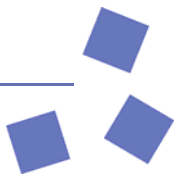


Darwin Centre Phase 2

Key Findings from First Formative Evaluation



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Prepared for:

DC2PO Team, Natural History Museum

Creative Research

Creative Research Ltd
43 Broadway, London W13 9BP

Phone: 020 8567 6974
Fax: 020 8567 6979

Email: creative@creativeresearch.co.uk
www.createresearch.co.uk



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1 Introduction

1.1 Overview

The first formative evaluation session was conducted over a three day period from 12th to 14th October. Eighteen students and three teachers from three schools attended on the Friday session. Twenty four adults took part in one-to-one and paired in depth interviews over the course of the Saturday and Sunday. Further details of the sample can be found in the appendix.

The evaluation took place in DC1. Three different topics were covered:

- the text, “tone of voice”, and graphics treatment as applied to the Special Collections and the Molecular Laboratory niches
- the concept of personalisation and respondents’ reactions to, and interest in, this
- reactions to short film clips of three of the Museum’s scientists talking about themselves and their work.

Copies of the stimulus materials, the evaluation objectives and the topic guide are provided in the appendices.

The key findings relating to the above topics are set out in the rest of this report.

1.2 A note on interpreting the findings

This is a qualitative evaluation which means we have explored the reactions of a small number of people in considerable depth. We record the nature of their reactions and, where appropriate, follow these up to ensure we understand what people are saying and why they are saying it. We do not tick boxes or keep counts since our aim is to explore the range of opinions expressed. One reason for this is that people do not always express their answers in such black and white terms.

In analysing the data, we look for where there is a consensus of opinion i.e. all/most/many people expressing the same or similar general view but we also look for the range and variety of opinion that is expressed and these might be opinions offered by just a few respondents as well as those opinions mentioned by some of our sample (i.e. more than a few but less than many). We also report things that may only be

mentioned by one or two people if these seem to offer relevant and insightful observations. We would normally make this clear by stating that one respondent said... The main exception to this is when we are reporting the core brand qualities since this was carried out as a tick box exercise and here we report how many people used each term to describe the nature of the experience they think DC2 public offer team (DC2PO) will offer them.

2 Text and Graphics

2.1 Overview

Overall, participants responded well to the text and graphics. Irrespective of the different tone of voice being used, all respondents found that the text had stood out and was easy to read and comprehend, and that the amount of text at each level was considered ideal. Respondents appreciated that the information was presented in everyday language. They also liked the fact that each block of text had a short heading in bold as this helped summarise what they were going to find in the main copy and allowed them to make a decision about whether or not they wanted to read it.

2.2 Special Collections

The *Special Collections* text and graphics were mocked up with two versions (A and B) illustrating different approaches to the design of the L₁, L₂ and L₄ labels. A further two examples of the L₁ panel (C and D) were used to explore different tones of voice

- **Version A** used the standard 'Museum voice' in L₂ and L₄ labels; the L₁ panel included an image of an hypothetical Museum scientist (Dr Joe Black) and the accompanying text was written in a more conversational style, as if Joe Black was talking to the visitor; this panel also used a different graphic approach to the other L₁ panels
- **Version B** was written using the '*Pret a Manger*' tone of voice and had a simpler graphic treatment
- **Version C** used the '*Innocent Smoothie*' tone of voice while **Version D** was written in the '*Guardian*' tone of voice; both these treatments employed the same graphics as Version B

2.2.1 Main Message

It was noticeable that a number of respondents did not fully pick up the main point of this display. This seemed to be due to several reasons:

- the title, *Special Collections* is not, in itself, very meaningful and, despite the large L₀ panel, they often did not seem to take much notice of it or link it to what they were looking at; this suggests that either a different, more meaningful title

would convey a clearer idea of what this niche is about or there needs to be a very explicit explanation of what the title refers to

- respondents often looked at the objects in the cases and the accompanying L₄ labels first before reading the other panels; this was true for both Versions A and B so was not just a consequence of people reading from left to right but was because they were drawn by the objects on display
- this, in turn, sometimes led them to focus on one particular element of what they saw – for example, that it was about Hans Sloane’s discovery of drinking chocolate
- the concept of having text at different hierarchy or ‘levels’ was not really understood by respondents and very few were able to work out what this meant or how it had been applied; this, by itself is not necessarily a problem. However, we assume one of the aims of the hierarchy is to encourage people to read the text panels in a particular order as this should make it easier for them to pick up the main points. While some people who read the text ‘bottom up’ (starting at L₄ and ending on L₁) clearly had no difficulty understanding the messages, as we have seen, this was not always the case. This might suggest that there might need to be greater differentiation between the levels- a more distinct hierarchy.

2.2.2 Tone of Voice

Most respondents had no difficulty differentiating between the tone of voice used in Versions A and B although the situation was slightly complicated in that the tone of voice of the L₁ panel did not match the tone of voice of the other panels in Version A (it was perhaps closer to the Version B tone of voice in being more conversational and informal).

On balance, the tone of voice adopted in Version A was preferred over the tone of voice used in Version B. The more informal, conversation style seems to work when it is a person ‘talking’ to the visitor (as in the L₁ panel of Version A) but was seen as less appropriate when it is used to describe the objects that people are looking at. A number of people commented that the L₂ and L₄ labels came across as more ‘factual’ and ‘informative’ when written in the standard ‘*Museum voice*’ compared to the ‘*Pret a*

Manger voice'. There were some differences in preference according to age. For example, some of the students clearly preferred the '*Pret a Manger voice*' as they felt it was talking to them as younger people while some of the adults rejected it out of hand as being too 'informal' and 'light hearted' and 'trendy'.

