the British Museum on ways to improve the Korea Foundation Gallery in the future. We also took the knowledge gathered through research and observations about museums and visitor motivations and applied it to our evaluation on visitor experience in the Gallery. These recommendations include: more historical context and background on Korean history, the addition of an interactive element within the sarangbang, an update on the design and information presentation of the Timeline, the inclusion of more information about the moon jar, an increase in the amount of gallery talks held weekly, and the implementation of technology in the gallery.

5.1 Historical Context

We discovered from the survey that 18.58% of visitors said they had “gained more knowledge about the time period” and 18.23% of visitors “developed a personal interest in the subject” of Korean history. Due to level of visitor interest in Korean history, we suggest adding more historical context throughout the gallery. This information could include important cultural events, political matters, and comparisons to what was happening in other areas of the world. Adding informative descriptions about various time periods in Korean history, which are briefly described on some case labels, would give visitors the chance to learn more about integral time periods in Korean history and how significant the artifacts are to each era.

5.2 Timeline

Another suggestion to be considered would include expanding on to the gallery’s timeline. We suggest further developing the timeline to help visitors learn more about the progression of Korean history. The timeline had the highest percentage of visitors who viewed

the case for longer than 30 seconds (56%), which indicates a high level of visitor engagement. Visitors are interested in fully reading the timeline and learning more about Korean history. Adding more information about Korean history such as political developments, cultural changes, and other important events would cater to visitors' needs. Also, adding a comparison timeline or additional information about major events happening in the rest of the world would provide context to the time period. We noticed many visitors had to bend over to view the timeline, so raising it up so it is level to the other cases in the gallery would help visitors better view the text. Additionally, redesigning the timeline's layout so it is more colorful, the words are bigger, and the area is overall more visually inviting would help it appeal to more visitors. Developing the timeline would help it effectively portray more Korean history and appeal to more visitors.

5.3 Sarangbang

We noticed the sarangbang was the most popular case in the gallery and many visitors wanted learn even more about its history. The sarangbang had the highest average number of visitors per hour (side: 46 visitors per hour, front: 60 visitors per hour) and was the most popular first case viewed (front: 26 visitors per hour, side: 9 visitors per hour). Additionally, the sarangbang had a high percentage of visitors who viewed the case for longer than 30 seconds (front: 36% and side: 40%). The tracking maps indicate that almost all visitors stopped at or walked past the sarangbang. The most popular paths through the gallery indicated that visitors often walked in front of or around the side of the sarangbang. We found from the surveys that approximately 50% of the visitors enjoyed the sarangbang. The long linger times, high visitor count, and high traffic indicates visitors were interested in the case and wanted to understand more about it.

Due to visitor interest we suggest the British Museum holds more interactive events. While tracking we noticed many visitors tried to walk inside of the sarangbang. Due to the large

number of people who attempted to enter we suggest having a tour that allows for controlled entrance into the sarangbang, perhaps a guided tour by a museum guide or curator. This would allow visitors to get a better view of the inside and have a more immersive experience.

Alternatively, a musical or theatrical performance would help visitors learn more about the sarangbang and Korean culture without public entrance. A controlled tour or performance in the sarangbang would give visitors an immersive environment to learn about Korean history, which would help visitors to comprehend the information they learn.

5.4 Moon Jar

Our study showed that the moon jar had a high level of in-depth interaction from the visitors to the gallery, suggesting that more information could still be added and would most likely be read by visitors to the gallery. This information could be added to all easily-accessible sides of the moon jar display, encouraging visitors to approach it from more than one side, which would also hopefully increase visitor interaction with it. The new information included could talk about the historical significance of the moon jar, what it represents in Korean culture, or how it was made. This new approach to the moon jar could also be adapted to the other square cases in the gallery if this change is successful.

5.5 Gallery Talk

For a crowd-pleasing gallery talk we would suggest holding the talk on a weekend day in the morning. The most popular days for the gallery were Friday (1610 visitors), followed by Sunday (1262 visitors), and then Saturday (1205 visitors). On weekends before 12 PM there were lower numbers of visitors and fewer tours moving through the gallery compared to later on in the day. Most people are more likely to be available on weekends and there would not be an overwhelming amount of people in the gallery. Holding a gallery talk before noon on a weekend would set the stage for a successful event.

5.6 Technology

One of the biggest changes that we are suggesting that could improve the gallery is the incorporation of technology. As was mentioned, there has been a large debate about the difference between using a large tablet in the gallery or individualizing it and letting visitors use their smartphones as they walk through the gallery. In this section, we propose ideas for both options, which also could be used together.

If the choice was made to go with the use of smaller, personal devices, such as smartphones, the primary use would be to view more information about specific cases in the gallery. Visitors would use their handheld devices to scan a QR code, like the one pictured in Figure 37 below, through use of a British Museum or third-party application which would access a webpage on the British Museum's website. Webpages would include large bodies of text containing in-depth information on both the time period and on several of the artifacts. This information would be used as a further supplement to the information already displayed in the case, not as a replacement. These webpages could also be used in conjunction with the technology-based plan below.



Figure 37: QR Code for British Museum Website

If a large tablet were to be used for incorporating technology, the best area for implementation would be in place of the timeline. The tablet should be large enough to accommodate between two and five people in front of it, encouraging small groups such as

families to use it together. It would be a virtual representation of the timeline and should include the same information that was presented in the timeline section above but with interactive elements included within. Visitors to the gallery would be able to tap on any period of Korean history to gain more of an understanding about what was happening at the time as well as various aspects of the culture. Relating information on the website from the many objects in the gallery. This display could also include short video clips or depictions of these objects being made or used in everyday life in Korea, further enhancing their cultural and historical context. Many of these pages could be the same as those that were used with the personal devices. Virtual maintenance would be relatively easy, if you update the text or layout of the webpage the tablet would change as well. Because the survey found that 70% of the gallery's visitors are under the age of 35, there is a good chance that this new technology would be well utilized by the public. This new technology would add another interactive element to the gallery, which would help to create more proactive visitors as well as stimulate deeper learning and understanding of Korean culture.

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Appendices

Appendix A: Proposed Timeline

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7
Analysis of Previous Data							
Current State of Museum							
Collect Data							
Analyze Data							
Suggestions							
Final Presentation							

Appendix B: Artifact Information Spreadsheet

Name	Date	Origin	Description	% of Exhibit	Location	Type of Display

Appendix C: Interviews

Preamble: Thank you (*name of interviewee*) for taking the time to sit down with us today. We really appreciate your feedback and input. We hope you are doing well and thank you for your help getting our project up and running. Would it be alright with you if we quoted you in our paper for any of your answers? We are happy to run the quotations by you, prior to their inclusion in the paper.

General Question Template:

- 1. What brought you to the British Museum?**
- 2. Did you get a chance to visit the Korea Foundation Gallery prior to its renovations in 2014?**
- 3. What did you think of the Korea Foundation Gallery before its renovations last year? What aspects did you like? What did you think needed to be improved?**
- 4. How do you feel the Korea Foundation Gallery flowed with the rest of the museum prior to the renovations? Specifically, how does it flow with the other Asian Exhibits?**

Now, we would like to ask you a few questions about the current Korea Foundation Gallery's redesign.

- 1. What do you think of the renovations to the Korea?**
- 2. What artifacts are better displayed post-renovations?**
- 3. Do you think the changes made to the gallery improved its overall enhancement and flow in respect to the rest of the museum? Why or why not?**

Ending: Thank you very much for your time, we really appreciate your feedback and input.

Interviewee	Questions
Ben Alsop	<ol style="list-style-type: none"> 1. We understand that the previous WPI students you worked with in the Coins and Medals gallery were quite successful in collecting surveys. Could you offer us any advice as we are working on distributing surveys to and tracking the movement of Korea Foundation Gallery visitors? 2. We have been doing surveying and tracking in the Korea Foundation Gallery as previous IQP teams have done. Given your experience with tracking, do you have any suggestions for how we might proceed? Do you have any suggestions on how we might deal with bias? What type of tracking techniques did you suggest to them? How did you help the teams respond to bias? 3. We read the report produced by the students who worked with you in the Coins and Medals gallery in 2014. We understand that they had their surveys translated into 17 languages with the help of a multitude of people. We have been able to get our survey translated into French, Korean, and Spanish. Could you offer us any advice for getting our survey translated into other languages? 4. Given your curatorial expertise, do you have any suggestions in improving our methods for surveying and tracking? <p>We'd like to switch subjects now and talk to you a bit about the content of the Korea gallery, if you don't mind.</p> <ol style="list-style-type: none"> 5. In relation to our gallery, what do you think of the Korea Foundation Gallery? Did you see the gallery before the redesign? (ask if say yes) - What did you think of the gallery in terms of a design aspect and honoring Korean culture and history prior to the redesign? 6. What do you think the gallery currently does well in terms of displaying their artifacts? What can it do better?
David Francis	<i>Template</i>
Mary Ginsberg	<i>Template</i>
Alexandra Green	<i>Template</i>

Loretta Hogan	<i>Template</i>
Eleanor Hyun	<ol style="list-style-type: none"> 1. What did you think about the Korea Foundation Gallery as a whole before the renovations? From what you remember, what aspects did you want to see improved? 2. What drew you to working in the Korea Foundation Gallery? What attracts you to studying Korean History? 3. Do you think the current layout of the Korea Foundation Gallery presents Korean History well? Why or why not? 4. Do you think the improvements improved the Gallery? What specific aspects do you think the gallery presents well? What aspects could be improved? 5. How do you feel the gallery flows with the rest of the museum? 6. Moving forward what additions or changes do you think would benefit the gallery?
Jung Taek Lee	<ol style="list-style-type: none"> 1. What drew you to working in the Korea Foundation Gallery? What brought you to London? 2. What did you think of the Korea Foundation Gallery before the renovations? 3. From what you remember, what aspects did you want to see improved? 4. Do you think the changes improved the Gallery? 5. Do you think the current layout of the Korea Foundation Gallery presents Korean History well? 6. What specific aspects do you think the gallery presents well? What aspects could be improved? 7. How do you feel the gallery flows with the rest of the museum? 8. Moving forward what changes do you think would benefit the gallery? Could you suggest additional resources that you think might help us in this project?
Ellie Miles	<ol style="list-style-type: none"> 1. What brought you to the British Museum? What influenced you to become an interpretation officer? 2. We understand you were one of the interpretation officers on the Gallery 67 redesign project. What specific parts of the gallery did you want to see improved? Were there any conflicting views among the members of the redesign team regarding the objectives of the redesign?

	<ol style="list-style-type: none"> 3. We have read the visitor experience survey conducted in 2012 and have mirrored many of the questions for our own current survey. What specific information did you want to see, in terms of the visitors and their opinions, come from the results of the 2012 survey? 4. What did you think of the layout of the museum before the improvements? What aspects did you like? What did you think needed to be improved? 5. How do you feel the Korea Foundation Gallery flowed with the rest of the museum prior to the renovations? Specifically, how does it flow with the other Asian Exhibits? <p>Now, we would like to ask you a few questions about the current Korea Foundation Gallery’s design.</p> <ol style="list-style-type: none"> 6. Do you think the changes made to the gallery improved its overall enhancement and flow in respect to the rest of the museum? Why or why not? 7. What artifacts are better displayed post-renovations? 8. Do you have any more suggestions for further improvement of the Korea Foundation Gallery?
Nicola “Nicky” Newman	<i>Template</i>
Sheila O’Connell	<i>Template</i>
Sascha Priewe	<ol style="list-style-type: none"> 1. What drew you to working in the British Museum and the Korea Foundation Gallery? What influenced you to become a Curator? 2. What prompted you to redesign the Korea Foundation Gallery? 3. In your opinion, which aspects did you feel needed to be modified in the Gallery? What were your main goals in the refurbishment of the Gallery? 4. What was your reasoning behind the color changes made to the Gallery? Particularly the back wall color by the Heavenly Kings and the colors inside the cases? 5. What was your goal in reorienting the cases? How about changing the information presented about artifacts in the Gallery? 6. How did the gallery flow with the rest of the Museum? Particularly the other Asian Galleries? 7. What do you think about the inclusion of

	interactive exhibits in the Gallery?
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Note: If we used the template questions for the interview, we indicated “*Template*” in the “Questions” description column

Name	Role	Date	Time and Place
Alsop, Ben	Curator of the Citi Money Gallery	5/26/2015, 6/1/2015	10:30 AM, Staff Canteen
Francis, David	Interpretation Department Officer	6/1/2015	4:00 PM, Coptic Corridor
Ginsberg, Mary	Curator in the Department of Asia	5/21/2015	2:30 PM, Korea Foundation Gallery
Green, Alexandra	Curator in the Department of Southeast Asia	Email Questions	
Hogan, Loretta	Ceramics and Glass Conservator	5/28/2015	2:00 PM, Korea Foundation Gallery
Hyun, Eleanor	Sponsor, Curator of the Korea Foundation Gallery	5/17/2015	3:00 PM, Her Office
Lee, Jung Taek	Intern in the Department of Asia	5/27/2015	2:00 PM, His Office
Miles, Ellie	Interpretation Officer, part of the G67 redesign project	5/29/2015	2:00 PM, Staff Canteen
Nicola 'Nicky' Newman	Senior conservator of organic artifacts	6/4/2015	10:30 AM, Staff Canteen
O'Connell, Sheila	Assistant Keeper, Depart of Prints and Drawings	6/5/2015	11:00 AM, Korea Foundation Gallery
Priewe, Sascha	Former Curator of the Korea Foundation Gallery	6/5/2015	4:00 PM, Skype

Appendix D: First Visitor Survey

WPI London British Museum IQP E15

We are a group of students from Worcester Polytechnic Institute in The United States of America. We are conducting a survey of visitors to the Korea Foundation Gallery to learn more about how the renovations made to the gallery in December 2014 are being received. We strongly believe that this kind of research will ultimately enhance the visitor experience and the long-term success of the Korea Foundation Gallery as well as the British Museum as a whole.

Your participation is completely voluntary and you may withdraw at any time. Please remember that your information will remain confidential. No names or identifying information will appear in any reports or publications. We will not be offended by any negative responses.

This is a collaborative project between the British Museum and Worcester Polytechnic Institute, and your participation is greatly appreciated.

Please Fill in Some Introductory Information

Age

Gender

Resident Country

Country of Origin

First Language

How do you like to learn? (Select all that apply)

- Reading Text or Listening to an Expert
- Listening to Music while Working
- Experimentation
- Viewing or Sketching
- Touching or Movement
- Group Based Socialization
- Solitary or Self-Paced
- Other: _____

Why did you visit the British Museum today? (Select all that apply)

- I am drawn to interesting buildings
- It is one of the major tourist attractions in London
- To see a Specific Gallery or Exhibit _____
- It is an enjoyable way to pass the time
- It is a nice place to spend time with friends and family
- To encourage children's interest in history
- To improve my own knowledge
- I have a personal interest in the subject
- To get a better understanding of other people/cultures
- To experience what the past was like
- For a strong sense of personal connection or identity
- To have an emotionally moving experience
- To see fascinating, awe-inspiring, or beautiful artifacts
- To stimulate my own creativity
- For peaceful, quiet contemplation
- To escape or recharge my batteries
- Other: _____

Who are you here with? (Select all that apply)

- Alone
- Children
- Adults
- School Party
- Organised group
- Other: _____

How many times have you been to the British Museum in the past five years? (Including Today)

- 1
- 2-4
- 4-6
- 7+

Have you been to the Korea Foundation Gallery before?

- Yes
- Yes, Before December 2014
- No
- I don't know

Why did you enter the Korea Foundation Gallery? (Select all that apply)

- Looked Interesting/Wandered In
- Heard About It
- Part of a Tour
- To Expand upon Previous Knowledge
- Research (Project Oriented)
- To See the Updates to the Gallery
- Pleasant Atmosphere
- Website
- Audio Guide
- Other: _____

After viewing the Korea Foundation Gallery, what do you feel you got out of the experience?
(Select All that Apply)

- Enjoyable time with friends and family
- Enjoyable way to pass the time
- Improved my knowledge about the period
- Gained new knowledge about other people/culture
- Now have a personal interest in the subject matter
- Experienced what this time in history was like
- Felt a strong sense of personal connection or identity
- Had an emotionally moving experience
- Saw fascinating, awe-inspiring, or beautiful artifacts
- Stimulated my own creativity or interest
- Found a place for peaceful, quiet contemplation
- Escaped and recharged my batteries
- Now think this gallery is one of the main attractions in the museum
- Other: _____

Which object or objects in the Korea Gallery stand out in your memory? What was it? Is there any reason you favored this object?

Is there any object you think could be displayed better? If so, how?

Click once on the objects you think are displayed well. Click twice on those you think should be displayed better. (This was displayed on a Tablet for Use)



Please express your opinions on current case design.

	Far too Much	Too Much	About Right	Too Little	Far too Little
Length of Description	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Historical Context	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Connections with Other Cultures	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Number of Objects Displayed	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Number of Pedestals	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please express your opinions on current gallery design.

	Very Satisfied	Satisfied	Neutral	Dissatisfied	Very Dissatisfied
Colors in Cases	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Colors of Gallery	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Label Design & Placement	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Gallery Lighting	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Case Layout Within Gallery	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Changes from the Redesign	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Overall Gallery Design	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

If you have any additional suggestions or comments about the Korea Foundation Gallery, please feel free to share them here.

Appendix E: Second Visitor Survey

WPI London British Museum IQP E15 - Week 2

We are a group of students from Worcester Polytechnic Institute in The United States of America. We are conducting a survey of visitors to the Korea Foundation Gallery to learn more about how the renovations made to the gallery in December 2014 are being received. We strongly believe that this kind of research will ultimately enhance the visitor experience and the long-term success of the Korea Foundation Gallery as well as the British Museum as a whole.

Your participation is completely voluntary and you may withdraw at any time. Please remember that your information will remain confidential. No names or identifying information will appear in any reports or publications. We will not be offended by any negative responses.

This is a collaborative project between the British Museum and Worcester Polytechnic Institute, and your participation is greatly appreciated.

Please Fill in Some Introductory Information

Age
Gender
Resident Country
Country of Origin
First Language
Occupation

How do you like to learn? (Select all that apply)

- Reading Text or Listening to an Expert
- Listening to Music while Working
- Experimentation
- Viewing or Sketching
- Touching or Movement
- Group Based Socialization
- Solitary or Self-Paced
- Other: _____

Why did you visit the British Museum today? (Select all that apply)

- I am drawn to interesting buildings
- It is one of the major tourist attractions in London
- To see a Specific Gallery or Exhibit _____
- It is an enjoyable way to pass the time
- It is a nice place to spend time with friends and family
- To encourage children's interest in history
- To improve my own knowledge
- I have a personal interest in the subject
- To get a better understanding of other people/cultures
- To experience what the past was like
- For a strong sense of personal connection or identity
- To have an emotionally moving experience
- To see fascinating, awe-inspiring, or beautiful artifacts
- To stimulate my own creativity
- For peaceful, quiet contemplation
- To escape or recharge my batteries
- Other: _____

Who are you here with? (Select all that apply)

- Friends
- Family
- Children
- School Party
- Organised group
- Me, Myself, and I
- Other: _____

How many times have you been to the British Museum in the past five years? (Including Today)

- 1
- 2-4
- 4-6
- 7+

Have you been to the Korea Foundation Gallery before?

- Yes
- Yes, Before December 2014
- No
- I don't know

Why did you enter the Korea Foundation Gallery? (Select all that apply)

- Looked Interesting/Wandered In
- Heard About It
- Part of a Tour
- To Expand upon Previous Knowledge
- Research (Project Oriented)
- To See the Updates to the Gallery
- Pleasant Atmosphere
- Website
- Audio Guide
- Other: _____

After viewing the Korea Foundation Gallery, what do you feel you got out of the experience?
(Select All that Apply)

- Enjoyable time with friends and family
- Enjoyable way to pass the time
- Improved my knowledge about the period
- Gained new knowledge about other people/culture
- Now have a personal interest in the subject matter
- Experienced what this time in history was like
- Felt a strong sense of personal connection or identity
- Had an emotionally moving experience
- Saw fascinating, awe-inspiring, or beautiful artifacts
- Stimulated my own creativity or interest
- Found a place for peaceful, quiet contemplation
- Escaped and recharged my batteries
- Now think this gallery is one of the main attractions in the museum
- Other: _____

Which object or objects in the Korea Gallery stand out in your memory? What was it? Is there any reason you favored this object?

Is there any object you think could be displayed better? If so, how?



Please express your opinions on the picture of the case above.

	Far too Much	Too Much	About Right	Too Little	Far too Little
Number of Objects Displayed	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Number of Pedestals	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Colors	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lighting	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please express your opinions on the picture of the case above.

	Very Satisfied	Satisfied	Neutral	Dissatisfied	Very Dissatisfied
Label Design & Placement	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Artifact Layout	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Overall Design	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

If you have any additional suggestions or comments about the Korea Foundation Gallery, please feel free to share them here.

Appendix F: Surveys

Survey Appendix

Demographics

Age	Gender	Resident Country	Origin Country	First Language	Occupation
14	Male	Italy	Italy	Italian	
16	female	korea	korea	korean	
16	female	korea	korea	korean	
16	male	canada	canada	english	
17	masculino	españa	pais vasco	castellano	
17	woman	korea	korea	korea	
17	Femenino	Spain	Spain	Spanish	
18	female	uk	uk	english	
19	Male	Australia	Same	Eng.	
19	male	canada	canada	français	
19	m	korea	korea	korea	
19	ì—	korea	korea	koan	
19	F	Korea	Republic of korea	Korean	
19	M		French	French	
19	Male	USA	USA	English	Student
19	Male	United States	United States	English	Student
19	Female	USA	Australia	English	Student
20	male	AMERICA	AMERICA	English	Student
20	Female	UK	USA	English	Finance
20	Female	USA	USA	English	Medical Student
20	Male	United States	United States	English	Student
20	male	US	US	ingles	student cchp investigative project team
20	Man	USA	USA	English	Moss Researcher
21	Female	India	India	Bengali	Researcher
21	f	hong kong	chinese	cantonese	student
21	Male	France	France	French	Student
21	M	France	France	Francais	Retail director
21	Male	England	France	French	Computer science student
21	Male	Korea	Korea	Korean	Employee

22	M	France	France	Fr3nch	Phd student
22	Male	Australia	Australia	English	Student
22	Female	South Korea	South Korea	Korean	Research Engineer
22	Mujer	Espana	Espana	Castellano	Comercio
22	ã¥³	ä,ä½	ä,ä½	æ—...æ,,	ä,æ-† ä'ç"Ÿ
22	Male	Italy	Italy	Italian	Conulent
22	Female	USA	USA	English	Student
22	Female	UK	China	Chinese	Cambridge
22	M	France	Algeria	Arabic	It ingenier
22	Femal	UK	China	Chinese	Student
22	Female	Uk	Uk	English	Scientist
23	Female	Usa	Usa	English	Student
23	Male		France	French	Student
23	Female	Japan	Japan	Japanese	NGO staff
23	Mujer	EspaÃ±a	EspaÃ±a	EspaÃ±ol	Estudiante
23	Female	Turkey	Turkey	Turkish	Student
24	M	Korea	Korea	Korean	
24	Female	China	China	Chinese	Student
24	Man	France	Frqance	Francais	Student
24	Female	China	China	Chinese	HR officer
24	Male	United States	United Stares	English	Student
24	Male	Russia	Russia	Russian	
25	Male	China	China	Tourism	Chinese
25	Female	Spain	China	Chinese	Student
25	F	Usa	Usa	English	Student
25	Male	A corunÃ±a	A coruÃ±a	Spanish	Student
25	M	China	China	Chinese	Student
25	Male	Uk	Hong kong	English	Accountant
25	Female	Italy	Italy	Italian	Economist
25	Female	Hongkong	China	Cantonese	Student
25	ì—→	í•œêµ	í•œêµ	í•œêµì—→	
26	F	Espana	Espana	Espanolj	Jubiladas
26	female	Hungary	Hungary	Hungarian	Student
26	Male	Singapore	Singapore	English	IT professional
26	Woman	England	Spain	Spanish	Student
26	M	Usa	Hong kong	Chinese	Post office
26	F	Hk		Chinese	Clerk
26	Female	Czech	Czech	Czech	Journalist
27	Female	Korea	Korea	Korean	Office worker
27	Man	France	France	French	Student

27	F	Uk	Uk	English	Scientists
27	F	Canada	Canada	English	Student
28	Male	South Korea	south Korea	Korean	
28	Male	Taiwan	Taiwan	Mandrin	Taipei
28	F	Australia	Korea	Korean	
28	F	Roumania	Roumania	Roumanian	Engineer
29	M	Usa	Usa	Eng	Programmer
29	M	S.Korea	S.Korea	Korean	Student
30	Male	Poland	Poland	Polish	It engineer
30	Male	India	India	Bengali	Student
30	F	UK	Hong Kong	Cantonese	Student
30	Male	India	India	Hindi	It
31	å³	ä,ä½	ä,ä½	æ—...æ,,	æ±%è
32	Female	CHINA	China	Chinese	Student
32	Female	USA	usa	English	Teacher
32	Male	Hong Kong	Hong Kong	Chinese	Student
33	Female	France	France	French	Student
33	Female	Sweden	Japan	Japanease	Japan
34	Male	Uk	China	Chinese	Student
34	Female	UK	Finland	Finnish, english	Student
34	Masculin	France	France	Francais	Astronaute
35	Male	USA	USA	English	Anthropologist
35	M	Korea	Us	Korean	Finance
35	Female	China	China	Chinese	Student
35	Female	London	Britian	English	Student
37	Female	Taiwan	Taiwan	Mandarin	Assistant
39	Male	Hong kong	Hong kong	Cantonese	Student
40	Male	Uk	Greece	Greek	Playwright
41		Taiwan	Taiwan	Chinese	
42	Male	Germany	USA	English	Military
42	M	Korea	Korea	Korean	
42	M	United states		English	Na
46	Male	Portugal	Portugal	Portuguese	Engineer
48		Uk	Ireland	English	Barrister
50	Masculine	Mexico	Mexico	Spanish	Student
50	Female	France	Republic of Korea	Korean	Student
50	Female	Korea	Korea	Korean	Student
52	Male	INDIA	India	Telugu	MARKETING
52	Female	Korea	Korea	Korean	Student

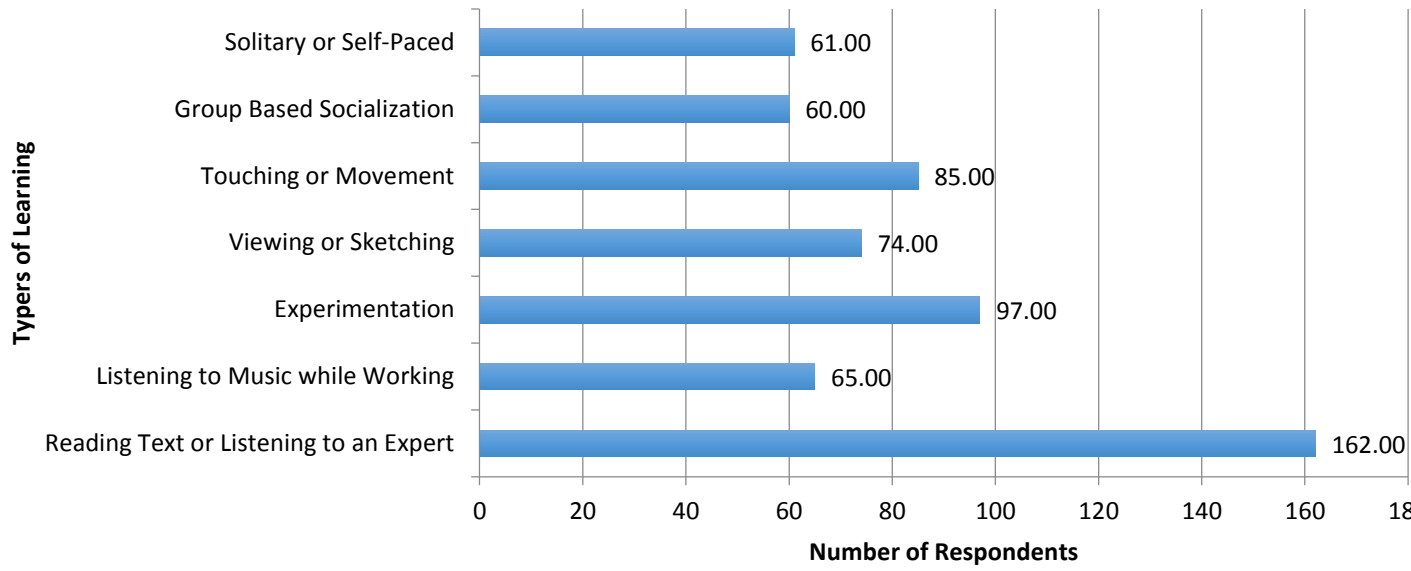
55	Female	Korea	Korea	Korea	Student
56	Female	Korea	Korea	Korean	Software company
60	M	Hong Kong		Chiese	
62	M	Sri Lanka	Sri Lanka	Sinhalese	Doctor
64	F	Uk	China	Chinese	Student
69	Female	China	China	Chinese	Student
72	Mujer	Espana	Espana	Espanol	Docente
15	Female	USA	USA	English	
16	female	england	england	english	
16	Female	Hong Kong	Malaysia	Chinese	
16	Female	China	China	Chinese	
16	femal	china	china	chinese	
18	female	germany	poland	german	
18	f	hong kong	hong kong	cantonese	
18	male	turkey	turkey	turkish	
18	male	korea	korea	korean	
18	male	UK	Spain	Spanish	
19	Male	USA	USA	English	
19	Female	United States	United States	English	
19	Female	France	United States	English	
19	Male	Hong kong	China	Mandrain	
19	Male	Usa	Usa	English	
19	f	usa	usa	english	
20	Female	United States	China	English	
20	M	USA	England	English	
20	Female	Hungary	Hungary	Hungarian	
20	Female	England	Poland	Polish	
20	Male	Britain	Britain	English	
21	Female	United Kingdom	United Kingdom	English	
21	Female	USA	Philippines	Tagalog	
21	male	spain	spain	spanish	
21	Feminine	Spain	Spain	Spanish	
21	Man	Iran	Iran	Persian	
21	female	belgium	bolivia	dutch	
22	m	uk	uk	english	
22	Female	USA	Australia	English	
22	Male	Murica	Murica	English	
22	Male	United States	United States	English	
22					
22	Male	Japan	Japan	Japanese	

22	Fille	Victoria London	Switzerland	Français
22	Female	Japan	Japan	Japanese
22	Female	France	France	French
23	M	France	France	Francais
23	Male	Usa	Usa	English
23	Female	Republic of korea	Republic of korea	Korean
23	Male	Canada	UK	English
23	Man	Korea	Korea	Youngin
24				
24	Female	United States	Seoul, Korea	English and Korea
24	Femail	Ukraine	Ukraine	Russian and Ukrainian
24	Female	Australia	Australia	English
24	Male	America	Estados Unidos	English
25	Male	UAE	Korea	Korean
25	F	USA	USA	English
25	Female	Korea	Korea	Korean
25	Female	Korea	Korea	Korean
25	Mujer	London	Spain	Español
25	M	The netherlands	The netherlands	Dutch
25	Male	France	FraNCE	Français
26	male	united states	united states	english
26	Female	Australia	Australia	English
26	Male	Korea	Korea	Korean
26	Female	Mexico	Mexico	Spanish
26	Female	korea	Korea	Korean
26	Male	Brazil	Brazil	Portuguese
26	Female	Luxembourg	Russia	Russian
26	Male	Portugal	Luxemburg	Portuguese
27	male	Australia	UK	English
27	Male	Germany	Korea	Korean
28	male	england	England	English
28	Female	Usa	Usa	English
28	man	Germany	Korea	Korean
28	Female	China	China	Chinese
29	Female	Korea	Korea	Korean
29	F	England	Portugal	Portuguese
29	Female	China	China	Chinese

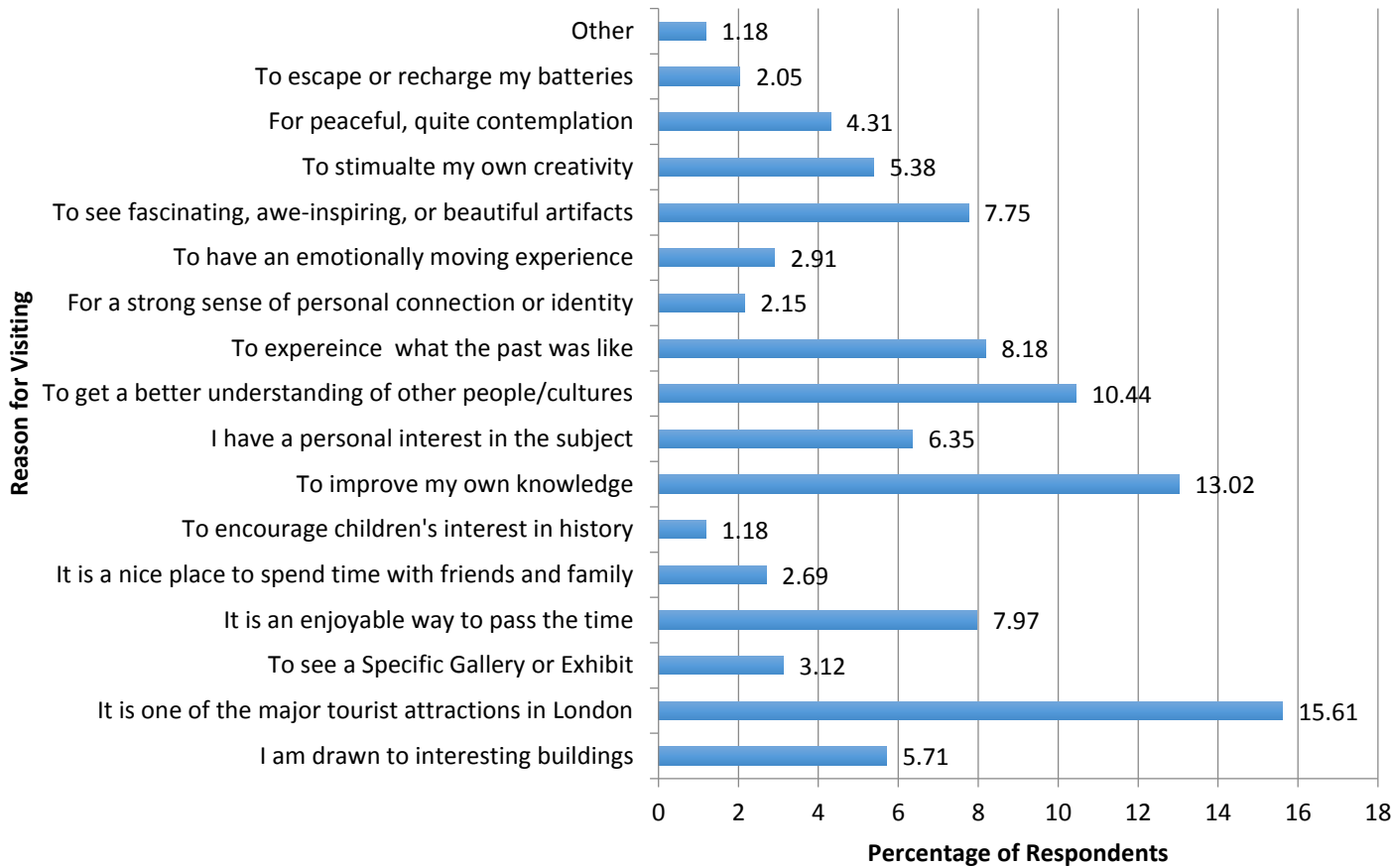
29	Female	UK	Germany	German
30	male	korea	korea	korean
30	Male	Belgium	Spain	Spanish
30	Women	Korea	Korea	Korean
30	F	France	Japan	Japanese
31	Female	USA	India	English
31	Feminin	France	France	Francais
31	Varon	Espana	Espa±a	Espa±ol
32	Female	Korea south	Korea	Korean
32	Male	USA	USA	English.
32	Female	United states	United states	English
32	Male	Czech republic	Czech republic	Czech
32	Female	Uk	Uk	English
33	Male	Poland	Poland	Polish
33	Male	Korea	Korea	Korean
33	M	Denmark	Italy	Italian
33	f	kor	kor	korean
33	Male	Uk	Uk	English
33	female	Belgium	United Kingdom	English
33	Female	Belgium	Germany and Australia	German and English
34	Female	South korea	South korea	í•œêµì´
34	ì—ìž□	ëœ€í•œë´¼êµ	ëœ€í•œë´¼êµ	í•œêµì´
34	feminin	france	france	français
34	ì—ìž□	í•œêµ	í•œêµ	í•œêµì´
34	male	israel	israel	hebrew
35	Male	Israel	Israel	Hebrew
36	Female	USA	USA	Chinese
36	male	canada	Hong Kong	cantonese
36	Female	UK	China	Chinese
37	female	Canada	Canada	Cantonese
37	F	Korea	Korea	
38	male	the netherlands	the netherlands	dutch
38	Female	Holland	Holland	Dutch
38	male	netherlands	netherlands	dutch
39	Male	Canada	UK	English
39	f	singapore	nepal	nepali
39	Female	China	China	Chinese
40	female	italy	italy	italian

40	ìµœèì£¼í~,,	ëœ€í•œë~¼êµ	ëœ€í•œë~¼êµ	í•œêµì-'
42	female	Germany	France	French
43	femme	france	france	français
45	F	UK	Mauritius	French
45	F	Korea	Korea	Korean
45	M	Korea	Korea	Korean
46	Masculin	France	France	Français
49	ë,¨	í•œêµ	í•œêµ	í•œêµì-'
50	Male	Canada	Canada	English
50	M	India	India	Telugu
53	ë,¨ž□	í•œêµ	í•œêµ	í•œêµ
54	Female	China	China	Chinese
55	Female	Usa	USA	English
56	Female	Argentina	Argentina	Spanish
56	M	Ukraine	Ukraine	Russian
57	Female	United states	United states	English
58	Male	Germany	Germany	German
59	F	Korea	Korea	Korea
60	Female	Korea	Korea	Korean
64	Male	Usa	Usa	English
65	ë,¨ž□	í•œêµ	í•œêµ	í•œêµ,€
65	Male	UK	Croatia	Croatian
67	Male	canada	Canada	English
69	Male	Brazil	Brazil	Portuguese
73	Male	Murica	Murica	English
	F	Korea	Korea	Lee
	male	UK	UK	english

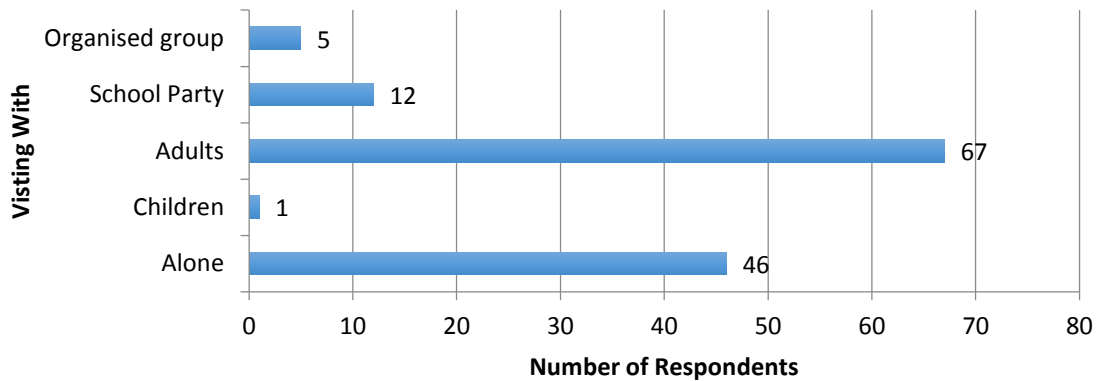
How Do You like to Learn? (Select all that Apply)



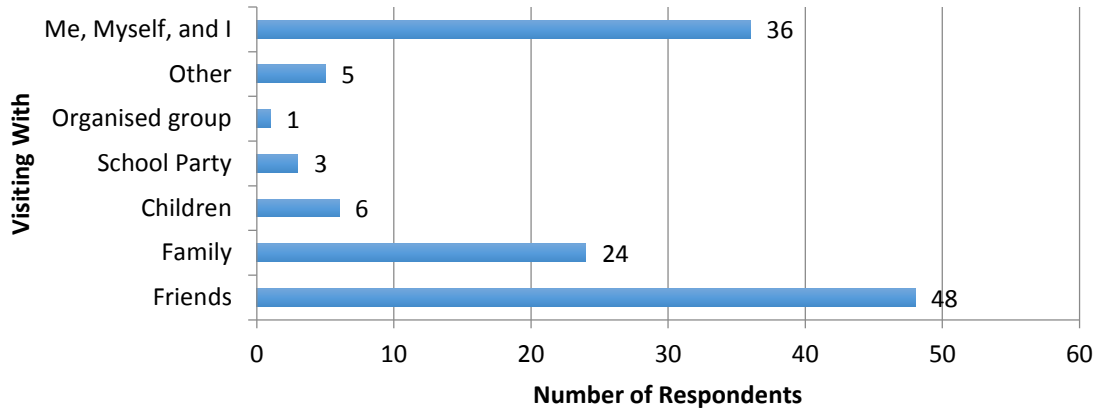
Why did you visit the British Museum today? (Select all that apply)



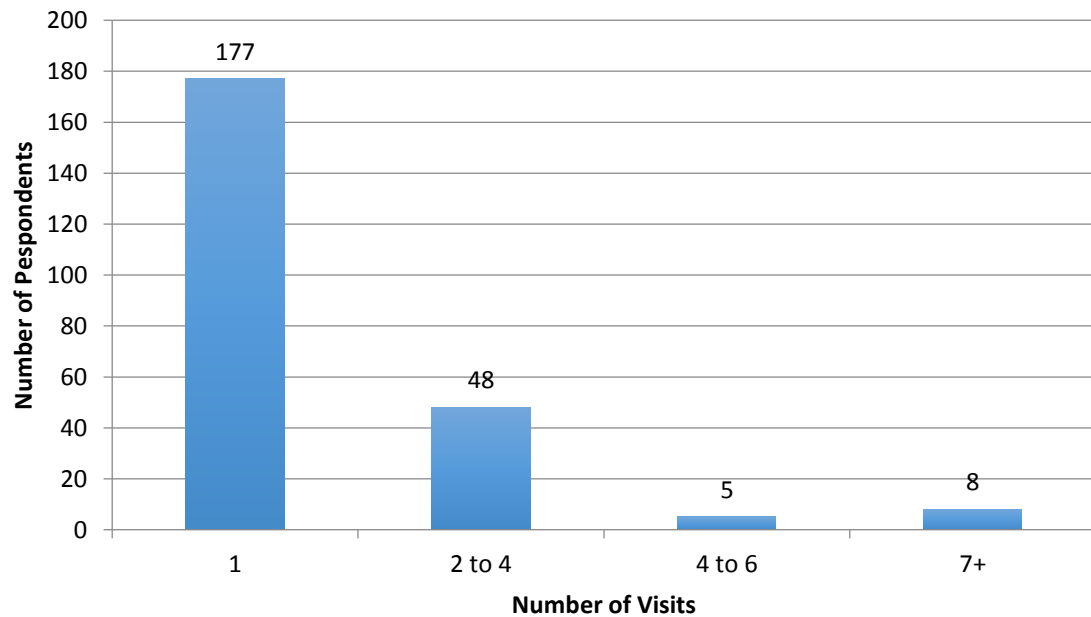
Who are you here with? (1st Survey)



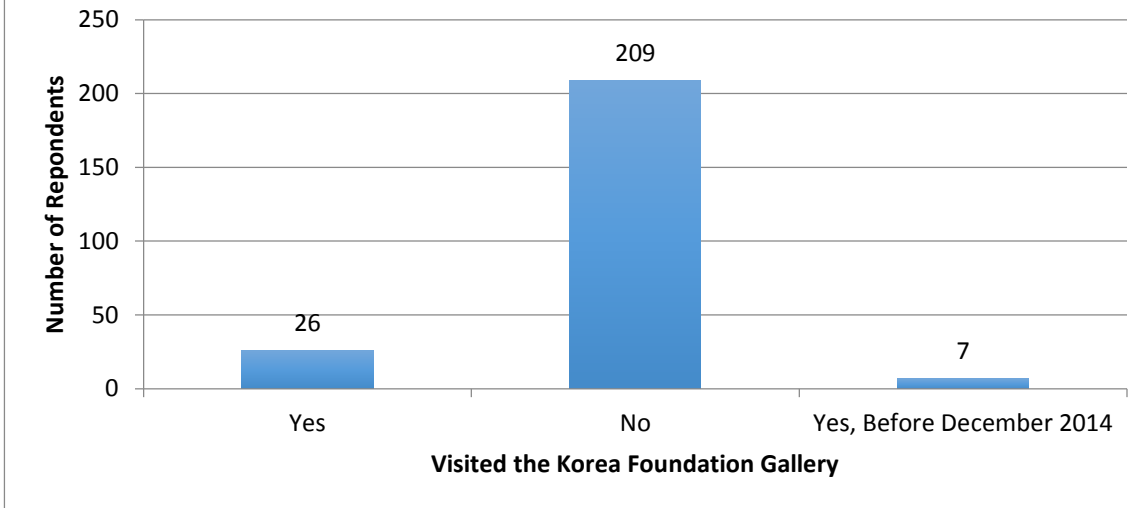
Who are you here with? (2nd Survey)



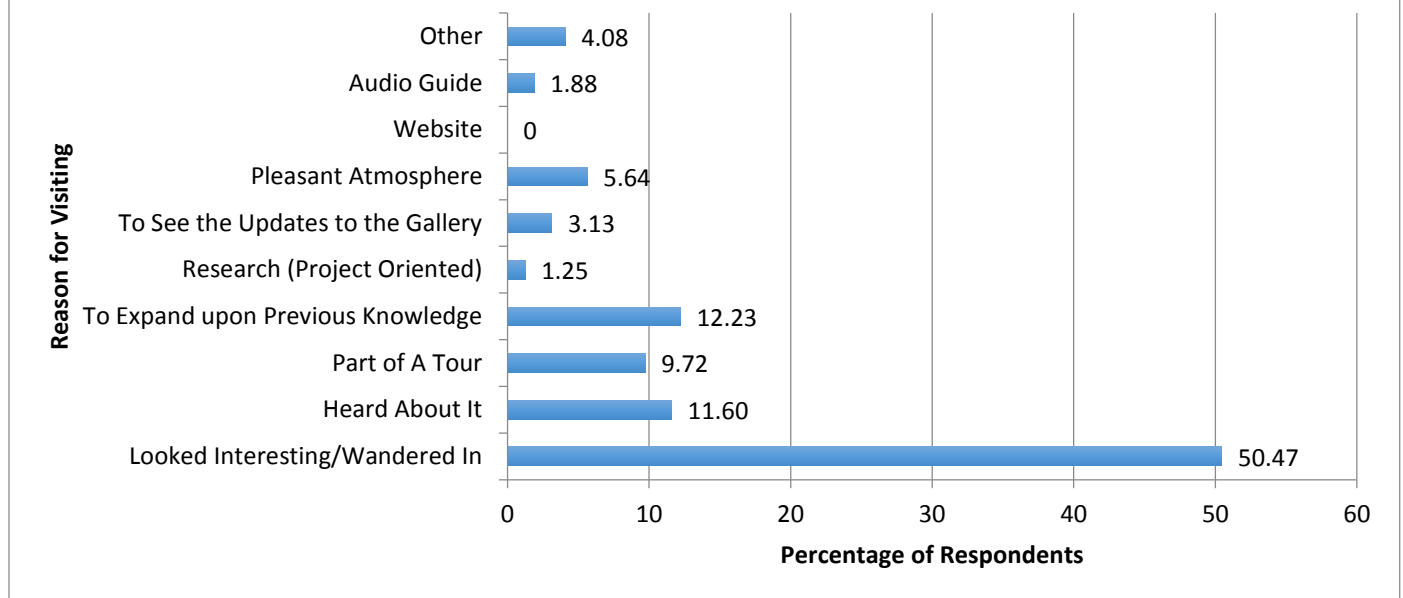
How many times have you been to the British Museum in the past number of years?



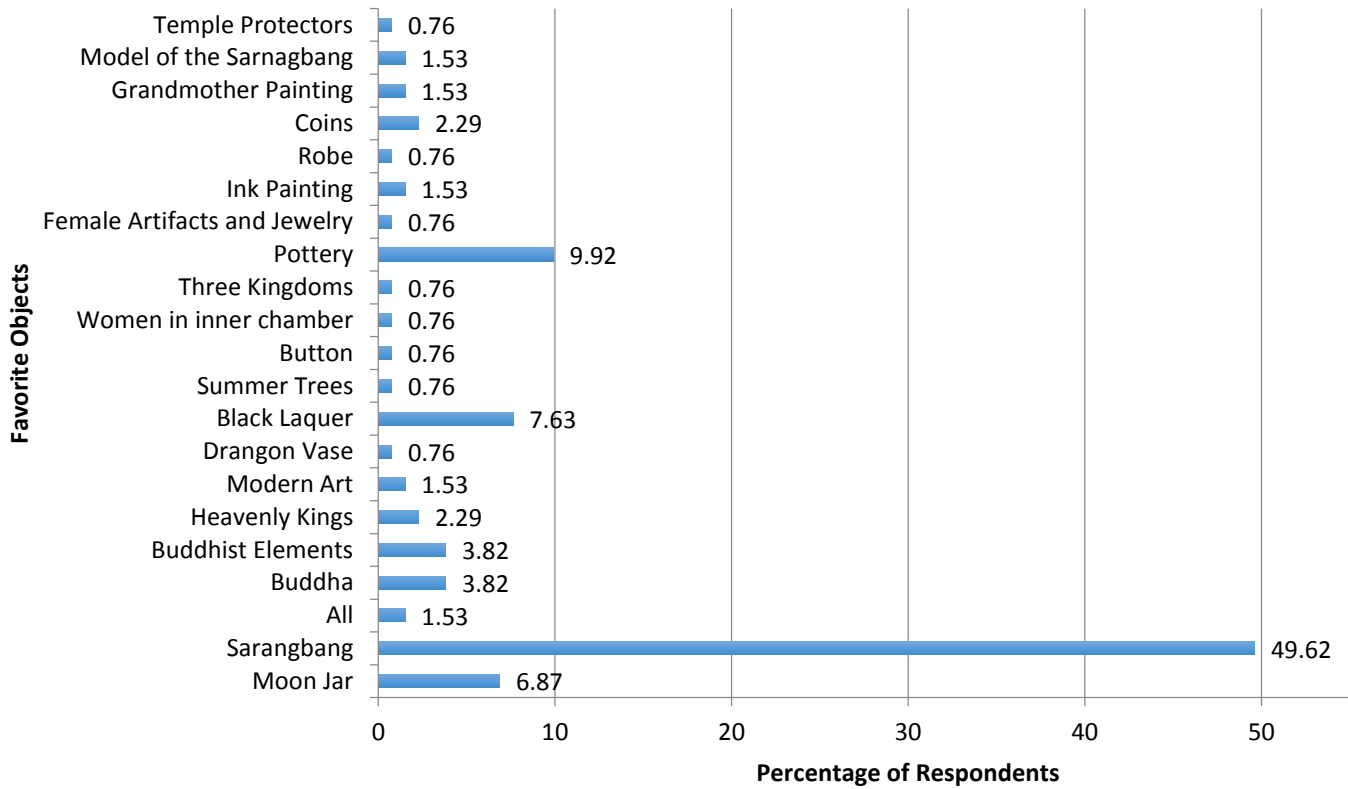
Have you visited the Korea Foundation Gallery before?



Why did you enter the Korea Foundation Gallery (Select all that apply)?



Which object or objects in the Korea Gallery stand out in your memory?



Please express your opinions on current case design					
Question	Far Too Much	Too Much	About Right	Too Little	Far Too Little
Length of Description	0	7	106	11	0
Historical Context	2	4	84	32	4
Connections with other Cultures	1	2	79	38	5
Number of Objects Displayed	2	14	70	29	10
Number of Pedestals	1	8	97	18	0

Please express your opinions on current case design					
Question	Far Too Much	Too Much	About Right	Too Little	Far Too Little
Colors	0	2	77	25	1
Number of Pedestals	1	9	82	14	1

Number of Objects Displayed	3	14	70	26	0
Lighting	1	6	87	14	0

Please express your designs on current gallery design.					
Question	Very Satisfied	Satisfied	Neutral	Dissatisfied	Very Dissatisfied
Colors in Cases	21	71	30	5	0
Colors of Gallery	32	59	32	2	2
Label Design & Placement	23	57	41	5	2
Gallery Lighting	40	49	27	9	1
Case Layout Within Gallery	26	58	33	5	4
Changes from the Redesign	0	2	1	0	0
Overall Gallery Design	28	68	22	2	3

Please express your designs on current gallery design.					
Question	Very Satisfied	Satisfied	Neutral	Dissatisfied	Very Dissatisfied
Label Design & Placement	16	54	34	7	0
Artifact Layout	17	58	28	5	1
Overall Design	20	51	32	5	0

Appendix G: Tracking Sheets

Date:		Time:		Door:		Total:	
				Number of Visits			
Case 01				Case 16			
Case 02				Case 17			
Case 03				Case 18			
Case 04				Case 19			
Case 05				Case 20			
Case 06				Case 21			
Case 07				Case 22			
Case 08				SB Front			
Case 09				SB Side			
Case 10				Buddha			
Case 11				Korea Info			
Case 12				Left God			
Case 13				Right God			
Case 14				Timeline			
Case 15				Bench			

Appendix H: Entrance Count

Average First Case Viewed Per Hour						
Time	Case 1	Case 2	Case 3	Case 4	Case 5	Case 6
10:00 AM	5	1	8	0	1	2
11:00 AM	9	2	13	1	1	2
12:00 PM	11	6	14	1	3	1
1:00 PM	13	5	3	0	1	0
2:00 PM	9	3	23	3	4	5
3:00 PM	10	6	20	3	4	4
4:00 PM	8	7	18	2	2	3
5:00 PM	2	3	5	0	0	2
Average	8	4	13	1	2	2
Time	Case 7	Case 8	Case 9	Case 10	Case 11	Case 12
10:00 AM	1	1	2	0	0	0
11:00 AM	1	2	1	1	1	0
12:00 PM	0	2	2	3	2	0
1:00 PM	1	3	3	1	1	0
2:00 PM	1	4	3	3	1	0
3:00 PM	1	6	3	2	0	0
4:00 PM	1	4	3	2	1	0
5:00 PM	0	0	1	1	0	0
Average	1	3	2	2	1	0
Time	Case 13	Case 14	Case 15	Case 16	Case 17	Case 18
10:00 AM	0	0	0	0	1	0
11:00 AM	0	0	0	1	1	0
12:00 PM	0	2	2	3	2	0
1:00 PM	0	1	1	0	1	0
2:00 PM	0	1	0	0	1	0
3:00 PM	0	0	0	1	0	0
4:00 PM	0	1	0	0	0	0
5:00 PM	0	0	0	0	0	1
Average	0	1	0	1	1	0
Time	Case 19	Case 20	Case 21	Case 22	SB front	SB Side
10:00 AM	0	0	0	0	8	0
11:00 AM	0	1	0	0	20	0
12:00 PM	0	2	0	0	28	0
1:00 PM	0	1	0	0	23	0
2:00 PM	0	0	0	0	24	0
3:00 PM	0	0	0	0	30	0
4:00 PM	0	0	0	0	26	1

5:00 PM	0	0	0	0	10	0
Average	0	1	0	0	21	0
Time	Buddha	Korean Info	Timeline	Left God	Right God	Bench
10:00 AM	6	2	1	0	0	0
11:00 AM	13	3	3	1	0	0
12:00 PM	13	5	3	0	1	0
1:00 PM	15	6	2	0	0	0
2:00 PM	19	5	5	0	2	1
3:00 PM	18	6	3	0	1	1
4:00 PM	5	7	1	1	4	0
5:00 PM	0	0	0	0	10	0
Average	11	4	2	0	2	0

First Case Views by Hour For Door 67

10 AM						
Day	Case 1	Case 2	Case 3	Case 4	Case 5	Case 6
23-May	0	1	19	0	0	1
27-May	6	0	5	0	1	0
5/28/15	5	0	9	0	0	2
29-May	6	1	7	0	0	1
7-Jun	3	2	7	1	2	3
8-Jun	7	0	3	0	3	3
9-Jun	10	1	5	0	2	2
Average	5	1	8	0	1	2
Day	Case 7	Case 8	Case 9	Case 10	Case 11	Case 12
23-May	0	2	0	0	0	0
27-May	0	2	1	0	0	0
5/28/15	2	0	2	2	0	0
29-May	1	1	7	0	0	0
7-Jun	0	0	0	0	0	0
8-Jun	1	1	1	0	0	0
9-Jun	1	2	0	0	0	0
Average	1	1	2	0	0	0
Day	Case 13	Case 14	Case 15	Case 16	Case 17	Case 18
23-May	0	0	0	0	0	0
27-May	0	0	0	0	0	0
5/28/15	0	0	0	0	4	0
29-May	0	0	0	0	0	0
7-Jun	0	0	0	0	0	0
8-Jun	0	0	0	0	0	1

9-Jun	0	1	0	0	0	0
Average	0	0	0	0	1	0
Day	Case 19	Case 20	Case 21	Case 22	SB front	SB Side
23-May	0	0	0	0	6	0
27-May	0	0	0	0	5	0
5/28/15	0	1	0	0	12	0
29-May	0	0	0	0	11	0
7-Jun	1	0	0	0	9	1
8-Jun	0	0	0	0	4	0
9-Jun	0	0	0	0	9	0
Average	0	0	0	0	8	0
Day	Buddha	Korean Info	Timeline	Left God	Right God	Bench
23-May	5	0	0	0	0	0
27-May	7	2	1	0	0	0
5/28/15	7	5	3	0	0	0
29-May	4	3	0	0	0	0
7-Jun	3	0	0	0	1	0
8-Jun	4	2	0	0	0	0
9-Jun	10	0	0	0	0	0
Average	6	2	1	0	0	0

11 AM						
Day	Case 1	Case 2	Case 3	Case 4	Case 5	Case 6
23-May	8	0	18	2	2	5
27-May	7	3	14	1	4	0
5/28/15	8	0	20	2	2	1
29-May	13	3	14	2	0	3
7-Jun	15	4	14	1	0	2
8-Jun	2	1	8	0	0	1
9-Jun	8	5	3	0	2	0
Average	9	2	13	1	1	2
Day	Case 7	Case 8	Case 9	Case 10	Case 11	Case 12
23-May	1	1	2	7	0	0
27-May	0	2	0	2	0	1
5/28/15	0	0	4	0	2	0
29-May	3	2	1	0	1	0
7-Jun	2	2	0	0	0	0
8-Jun	0	0	2	1	1	0
9-Jun	1	4	0	0	0	0
Average	1	2	1	1	1	0

Day	Case 13	Case 14	Case 15	Case 16	Case 17	Case 18
23-May	1	1	0	2	2	0
27-May	0	0	0	1	0	0
5/28/15	0	0	0	1	0	0
29-May	0	0	0	0	2	0
7-Jun	1	0	1	0	1	0
8-Jun	0	1	0	0	0	0
9-Jun	0	0	0	0	0	2
Average	0	0	0	1	1	0
Day	Case 19	Case 20	Case 21	Case 22	SB front	SB Side
23-May	0	1	0	0	27	0
27-May	0	1	0	0	26	0
5/28/15	0	0	0	0	10	0
29-May	2	0	0	0	20	0
7-Jun	0	2	0	0	25	0
8-Jun	1	1	0	0	12	0
9-Jun	0	1	0	0	17	0
Average	0	1	0	0	20	0
Day	Buddha	Korean Info	Timeline	Left God	Right God	Bench
23-May	12	5	5	0	1	0
27-May	14	2	3	1	0	0
5/28/15	11	2	2	2	1	0
29-May	17	5	3	0	0	0
7-Jun	12	2	4	1	1	3
8-Jun	9	6	2	0	0	0
9-Jun	18	2	0	0	0	0
Average	13	3	3	1	0	0

12 PM						
Day	Case 1	Case 2	Case 3	Case 4	Case 5	Case 6
23-May	14	2	31	0	2	3
27-May	4	3	13	5	4	2
5/28/15	18	14	9	0	2	0
29-May	18	3	10	1	7	2
7-Jun	8	11	10	1	3	2
8-Jun	10	1	11	1	3	0
9-Jun	8	5	15	2	3	0
Average	11	6	14	1	3	1
Day	Case 7	Case 8	Case 9	Case 10	Case 11	Case 12
23-May	0	2	2	2	1	0

27-May	2	0	0	1	1	0
5/28/15	0	2	3	0	0	0
29-May	0	3	2	5	3	0
7-Jun	0	4	3	6	3	0
8-Jun	0	2	4	4	0	0
9-Jun	1	1	1	3	3	0
Average	0	2	2	3	2	0
Day	Case 7	Case 8	Case 9	Case 10	Case 11	Case 12
23-May	0	2	2	2	1	0
27-May	2	0	0	1	1	0
5/28/15	0	2	3	0	0	0
29-May	0	3	2	5	3	0
7-Jun	0	4	3	6	3	0
8-Jun	0	2	4	4	0	0
9-Jun	1	1	1	3	3	0
Average	0	2	2	3	2	0
Day	Case 19	Case 20	Case 21	Case 22	SB front	SB Side
23-May	2	2	0	0	42	1
27-May	1	0	0	0	24	0
5/28/15	0	1	0	0	22	0
29-May	0	1	0	0	36	0
7-Jun	0	4	0	0	26	0
8-Jun	0	1	0	0	22	1
9-Jun	0	5	0	0	22	0
Average	0	2	0	0	28	0
Day	Buddha	Korean Info	Timeline	Left God	Right God	Bench
23-May	14	4	2	0	2	0
27-May	11	9	3	0	2	0
5/28/15	13	7	4	0	0	0
29-May	11	6	4	1	0	0
7-Jun	20	4	3	1	0	0
8-Jun	13	3	0	0	0	2
9-Jun	11	4	2	0	1	0
Average	13	5	3	0	1	0

1 PM						
Day	Buddha	Korean Info	Timeline	Left God	Right God	Bench
23-May	14	4	2	0	2	0
27-May	11	9	3	0	2	0
5/28/15	13	7	4	0	0	0

29-May	11	6	4	1	0	0
7-Jun	20	4	3	1	0	0
8-Jun	13	3	0	0	0	2
9-Jun	11	4	2	0	1	0
Average	13	5	3	0	1	0
Day	Case 7	Case 8	Case 9	Case 10	Case 11	Case 12
23-May	1	4	2	1	2	0
27-May	3	4	5	0	5	0
5/28/15	0	0	4	0	1	0
29-May	1	6	5	3	0	2
7-Jun	0	1	1	6	0	0
8-Jun	1	6	1	0	0	0
9-Jun	0	1	0	0	0	0
Average	1	3	3	1	1	0
Day	Case 13	Case 14	Case 15	Case 16	Case 17	Case 18
23-May	1	0	4	0	1	0
27-May	0	1	0	0	0	0
5/28/15	0	2	0	0	1	0
29-May	0	0	0	0	3	1
7-Jun	0	1	0	2	1	0
8-Jun	0	0	0	0	0	0
9-Jun	0	0	0	0	0	0
Average	0	1	1	0	1	0
Day	Case 19	Case 20	Case 21	Case 22	SB front	SB Side
23-May	0	6	0	0	28	0
27-May	0	0	0	0	15	0
5/28/15	0	0	0	0	24	2
29-May	0	0	0	0	29	0
7-Jun	1	1	0	0	18	0
8-Jun	0	3	0	0	29	0
9-Jun	0	0	0	0	20	0
Average	0	1	0	0	23	0
Day	Buddha	Korean Info	Timeline	Left God	Right God	Bench
23-May	17	5	5	1	0	0
27-May	11	5	4	0	0	0
5/28/15	15	4	0	0	0	0
29-May	16	6	1	1	0	0
7-Jun	11	8	1	0	0	0
8-Jun	14	4	2	1	1	0
9-Jun	23	9	4	0	0	0
Average	15	6	2	0	0	0

2 PM						
Day	Case 1	Case 2	Case 3	Case 4	Case 5	Case 6
23-May	11	3	24	3	1	7
27-May	8	2	18	4	9	5
5/28/15	9	0	13	0	5	4
29-May	8	3	40	1	3	7
7-Jun	17	11	24	5	8	1
8-Jun	5	0	14	4	4	2
9-Jun	8	5	26	1	1	6
Average	9	3	23	3	4	5
Day	Case 7	Case 8	Case 9	Case 10	Case 11	Case 12
23-May	1	4	6	6	0	0
27-May	3	5	4	5	3	2
5/28/15	0	2	2	0	3	0
29-May	1	5	1	1	0	0
7-Jun	0	3	2	5	0	0
8-Jun	2	1	2	3	0	0
9-Jun	0	6	2	0	0	1
Average	1	4	3	3	1	0
Day	Case 13	Case 14	Case 15	Case 16	Case 17	Case 18
23-May	0	1	0	0	0	0
27-May	0	0	0	2	2	1
5/28/15	1	0	0	0	0	0
29-May	0	0	0	0	4	0
7-Jun	0	3	0	0	0	0
8-Jun	0	0	0	0	0	0
9-Jun	0	2	0	0	2	0
Average	0	1	0	0	1	0
Day	Case 19	Case 20	Case 21	Case 22	SB front	SB Side
23-May	0	0	0	0	23	2
27-May	0	1	0	0	25	0
5/28/15	0	1	0	0	30	0
29-May	0	0	0	0	43	0
7-Jun	0	1	0	0	22	0
8-Jun	0	0	0	0	10	0
9-Jun	0	0	0	0	15	0
Average	0	0	0	0	24	0
Day	Buddha	Korean Info	Timeline	Left God	Right God	Bench
23-May	20	5	13	0	6	0

27-May	12	4	3	3	3	0
5/28/15	10	3	5	0	1	0
29-May	30	7	1	0	1	0
7-Jun	24	7	1	0	0	6
8-Jun	7	4	3	0	2	0
9-Jun	32	4	6	0	0	0
Average	19	5	5	0	2	1

3 PM						
Day	Case 1	Case 2	Case 3	Case 4	Case 5	Case 6
23-May	7	0	18	2	6	3
27-May	10	3	6	0	0	6
5/28/15	5	1	21	1	4	5
29-May	5	12	22	6	10	6
7-Jun	15	10	25	3	5	5
8-Jun	17	2	19	6	1	1
9-Jun	10	11	26	5	5	1
Average	10	6	20	3	4	4
Day	Case 7	Case 8	Case 9	Case 10	Case 11	Case 12
23-May	1	4	2	3	2	0
27-May	0	5	1	5	0	0
5/28/15	2	2	5	0	0	0
29-May	3	20	10	0	0	0
7-Jun	0	2	1	1	0	2
8-Jun	1	3	2	2	0	0
9-Jun	0	5		3	0	0
Average	1	6	3	2	0	0
Day	Case 13	Case 14	Case 15	Case 16	Case 17	Case 18
23-May	0	0	0	0	0	0
27-May	0	0	0	1	0	2
5/28/15	0	0	0	0	0	0
29-May	0	0	0	4	1	0
7-Jun	0	0	0	0	0	0
8-Jun	0	1	0	1	0	1
9-Jun	0	0	0	1	0	0
Average	0	0	0	1	0	0
Day	Case 19	Case 20	Case 21	Case 22	SB front	SB Side
23-May	0	2	0	0	35	0
27-May	0	1	1	0	32	0
5/28/15	0	0	0	0	13	0

29-May	0	0	0	0	43	0
7-Jun	0	0	0	0	30	0
8-Jun	2	0	0	0	30	1
9-Jun	0	0	0	0	26	0
Average	0	0	0	0	30	0
Day	Buddha	Korean Info	Timeline	Left God	Right God	Bench
23-May	12	4	8	2	1	0
27-May	16	3	2	0	1	0
5/28/15	23	7	4	0	0	0
29-May	20	3	1	0	0	0
7-Jun	33	13	4	0	2	0
8-Jun	7	6	0	1	3	0
9-Jun	13	8	4	0	0	5
Average	18	6	3	0	1	1

4 PM						
Day	Case 1	Case 2	Case 3	Case 4	Case 5	Case 6
23-May	4	2	18	3	4	3
27-May	1	1	10	4	1	5
5/28/15	5	1	27	4	2	6
29-May	10	14	15	0	5	3
7-Jun	16	23	21	2	3	0
8-Jun	8	3	22	0	1	4
9-Jun	10	7	16	1	0	1
Average	8	7	18	2	2	3
Day	Case 7	Case 8	Case 9	Case 10	Case 11	Case 12
23-May	2	5	3	1	1	0
27-May	1	5	2	3	4	0
5/28/15	1	1	3	0	0	0
29-May	0	3	2	2	4	2
7-Jun	1	10	5	6	0	0
8-Jun	0	1	2	0	0	0
9-Jun	1	2	3	3	0	0
Average	1	4	3	2	1	0
Day	Case 13	Case 14	Case 15	Case 16	Case 17	Case 18
23-May	0	0	0	0	1	1
27-May	0	0	1	0	1	0
5/28/15	0	0	0	0	0	0
29-May	2	2	0	0	0	0
7-Jun	0	2	0	0	0	0

8-Jun	0	1	0	0	0	1
9-Jun	0	0	0	0	1	0
Average	0	1	0	0	0	0
Day	Case 19	Case 20	Case 21	Case 22	SB front	SB Side
23-May	0	0	0	0	30	4
27-May	0	0	0	0	9	0
5/28/15	0	1	0	0	33	0
29-May	0	0	0	0	39	0
7-Jun	0	0	0	0	28	0
8-Jun	0	1	0	0	16	0
9-Jun	0	0	0	0	25	0
Average	0	0	0	0	26	1
Day	Buddha	Korean Info	Timeline	Left God	Right God	Bench
23-May	18	5	4	0	0	0
27-May	25	5	2	0	2	0
5/28/15	18	8	7	0	0	0
29-May	16	7	1	0	3	0
7-Jun	15	9	6	0	5	0
8-Jun	15	6	2	0	0	0
9-Jun	5	7	1	1	4	0

5 PM						
Day	Case 1	Case 2	Case 3	Case 4	Case 5	Case 6
23-May	2	0	0	0	0	3
27-May	1	0	3	0	0	0
5/28/15	5	2	1	0	1	3
29-May	7	15	20	0	0	4
7-Jun	0	2	4	1	0	2
8-Jun	0	0	4	1	0	0
9-Jun	2	3	1	0	0	0
Average	2	3	5	0	0	2
Day	Case 7	Case 8	Case 9	Case 10	Case 11	Case 12
23-May	0	0	0	2	0	0
27-May	0	1	0	0	0	0
5/28/15	0	0	1	0	0	0
29-May	1	0	1	4	0	0
7-Jun	1	0	2	0	0	0
8-Jun	1	0	0	0	0	0
9-Jun	0	0	2	0	0	0
Average	0	0	1	1	0	0

Day	Case 13	Case 14	Case 15	Case 16	Case 17	Case 18
23-May	0	0	0	0	0	2
27-May	0	0	0	0	0	0
5/28/15	0	0	0	0	0	0
29-May	0	0	0	0	0	2
7-Jun	0	0	0	0	0	0
8-Jun	0	0	0	0	0	0
9-Jun	0	0	0	0	0	0
Average	0	0	0	0	0	1
Day	Case 19	Case 20	Case 21	Case 22	SB front	SB Side
23-May	0	0	0	0	19	0
27-May	0	0	0	0	1	0
5/28/15	0	0	0	0	1	0
29-May	0	0	0	0	28	0
7-Jun	0	0	0	0	4	0
8-Jun	0	0	0	0	6	0
9-Jun	0	1	0	0	13	0
Average	0	0	0	0	10	0
Day	Case 19	Case 20	Case 21	Case 22	SB front	SB Side
23-May	0	0	0	0	19	0
27-May	0	0	0	0	1	0
5/28/15	0	0	0	0	1	0
29-May	0	0	0	0	28	0
7-Jun	0	0	0	0	4	0
8-Jun	0	0	0	0	6	0
9-Jun	0	1	0	0	13	0
Average	0	0	0	0	10	0

			May 29th			
Hour	Case 1	Case 2	Case 3	Case 4	Case 5	Case 6
6:00 PM	7	6	3	1	0	1
7:00 PM	2	1	10	0	3	3
Hour	Case 7	Case 8	Case 9	Case 10	Case 11	Case 12
6:00 PM	0	0	0	3	1	1
7:00 PM	1	1	1	0	0	1
Hour	Case 13	Case 14	Case 15	Case 16	Case 17	Case 18
6:00 PM	1	0	0	1	0	0
7:00 PM	0	0	0	0	0	0
Hour	Case 19	Case 20	Case 21	Case 22	SB front	SB Side
6:00 PM	1	1	0	0	24	0

7:00 PM	0	0	0	0	13	0
Hour	Buddha	Korean Info	Timeline	Left God	Right God	Bench
6:00 PM	7	4	0	2	0	0
7:00 PM	4	4	2	0	0	0

Total Number of People Who Entered Per Hour								
Day	10:00 AM	11:00 AM	12:00 PM	1:00 PM	2:00 PM	3:00 PM	4:00 PM	5:00 PM
23-May	42	104	152	136	138	136	147	44
27-May	29	88	83	93	143	117	103	21
5/28/15	57	76	109	115	121	108	127	20
29-May	50	104	130	142	193	204	185	128
7-Jun	54	100	131	114	154	176	170	22
8-Jun	30	50	88	108	101	130	100	22
9-Jun	49	65	102	93	139	119	102	28
Average	44	84	114	114	141	141	133	41

Number of Visitors Per Day	
Day	Number of Visitors Per Day
23-May	899
27-May	677
28-May	733
29-May	1136
7-Jun	921
8-Jun	629
9-Jun	697
Average	813

Door 95

Average First Case Viewed Per Hour						
Time	Case 1	Case 2	Case 3	Case 4	Case 5	Case 6
10:00 AM	0	0	0	0	0	0
11:00 AM	0	0	0	0	0	0
12:00 PM	0	0	0	0	0	0
1:00 PM	0	0	0	0	0	0
2:00 PM	0	0	0	0	0	0
3:00 PM	0	0	0	0	0	0
4:00 PM	0	0	0	0	1	0
5:00 PM	0	0	0	0	0	0
Average	0	0	0	0	0	0
Time	Case 7	Case 8	Case 9	Case 10	Case 11	Case 12

10:00 AM	0	0	0	1	0	0
11:00 AM	0	0	0	0	0	0
12:00 PM	0	0	0	0	0	0
1:00 PM	0	0	0	0	0	0
2:00 PM	0	0	0	0	0	0
3:00 PM	0	0	0	0	0	0
4:00 PM	0	0	2	1	0	0
5:00 PM	0	0	0	0	0	0
Average	0	0	0	0	0	0
Time	Case 13	Case 14	Case 15	Case 16	Case 17	Case 18
10:00 AM	0	0	0	0	0	0
11:00 AM	0	0	0	0	0	0
12:00 PM	0	0	0	0	0	0
1:00 PM	0	1	0	0	0	0
2:00 PM	0	1	0	1	0	0
3:00 PM	0	1	1	0	0	0
4:00 PM	0	1	0	0	0	1
5:00 PM	0	0	0	0	0	0
Average	0	1	0	0	0	0
Time	Case 19	Case 20	Case 21	Case 22	SB front	SB Side
10:00 AM	1	0	0	1	1	2
11:00 AM	3	0	1	2	3	7
12:00 PM	3	0	0	2	3	11
1:00 PM	4	0	1	3	6	8
2:00 PM	5	1	0	2	7	10
3:00 PM	9	1	1	3	6	15
4:00 PM	5	1	1	4	10	12
5:00 PM	3	0	0	2	1	4
Average	4	0	1	2	5	9
Time	Buddha	Korean Info	Timeline	Left God	Right God	Bench
10:00 AM	0	0	0	0	0	0
11:00 AM	0	0	0	0	0	0
12:00 PM	0	0	0	0	0	0
1:00 PM	0	0	0	0	0	1
2:00 PM	0	0	0	0	0	1
3:00 PM	1	0	0	0	0	1
4:00 PM	1	0	0	0	0	2
5:00 PM	0	0	0	0	0	1
Average	0	0	0	0	0	1

First Case Viewed By Hour For Door 95

10 AM						
Day	Case 1	Case 2	Case 3	Case 4	Case 5	Case 6
23-May	0	0	0	0	0	0
27-May	0	0	0	0	0	0
28-May	0	0	0	0	0	0
29-May	0	0	0	0	0	0
7-Jun	0	0	0	0	0	0
8-Jun	0	0	0	0	0	0
9-Jun	0	0	0	0	0	0
Average	0	0	0	0	0	0
Day	Case 7	Case 8	Case 9	Case 10	Case 11	Case 12
23-May	0	0	0	0	0	0
27-May	0	0	0	0	0	0
28-May	0	0	1	0	0	0
29-May	0	0	0	0	0	0
7-Jun	0	0	0	5	0	0
8-Jun	0	0	0	0	0	0
9-Jun	0	0	0	0	0	0
Average	0	0	0	1	0	0
Day	Case 13	Case 14	Case 15	Case 16	Case 17	Case 18
23-May	0	0	0	0	0	0
27-May	0	0	0	0	0	0
28-May	0	0	0	0	0	0
29-May	0	0	0	0	0	0
7-Jun	0	0	0	0	0	0
8-Jun	0	0	0	0	0	0
9-Jun	0	0	0	0	0	0
Average	0	0	0	0	0	0
Day	Case 19	Case 20	Case 21	Case 22	SB front	SB Side
23-May	0	0	0	0	0	6
27-May	0	0	0	0	1	0
28-May	0	0	0	2	0	0
29-May	0	0	0	0	0	5
7-Jun	4	0	1	1	1	0
8-Jun	2	0	0	2	1	2
9-Jun	0	0	0	0	2	4
Average	1	0	0	1	1	2
Day	Buddha	Korean Info	Timeline	Left God	Right God	Bench
23-May	0	0	0	0	0	0
27-May	0	0	0	0	0	0

28-May	0	0	0	0	0	0
29-May	0	0	0	0	0	0
7-Jun	0	0	0	0	0	0
8-Jun	0	0	0	0	0	0
9-Jun	0	0	0	0	0	0
Average	0	0	0	0	0	0

11 AM						
Day	Case 1	Case 2	Case 3	Case 4	Case 5	Case 6
23-May	0	0	0	0	0	0
27-May	0	0	0	0	0	0
28-May	0	0	0	0	0	0
29-May	0	0	0	0	0	0
7-Jun	0	0	0	0	0	0
8-Jun	0	0	0	0	0	0
9-Jun	0	0	0	0	0	0
Average	0	0	0	0	0	0
Day	Case 7	Case 8	Case 9	Case 10	Case 11	Case 12
23-May	0	0	0	0	0	0
27-May	0	0	0	0	0	0
28-May	0	0	0	0	0	0
29-May	0	0	0	0	0	0
7-Jun	0	0	0	0	0	0
8-Jun	0	0	0	0	0	0
9-Jun	0	0	0	0	0	0
Average	0	0	0	0	0	0
Day	Case 13	Case 14	Case 15	Case 16	Case 17	Case 18
23-May	0	0	0	0	0	0
27-May	0	0	0	0	0	1
28-May	0	0	0	0	0	0
29-May	0	0	0	1	1	0
7-Jun	0	0	0	0	0	0
8-Jun	0	0	0	0	0	0
9-Jun	0	0	0	0	0	0
Average	0	0	0	0	0	0
Day	Case 19	Case 20	Case 21	Case 22	SB front	SB Side
23-May	6	0	0	5	4	9
27-May	1	0	1	2	2	10
28-May	0	1	1	1	4	3
29-May	7	1	2	3	4	3
7-Jun	2	1	1	1	4	16

8-Jun	2	0	0	0	5	1
9-Jun	0	0	1	5	1	4
Average	3	0	1	2	3	7
Day	Buddha	Korean Info	Timeline	Left God	Right God	Bench
23-May	0	0	0	0	0	0
27-May	0	0	0	0	0	1
28-May	0	0	0	0	0	0
29-May	0	2	0	0	0	0
7-Jun	0	0	0	1	0	1
8-Jun	0	0	0	0	0	0
9-Jun	1	0	0	0	0	0
Average	0	0	0	0	0	0

12 PM						
Day	Case 1	Case 2	Case 3	Case 4	Case 5	Case 6
23-May	0	0	0	0	0	0
27-May	0	0	0	0	0	0
28-May	0	0	0	0	0	0
29-May	0	0	0	0	0	0
7-Jun	0	0	0	0	0	0
8-Jun	0	0	0	0	0	0
9-Jun	0	0	0	0	0	0
Average	0	0	0	0	0	0
Day	Case 7	Case 8	Case 9	Case 10	Case 11	Case 12
23-May	0	0	0	1	0	0
27-May	0	0	0	1	0	0
28-May	0	0	0	0	0	0
29-May	0	0	0	0	0	0
7-Jun	0	0	0	0	0	0
8-Jun	0	0	0	0	0	0
9-Jun	0	0	3	0	0	0
Average	0	0	0	0	0	0
Day	Case 13	Case 14	Case 15	Case 16	Case 17	Case 18
23-May	0	0	0	0	0	0
27-May	0	0	0	0	0	0
28-May	0	0	0	2	0	0
29-May	0	0	0	0	0	0
7-Jun	0	0	0	0	0	0
8-Jun	0	0	0	0	0	0
9-Jun	0	0	0	0	0	0
Average	0	0	0	0	0	0

Day	Case 19	Case 20	Case 21	Case 22	SB front	SB Side
23-May	6	2	0	10	6	10
27-May	3	0	0	0	0	9
28-May	0	0	0	0	5	2
29-May	4	1	0	0	2	21
7-Jun	2	0	0	0	7	16
8-Jun	6	0	0	6	0	11
9-Jun	1	0	0	0	1	8
Average	3	0	0	2	3	11
Day	Buddha	Korean Info	Timeline	Left God	Right God	Bench
23-May	0	0	0	0	0	0
27-May	0	0	0	0	0	0
28-May	0	0	0	0	0	0
29-May	0	0	0	0	0	0
7-Jun	0	0	0	0	0	0
8-Jun	0	0	0	0	0	0
9-Jun	0	0	0	0	0	0
Average	0	0	0	0	0	0

1 PM						
Day	Case 1	Case 2	Case 3	Case 4	Case 5	Case 6
23-May	0	0	0	0	0	0
27-May	0	0	0	0	0	0
28-May	0	0	0	0	0	0
29-May	0	0	0	0	0	0
7-Jun	0	0	0	0	0	0
8-Jun	0	0	0	0	0	0
9-Jun	0	0	0	0	0	0
Average	0	0	0	0	0	0
Day	Case 7	Case 8	Case 9	Case 10	Case 11	Case 12
23-May	0	0	0	0	0	0
27-May	0	0	0	0	0	0
28-May	0	0	0	0	0	0
29-May	0	0	0	1	0	0
7-Jun	0	0	0	0	0	0
8-Jun	0	0	2	0	0	0
9-Jun	0	0	0	0	0	0
Average	0	0	0	0	0	0
Day	Case 13	Case 14	Case 15	Case 16	Case 17	Case 18
23-May	0	0	0	0	0	0
27-May	0	0	0	0	0	0

28-May	0	0	0	0	0	0
29-May	0	0	0	1	0	0
7-Jun	0	1	0	0	0	0
8-Jun	0	3	0	2	0	0
9-Jun	0	0	0	0	0	0
Average	0	1	0	0	0	0
Day	Case 19	Case 20	Case 21	Case 22	SB front	SB Side
23-May	10	0	4	5	6	12
27-May	0	0	1	0	7	1
28-May	3	0	1	2	1	6
29-May	3	0	2	7	5	13
7-Jun	3	0	0	1	8	11
8-Jun	4	0	0	0	5	1
9-Jun	4	0	2	3	8	13
Average	4	0	1	3	6	8
Day	Buddha	Korean Info	Timeline	Left God	Right God	Bench
23-May	1	0	0	0	0	0
27-May	0	0	0	0	0	0
28-May	0	0	0	0	0	0
29-May	0	0	0	0	0	2
7-Jun	0	0	0	0	0	1
8-Jun	0	0	0	0	0	0
9-Jun	0	0	0	0	0	2
Average	0	0	0	0	0	1

2 PM						
Day	Case 1	Case 2	Case 3	Case 4	Case 5	Case 6
23-May	1	0	0	0	0	0
27-May	0	0	0	0	0	0
28-May	0	0	0	0	0	0
29-May	0	0	0	0	0	0
7-Jun	0	0	0	0	0	0
8-Jun	0	0	0	0	0	0
9-Jun	0	0	0	0	0	0
Average	0	0	0	0	0	0
Day	Case 7	Case 8	Case 9	Case 10	Case 11	Case 12
23-May	0	0	0	0	0	0
27-May	0	0	0	0	0	0
28-May	0	0	0	0	0	0
29-May	0	0	0	0	0	0

7-Jun	0	0	0	0	0	0
8-Jun	0	0	0	0	0	0
9-Jun	0	0	0	0	0	0
Average	0	0	0	0	0	0
Day	Case 13	Case 14	Case 15	Case 16	Case 17	Case 18
23-May	0	2	0	0	0	0
27-May	0	0	0	0	0	0
28-May	0	0	0	2	0	2
29-May	0	0	0	3	0	0
7-Jun	0	0	0	0	0	0
8-Jun	0	2	0	0	0	0
9-Jun	0	1	0	0	0	0
Average	0	1	0	1	0	0
Day	Case 19	Case 20	Case 21	Case 22	SB front	SB Side
23-May	13	1	0	8	12	22
27-May	4	0	0	1	4	0
28-May	1	0	1	0	5	4
29-May	7	0	1	2	4	15
7-Jun	7	0	0	3	9	15
8-Jun	1	1	0	3	6	3
9-Jun	3	2	0	0	6	12
Average	5	1	0	2	7	10
Day	Buddha	Korean Info	Timeline	Left God	Right God	Bench
23-May	2	0	0	0	0	0
27-May	0	0	0	0	0	0
28-May	0	0	0	0	0	2
29-May	0	1	0	0	0	1
7-Jun	0	0	0	0	0	5
8-Jun	0	0	0	0	0	0
9-Jun	0	0	0	0	0	1
Average	0	0	0	0	0	1

3 PM						
Day	Case 1	Case 2	Case 3	Case 4	Case 5	Case 6
23-May	0	0	0	0	0	0
27-May	0	0	0	0	0	0
28-May	0	0	0	0	0	0
29-May	0	0	0	0	0	0
7-Jun	0	0	0	0	0	3

8-Jun	0	0	0	0	0	0
9-Jun	0	0	0	0	0	0
Average	0	0	0	0	0	0
Day	Case 7	Case 8	Case 9	Case 10	Case 11	Case 12
23-May	0	0	0	0	0	0
27-May	0	0	0	0	0	0
28-May	0	0	0	0	0	0
29-May	0	0	1	0	0	0
7-Jun	0	0	0	0	0	0
8-Jun	0	0	0	0	0	0
9-Jun	0	0	0	0	0	0
Average	0	0	0	0	0	0
Day	Case 13	Case 14	Case 15	Case 16	Case 17	Case 18
23-May	0	2	3	0	0	0
27-May	0	0	0	0	0	0
28-May	0	0	0	1	0	0
29-May	0	1	1	1	0	0
7-Jun	0	0	0	0	0	2
8-Jun	0	0	0	0	0	0
9-Jun	0	1	0	0	0	0
Average	0	1	1	0	0	0
Day	Case 19	Case 20	Case 21	Case 22	SB front	SB Side
23-May	14	1	1	3	6	14
27-May	6	0	0	0	2	6
28-May	12	1	0	0	4	12
29-May	13	0	0	6	5	25
7-Jun	11	3	2	6	10	29
8-Jun	4	0	2	3	1	8
9-Jun	4	0	2	3	11	9
Average	9	1	1	3	6	15
Day	Buddha	Korean Info	Timeline	Left God	Right God	Bench
23-May	4	0	0	1	0	0
27-May	0	0	0	0	1	0
28-May	0	0	0	0	0	1
29-May	0	1	0	0	0	0
7-Jun	0	0	0	0	0	2
8-Jun	0	0	0	0	0	1
9-Jun	0	0	0	0	0	3
Average	1	0	0	0	0	1

4 PM

Day	Case 1	Case 2	Case 3	Case 4	Case 5	Case 6
23-May	0	0	0	0	0	0
27-May	0	0	0	0	0	0
28-May	0	0	0	0	0	0
29-May	0	0	0	0	4	0
7-Jun	0	0	0	0	0	0
8-Jun	0	0	0	0	0	0
9-Jun	0	0	0	0	0	0
Average	0	0	0	0	1	0
Day	Case 7	Case 8	Case 9	Case 10	Case 11	Case 12
23-May	0	0	0	3	0	0
27-May	0	0	0	0	0	0
28-May	0	0	0	0	0	0
29-May	0	0	16	2	0	0
7-Jun	0	0	0	0	0	0
8-Jun	0	0	0	0	0	0
9-Jun	0	0	0	3	0	0
Average	0	0	2	1	0	0
Day	Case 13	Case 14	Case 15	Case 16	Case 17	Case 18
23-May	0	0	0	0	0	0
27-May	0	0	0	0	0	3
28-May	0	0	0	0	1	0
29-May	0	0	0	0	0	0
7-Jun	0	0	0	0	0	1
8-Jun	0	1	0	0	0	0
9-Jun	0	6	0	0	0	0
Average	0	1	0	0	0	1
Day	Case 19	Case 20	Case 21	Case 22	SB front	SB Side
23-May	12	1	4	8	30	17
27-May	1	1	0	0	4	5
28-May	1	0	0	1	1	15
29-May	13	0	1	6	11	13
7-Jun	3	2	1	1	10	11
8-Jun	2	0	0	5	3	7
9-Jun	5	0	0	6	9	17
Average	5	1	1	4	10	12
Day	Buddha	Korean Info	Timeline	Left God	Right God	Bench
23-May	3	0	0	0	0	8
27-May	2	0	0	0	0	2
28-May	0	0	0	0	0	0
29-May	0	2	0	0	0	0

7-Jun	0	0	0	0	0	2
8-Jun	0	0	0	0	0	0
9-Jun	2	0	0	0	0	0
Average	1	0	0	0	0	2

5 PM						
Day	Case 1	Case 2	Case 3	Case 4	Case 5	Case 6
23-May	0	0	0	0	0	0
27-May	0	0	0	0	0	0
28-May	0	0	0	0	0	0
29-May	0	0	0	0	0	0
7-Jun	0	0	0	0	0	0
8-Jun	0	0	0	0	0	0
9-Jun	0	0	0	0	0	0
Average	0	0	0	0	0	0
Day	Case 7	Case 8	Case 9	Case 10	Case 11	Case 12
23-May	0	0	0	0	0	0
27-May	0	0	0	0	0	0
28-May	0	0	0	0	0	0
29-May	0	0	2	1	0	0
7-Jun	0	0	0	0	0	0
8-Jun	0	0	0	0	0	0
9-Jun	0	0	0	0	0	0
Average	0	0	0	0	0	0
Day	Case 13	Case 14	Case 15	Case 16	Case 17	Case 18
23-May	0	1	0	0	0	0
27-May	0	0	0	0	0	0
28-May	0	0	0	0	0	0
29-May	0	0	0	0	0	0
7-Jun	0	0	0	0	0	0
8-Jun	0	0	0	0	0	0
9-Jun	0	0	0	0	0	0
Average	0	0	0	0	0	0
Day	Case 19	Case 20	Case 21	Case 22	SB front	SB Side
23-May	1	0	0	0	4	1
27-May	1	0	0	0	0	0
28-May	0	0	0	0	2	0
29-May	14	2	0	14	2	22
7-Jun	0	0	0	1	0	3
8-Jun	0	0	0	0	0	1

9-Jun	5	0	0	1	0	3
Average	3	0	0	2	1	4
Day	Buddha	Korean Info	Timeline	Left God	Right God	Bench
23-May	0	0	0	0	0	0
27-May	0	0	0	0	0	3
28-May	0	0	0	0	0	1
29-May	0	0	0	0	0	0
7-Jun	0	0	0	0	0	4
8-Jun	0	0	0	0	0	0
9-Jun	0	0	0	0	0	0
Average	0	0	0	0	0	1

	May 29th					
Hour	Case 1	Case 2	Case 3	Case 4	Case 5	Case 6
6:00 PM	0	0	0	0	0	0
7:00 PM	0	0	0	0	0	0
Hour	Case 7	Case 8	Case 9	Case 10	Case 11	Case 12
6:00 PM	0	0	0	0	0	0
7:00 PM	0	0	0	0	0	0
Hour	Case 13	Case 14	Case 15	Case 16	Case 17	Case 18
6:00 PM	0	0	0	0	0	0
7:00 PM	0	0	0	0	0	0
Hour	Case 19	Case 20	Case 21	Case 22	SB front	SB Side
6:00 PM	4	0	0	0	3	8
7:00 PM	4	0	0	1	2	4
Hour	Buddha	Korean Info	Timeline	Left God	Right God	Bench
6:00 PM	0	0	0	0	0	0
7:00 PM	0	1	0	0	0	0

Total Number of People Who Entered Per Hour								
Day	10:00 AM	11:00 AM	12:00 PM	1:00 PM	2:00 PM	3:00 PM	4:00 PM	5:00 PM
23-May	6	24	35	38	61	49	86	7
27-May	2	23	16	18	20	45	27	11
28-May	9	19	16	22	39	76	31	4
29-May	14	40	52	84	54	76	91	63
7-Jun	15	38	18	34	59	105	56	16
8-Jun	7	13	23	28	21	32	27	5
9-Jun	8	21	14	47	37	46	67	10
Average	9	25	25	39	42	61	55	17

Number of Visitors Per Day	
Day	Number of Visitors Per Day
23-May	306
27-May	162
28-May	216
29-May	474
7-Jun	341
8-Jun	156
9-Jun	250
Average	272

Averages

Average First Case Viewed Per Hour						
Door	Case 1	Case 2	Case 3	Case 4	Case 5	Case 6
95	0	0	0	0	0	0
67	8	4	13	1	2	2
Total	8	4	13	1	2	2
Door	Case 7	Case 8	Case 9	Case 10	Case 11	Case 12
95	0	0	0	0	0	0
67	1	3	2	2	1	0
Total	1	3	2	2	1	0
Door	Case 13	Case 14	Case 15	Case 16	Case 17	Case 18
95	0	1	0	0	0	0
67	0	1	0	1	1	0
Total	0	2	0	1	1	0
Door	Case 19	Case 20	Case 21	Case 22	SB front	SB Side
95	4	0	1	2	5	9
67	0	1	0	0	21	0
Total	4	1	1	2	26	9
Door	Buddha	Korean Info	Timeline	Left God	Right God	Bench
95	0	0	0	0	0	1
67	11	4	2	0	2	0
Total	11	4	2	0	2	1

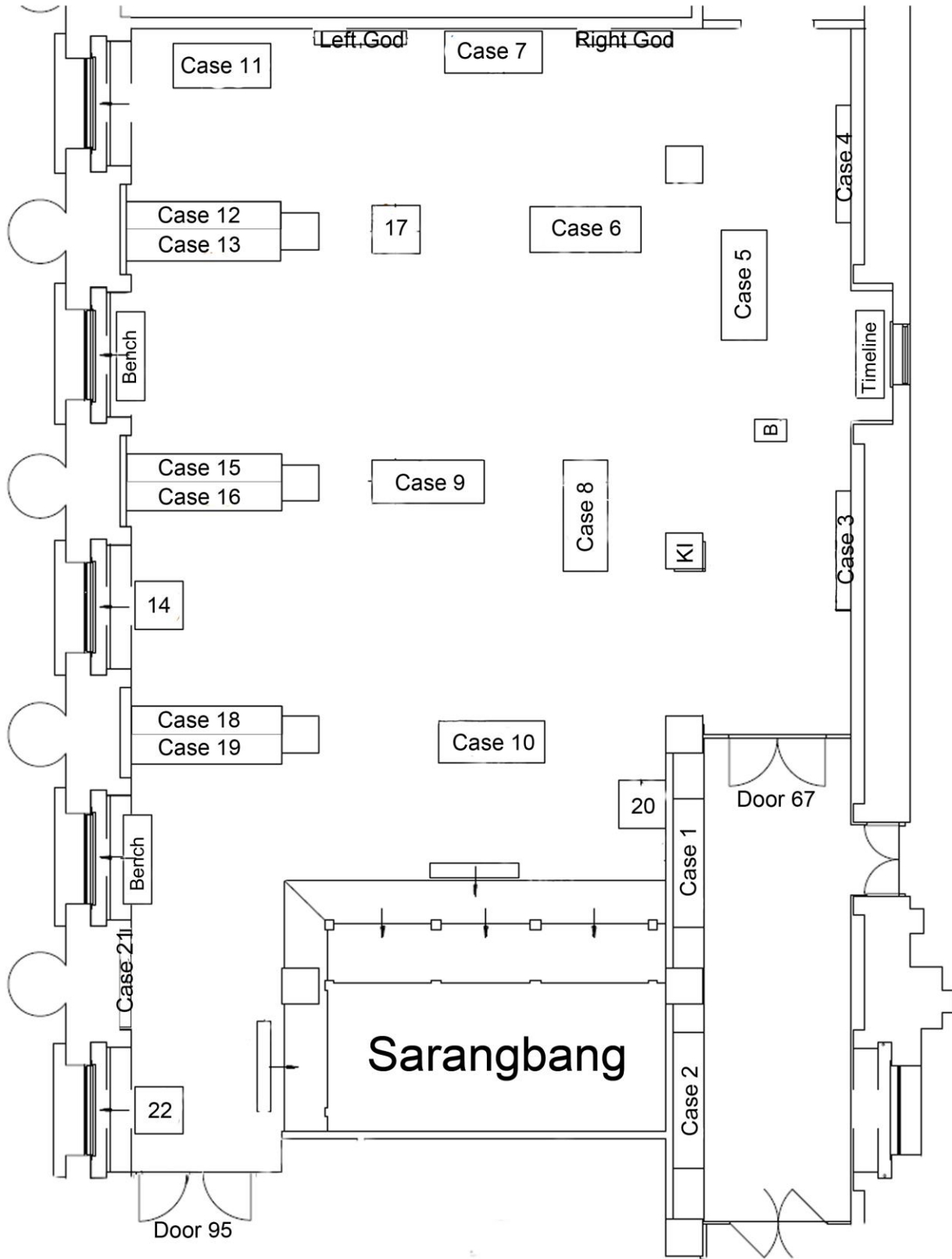
Percentage of Visitors Who Used Each Door for Entrance		
	Number of people	Percentage
Door 67	813	75%
Door 95	272	25%
Total	1084	100%

Average Visitors Per Day			
Day	Door 67	Door 95	Total
23-May	899	306	1205
27-May	677	162	839
28-May	733	216	949
29-May	1136	474	1610
7-Jun	921	341	1262
8-Jun	629	156	785
9-Jun	697	250	947
Average	813	272	1085

Appendix I: Time in Gallery Data

1:11	2:15	4:00	5:55		
1:15	2:20	4:00	0.25	Avg:	4:30
1:20	2:25	4:15	6:00	Med:	4:00
1:20	2:30	4:15	6:00		
1:20	2:30	4:15	6:00		
1:30	2:30	4:20	6:00		
1:30	2:30	4:25	6:00		
1:30	2:30	4:30	6:05		
1:30	2:40	4:30	6:20		
1:30	2:45	4:30	6:30		
1:30	2:45	4:40	6:30		
1:30	3:00	4:45	6:30		
1:35	3:00	4:45	6:35		
1:35	3:05	4:45	6:40		
1:35	3:15	5:00	6:40		
1:35	3:20	5:00	7:15		
1:50	3:25	5:00	7:20		
1:50	3:25	5:00	7:30		
1:56	3:30	5:10	8:10		
2:00	3:30	5:25	8:25		
2:00	3:35	5:30	8:30		
2:00	3:40	5:30	9:10		
2:00	3:45	5:40	15:00		
2:05	3:45	5:45	20:00		
2:10	4:00	5:50	28:00		

Appendix J: Tracking Map



Appendix K: Linger Time Spreadsheet

Case Number	0-10 Sec	10-30 Sec	30+ sec	Total Number of People
C-04				
C-05				
C-06				
C-07				
C-11				
C-12				
Left God				
Right God				

Date: _____ Time: _____

Case Number	0-10 sec	10-30 sec	30+ sec	Total Number of People
C-13				
C-15				
C-09				
C-08				
C-17				
Timeline				
Buddha				

Date: _____ Time: _____

Case Number	0-10 sec	10-30 sec	30+ sec	Total Number of People
C-03				
Gallery Information				
C-16				
C-14				
C-18				
Display Case 1 (moon jar)				
Display Case 2				
C-10				

Date: _____ Time: _____

Case Number	0-10 sec	10-30 sec	30+ sec	Total Number of People
C-19				
C-20				
SB-front				

SB-side				
C-21				
C-22				

Date:

Time:

Appendix L: Case Study

June 1 st , 2015							
Case Number	0-10 sec	10-30 sec	30+ sec	Total Number of People	Percentage 0-10 sec	Percentage 10-30 sec	Percentage 30+ sec
1	33	4	0	37	89.18918919	10.81081081	0
2	29	3	0	32	90.625	9.375	0
3	39	12	11	62	62.90322581	19.35483871	17.74193548
4	45	26	6	77	58.44155844	33.76623377	7.792207792
5	51	22	3	76	67.10526316	28.94736842	3.947368421
6	65	21	12	98	66.32653061	21.42857143	12.24489796
7	43	20	4	67	64.17910448	29.85074627	5.970149254
8	15	11	3	29	51.72413793	37.93103448	10.34482759
9	17	17	10	44	38.63636364	38.63636364	22.72727273
10	25	16	7	48	52.08333333	33.33333333	14.58333333
11	48	48	11	107	44.85981308	44.85981308	10.28037383
12	77	23	4	104	74.03846154	22.11538462	3.846153846
13	21	10	11	42	50	23.80952381	26.19047619
14	47	20	5	72	65.27777778	27.77777778	6.944444444
15	19	14	15	48	39.58333333	29.16666667	31.25
16	55	21	13	89	61.79775281	23.59550562	14.60674157
17	15	8	14	37	40.54054054	21.62162162	37.83783784
18	48	17	14	79	60.75949367	21.51898734	17.72151899
19	56	21	31	108	51.85185185	19.44444444	28.7037037
20	35	14	13	62	56.4516129	22.58064516	20.96774194
21	17	9	2	28	60.71428571	32.14285714	7.142857143
22	18	6	5	29	62.06896552	20.68965517	17.24137931
SB Front	95	52	72	219	43.37899543	23.74429224	32.87671233
SB Side	74	31	60	165	44.84848485	18.78787879	36.36363636
Timeline	1	12	23	36	2.777777778	33.33333333	63.88888889
Right God	33	5	0	38	86.84210526	13.15789474	0
Left God	46	9	3	58	79.31034483	15.51724138	5.172413793
Gallery Information	24	4	0	28	85.71428571	14.28571429	0
Buddha	37	13	7	57	64.9122807	22.80701754	12.28070175

June 2 nd , 2015							
Case Number	0-10 sec	10-30 sec	30+ sec	Total Number of People	Percentage 0-10 sec	Percentage 10-30 sec	Percentage 30+ sec
1	15	1	1	17	88.23529412	5.882352941	5.882352941

2	9	0	0	9	100	0	0
3	9	8	1	18	50	44.44444444	5.555555556
4	15	12	1	28	53.57142857	42.85714286	3.571428571
5	19	6	1	26	73.07692308	23.07692308	3.846153846
6	23	6	4	33	69.6969697	18.18181818	12.12121212
7	17	10	2	29	58.62068966	34.48275862	6.896551724
8	2	0	2	4	50	0	50
9	5	3	7	15	33.33333333	20	46.66666667
10	11	1	2	14	78.57142857	7.142857143	14.28571429
11	21	14	0	35	60	40	0
12	18	10	0	28	64.28571429	35.71428571	0
13	8	5	5	18	44.44444444	27.77777778	27.77777778
14	7	9	2	18	38.88888889	50	11.11111111
15	8	3	6	17	47.05882353	17.64705882	35.29411765
16	19	3	4	26	73.07692308	11.53846154	15.38461538
17	3	1	3	7	42.85714286	14.28571429	42.85714286
18	16	4	3	23	69.56521739	17.39130435	13.04347826
19	17	5	5	27	62.96296296	18.51851852	18.51851852
20	11	2	2	15	73.33333333	13.33333333	13.33333333
21	4	3	1	8	50	37.5	12.5
22	6	3	2	11	54.54545455	27.27272727	18.18181818
SB Front	25	8	11	44	56.81818182	18.18181818	25
SB Side	17	6	11	34	50	17.64705882	32.35294118
Timeline	1	2	6	9	11.11111111	22.22222222	66.66666667
Right God	3	2	0	5	60	40	0
Left God	8	7	1	16	50	43.75	6.25
Gallery Information	5	0	0	5	100	0	0
Buddha	8	3	1	12	66.66666667	25	8.333333333

June 4 th , 2015							
Case Number	0-10 sec	10-30 sec	30+ sec	Total Number of People	Percentage 0-10 sec	Percentage 10-30 sec	Percentage 30+ sec
1	37	2	0	39	94.87179487	5.128205128	0
2	17	2	0	19	89.47368421	10.52631579	0
3	48	10	1	59	81.3559322	16.94915254	1.694915254
4	63	43	2	108	58.33333333	39.81481481	1.851851852
5	67	25	1	93	72.04301075	26.88172043	1.075268817

6	72	23	1	96	75	23.95833333	1.041666667
7	55	17	1	73	75.34246575	23.28767123	1.369863014
8	25	11	13	49	51.02040816	22.44897959	26.53061224
9	26	15	14	55	47.27272727	27.27272727	25.45454545
10	38	8	6	52	73.07692308	15.38461538	11.53846154
11	62	51	6	119	52.10084034	42.85714286	5.042016807
12	72	24	1	97	74.22680412	24.74226804	1.030927835
13	55	13	13	81	67.90123457	16.04938272	16.04938272
14	68	13	0	81	83.95061728	16.04938272	0
15	45	14	12	71	63.38028169	19.71830986	16.90140845
16	67	30	6	103	65.04854369	29.12621359	5.825242718
17	25	7	18	50	50	14	36
18	69	21	2	92	75	22.82608696	2.173913043
19	72	13	35	120	60	10.83333333	29.16666667
20	33	20	15	68	48.52941176	29.41176471	22.05882353
21	21	7	3	31	67.74193548	22.58064516	9.677419355
22	25	4	3	32	78.125	12.5	9.375
SB Front	120	33	95	248	48.38709677	13.30645161	38.30645161
SB Side	98	23	88	209	46.88995215	11.00478469	42.10526316
Timeline	10	10	27	47	21.27659574	21.27659574	57.44680851
Right God	22	10	0	32	68.75	31.25	0
Left God	32	9	1	42	76.19047619	21.42857143	2.380952381
Gallery Information	14	3	0	17	82.35294118	17.64705882	0
Buddha	51	11	9	71	71.83098592	15.49295775	12.67605634

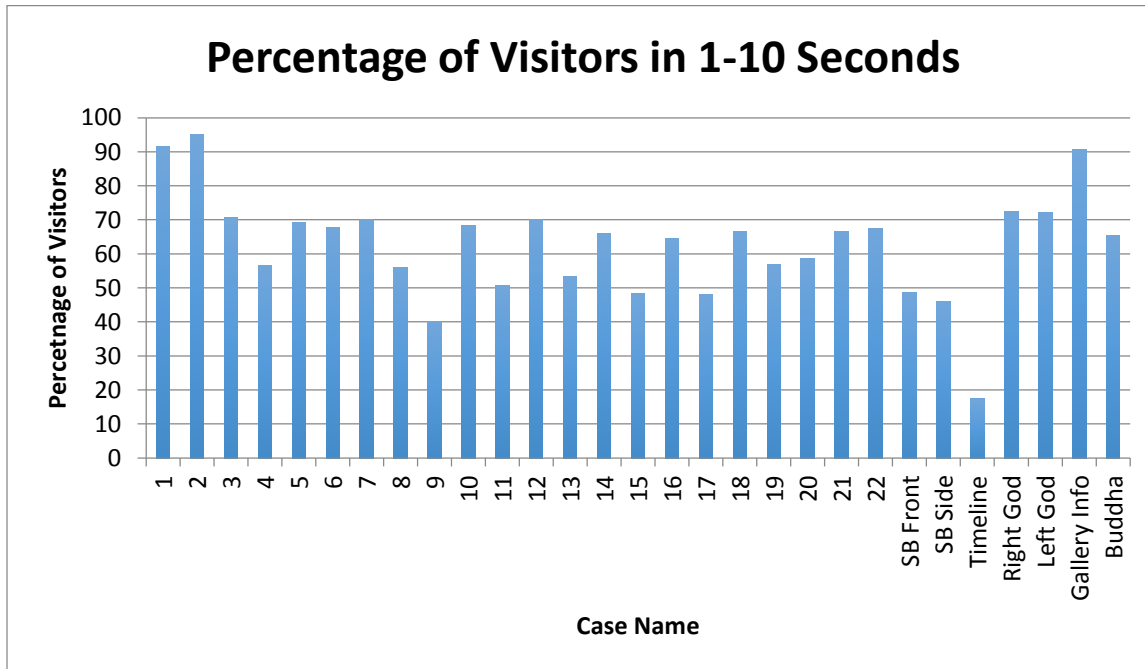
June 5 th , 2015							
Case Number	0-10 sec	10-30 sec	30+ sec	Total Number of People	Percentage 0-10 sec	Percentage 10-30 sec	Percentage 30+ sec
1	31	2	0	33	93.93939394	6.060606061	0
2	37	0	0	37	100	0	0
3	49	5	1	55	89.09090909	9.090909091	1.818181818
4	35	26	1	62	56.4516129	41.93548387	1.612903226
5	41	23	0	64	64.0625	35.9375	0
6	42	26	2	70	60	37.14285714	2.857142857
7	62	10	3	75	82.66666667	13.33333333	4

8	20	3	5	28	71.42857143	10.71428571	17.85714286
9	15	10	11	36	41.66666667	27.77777778	30.55555556
10	32	14	0	46	69.56521739	30.43478261	0
11	55	59	5	119	46.21848739	49.57983193	4.201680672
12	54	25	1	80	67.5	31.25	1.25
13	23	12	10	45	51.11111111	26.66666667	22.22222222
14	60	18	1	79	75.94936709	22.78481013	1.265822785
15	26	13	21	60	43.33333333	21.66666667	35
16	50	30	6	86	58.13953488	34.88372093	6.976744186
17	20	2	12	34	58.82352941	5.882352941	35.29411765
18	46	26	4	76	60.52631579	34.21052632	5.263157895
19	63	17	40	120	52.5	14.16666667	33.33333333
20	36	6	22	64	56.25	9.375	34.375
21	29	2	2	33	87.87878788	6.060606061	6.060606061
22	25	5	3	33	75.75757576	15.15151515	9.090909091
SB Front	106	21	107	234	45.2991453	8.974358974	45.72649573
SB Side	68	17	78	163	41.71779141	10.42944785	47.85276074
Timeline	10	9	10	29	34.48275862	31.03448276	34.48275862
Right God	17	5	1	23	73.91304348	21.73913043	4.347826087
Left God	30	5	1	36	83.33333333	13.88888889	2.777777778
Gallery Information	18	1	0	19	94.73684211	5.263157895	0
Buddha	30	12	9	51	58.82352941	23.52941176	17.64705882

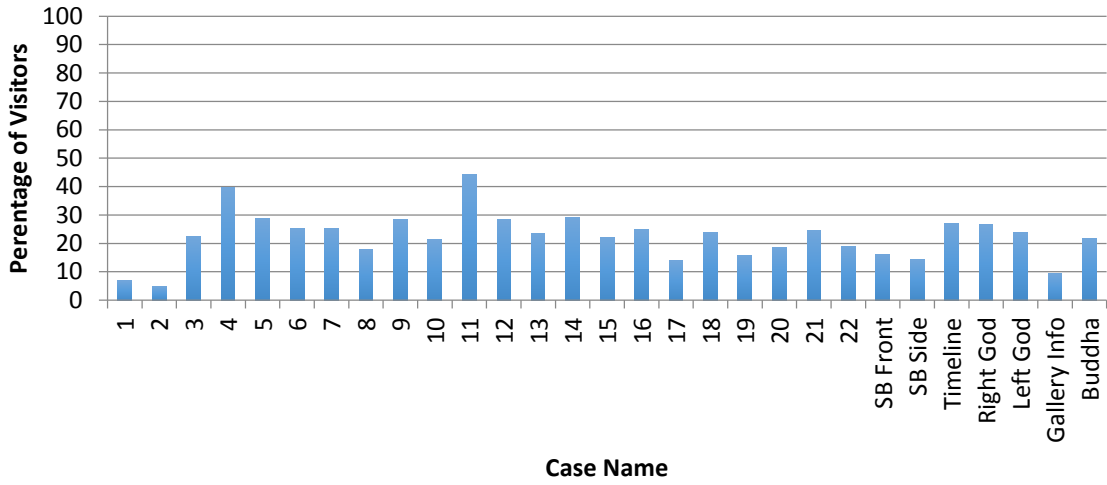
Percent Average for All Days				
Case Number	0-10 sec	10-30 sec	30+ sec	Average People Visiting Each Case Per Hour
1	91.55891803	6.970493735	1.470588235	10.08
2	95.02467105	4.975328947	0	7.76
3	70.83751678	22.4598362	6.702647027	15.52
4	56.69948331	39.59341883	3.70709786	22
5	69.07192425	28.71087798	2.217197771	20.72
6	67.75587508	25.17789502	7.066229901	23.76
7	70.20223164	25.23862736	4.559140998	19.52
8	56.04327938	17.77357495	26.18314567	8.8
9	40.22727273	28.42171717	31.3510101	12
10	68.32422559	21.57389712	10.10187729	12.8
11	50.7947852	44.32419697	4.881017827	30.4
12	70.01274499	28.45548459	1.53177042	24.72

13	53.36419753	23.57583774	23.05996473	14.88
14	66.01666276	29.15299266	4.830344585	20
15	48.33894297	22.0496755	29.61138152	15.68
16	64.51568861	24.78597542	10.69833596	24.32
17	48.0553032	13.94742221	37.99727459	10.24
18	66.46275671	23.98672624	9.550517047	21.6
19	56.8287037	15.74074074	27.43055555	30
20	58.6410895	18.6751858	22.6837247	16.72
21	66.58375227	24.57102709	8.84522064	8
22	67.62424896	18.9034744	13.47227665	8.4
SB Front	48.47085483	16.05173025	35.47741492	59.6
SB Side	45.8640571	14.46729254	39.66865036	45.68
Timeline	17.41206081	26.96665851	55.62128067	9.68
Right God	72.37628718	26.53675629	1.086956522	7.84
Left God	72.20853859	23.64617542	4.145285988	12.16
Gallery Info	90.70101725	9.298982752	0	5.52
Buddha	65.55836567	21.70734676	12.73428756	15.28

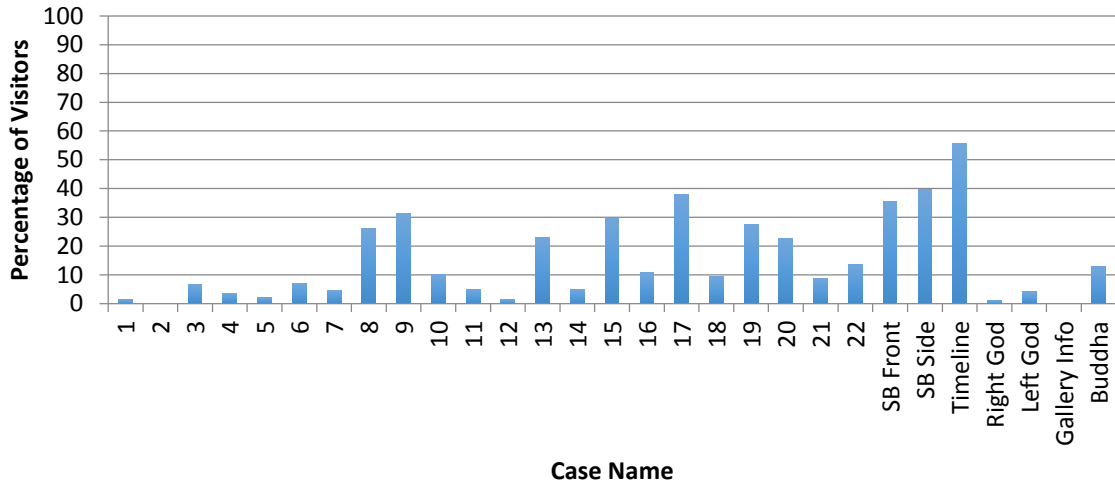
Graphs of Case Study Data



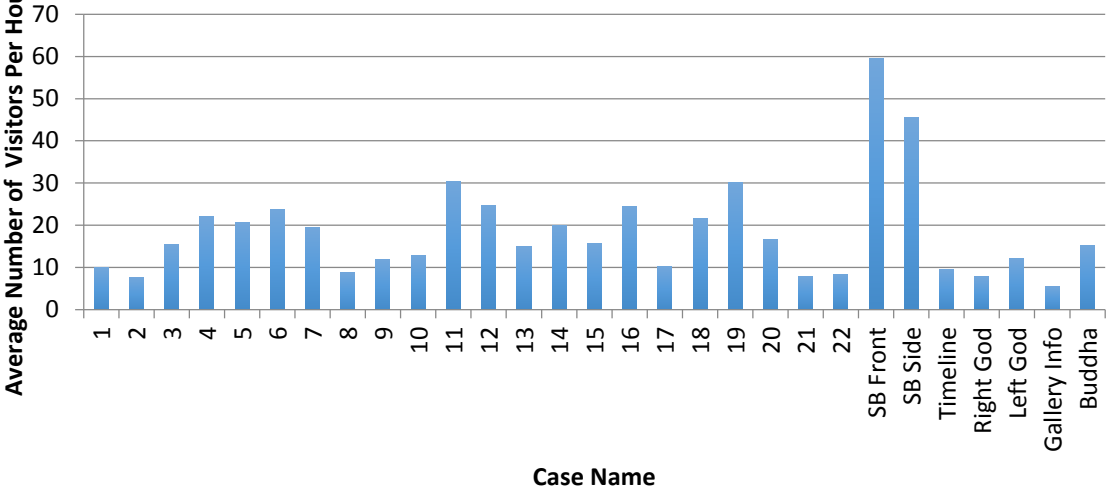
Percentage of Visitors in 10-30 Seconds



Percentage of Visitors in 30+ Seconds



Average Number of Visitors Per hour



Appendix M: Case Contents

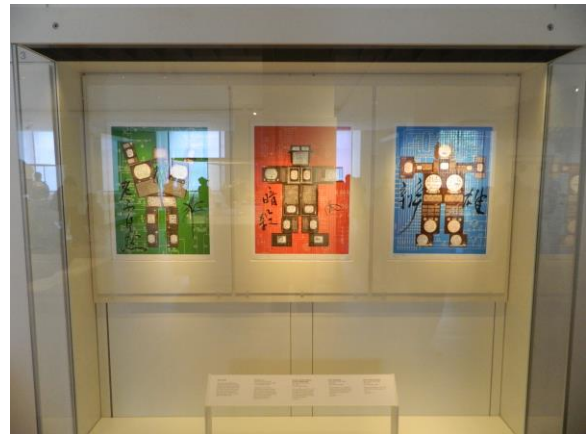
Case 1



Case 2



Case 3



Case 4



Case 5



Case 6



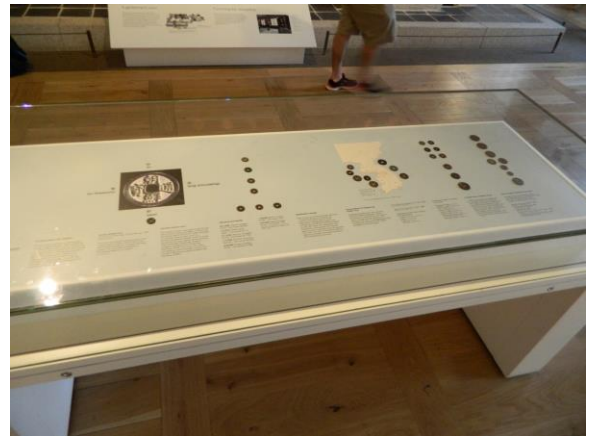
Case 9



Case 7



Case 10



Case 8



Case 11



Case 12



Case 15



Case 13



Case 17



Case 14



Case 18



Case 19



Case 22



Case 20



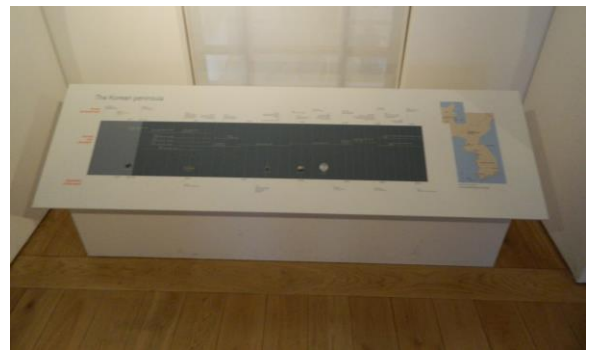
Buddha



Case 21



Timeline



Sarangbang Front



Left God



Sarangbang Side



Right God