Due to pressure of time, we were only able to explore the tone of voice used in Version C and D among a small number of people, however, on those occasions when we were able to do so, they were preferred less than Version A. Version D, in particular, was seen as using less commonly understood terms (such as indefatigable).

In summary, the standard Museum voice was preferred over a more informal style for labels that relate to objects and images that people have come to see. However, the more relaxed, conversational tone of voice seems to work well when it is applied to a narrator or scientist who is 'talking to us' or introducing a topic provided it does not come across as someone going out of their way to appear 'cool' or 'trendy'.

2.2.3 Dr Joe Black

Reactions to Dr Joe Black were mixed and this was largely a function of how people responded to the image of a young man looking very trendy. People assumed the whole idea was to challenge the public's preconceived ideas of scientists and felt that the Museum was trying, in particular to appeal to a younger audience. However, many people were put off by the alternative image that the graphic conveyed – an ultra trendy, slick young man who is either a 'city high flier' or an 'estate agent' or a 'fashion victim'. They simply did not warm to him.

Putting this to one side, the idea of having a scientist introduce the topic had appeal. It provides a contrast between the subject matter – the historical collections and the personalities from some 300 years ago – and the modern day Museum. It serves to remind people that the Museum is not just about dusty old specimens collected years ago but that it also a modern, lively forward looking institution. We suspect that if a more appropriate image of a Museum scientist had been used, many of the less positive comments would not have been made.

Although people often realised that the main text panel was intended to be Joe Black talking to them – and this added a personal touch to it – not everyone picked this up. The use of speech marks might help to reinforce this connection.

2.2.4 Graphics

On balance, the graphics from Version A were preferred over those used in Version B.

The fact that the key words were all shown horizontally was preferred over the mix of horizontal and vertical presentation and the use of coloured boxes both added impact and helped emphasise the key words. Most people had no difficulty working out what the purpose was of both the key words and the images displayed on the two versions.

The main text panel stood out against the graphics. There was no suggestion that people were put off by the inclusion of an image of dead and/or dried up grass alongside the insects.

There were mixed views on the need for every image to have a caption. While everyone expected the objects and images in the display cases to always be labelled, some took the view that the graphics on the L₁ panels were mainly there to convey a sense of what it was all about and to add colour and interest and, for this reason, they did not feel they needed to have captions. Others felt that it would be nice to be able to find out what something was if you wanted to. This suggests that there is a case for including captions provided this does not create clutter and take up lots of space.

2.3 Molecular Work

Respondents also looked at examples of the L₁, L₂ and L₄ panels relating to the niche looking in on the molecular lab. The main purpose of this exercise was to see if the text dealing with a more complex topic was considered understandable and to gauge reactions to the idea of defining key terms along with two different methods of doing this.

Respondents clearly liked the idea of being able to see into a real working lab. They felt the written information was again very clear, easy to read and comprehensible. When asked to explain what was meant by ‘hidden clues’, they usually interpreted this correctly as the DNA sequences and they could also describe why it was important to

be able to differentiate between the species (to aid control). The barcode analogy was considered a useful way of explaining the concept.

The idea of defining key words was positively received and considered helpful.

One of the methods of defining key words (having the text highlighted in blue with a definition close by in smaller type) was very clear to everyone and was often commented on spontaneously. The second method where the term “biodiversity” was presented vertically in a large type size with the definition appearing horizontally in a smaller type size was nearly always missed. Indeed, having noticed that the term DNA in the first block of text on the L₁ panel was highlighted in blue and defined, some respondents spontaneously suggested that the word biodiversity also needed a definition!

2.4 Recommendations

- Text panels were well received in terms of stand out, ease of reading, comprehension, quantity of text, use of everyday language and the inclusion of a short heading.
- Providing definitions of key terms was well received and this should be done along the lines used to define DNA, species and barcode.
- Consideration needs to be given to the title *Special Collections* as this is a largely meaningless name. Options might include coming up with a more relevant name, adding a strapline which clarifies what it is about or providing a very clear explanation of why this niche is called the *Special Collections*.
- The hierarchy of the text did not work in the sense of influencing the order in which people read the labels. Although some people who started off by looking at the objects and reading the L₄ labels still worked out what the niche was all about, others tended to focus on some of the lower order messages (such as Sloane's discovery of drinking chocolate) without 'seeing' the bigger picture. This suggests that there might need to be even greater differentiation between the levels. One way to achieve this is through the type size. It also suggests that the physical location of the text panels needs careful consideration in order to encourage visitors to study the L₁ panels first as they arrive at each niche.
- There was a clear preference for the standard Museum tone of voice for L₂ and L₄ text and we recommend this should be adopted. However, we also feel there is an opportunity to use a more conversational, informal tone whenever the text represents a scientist 'talking' to the visitor. Not everyone picked up that the L₁ text on Version A was intended to be Dr Black talking; the use of speech marks could provide a further clue.
- Despite the fact that a number of people disliked the inclusion of Dr Joe Black, we believe this was because of what he looked like and not because people objected to a scientist introducing the subject matter to them. Leaving aside his appearance, the inclusion of a scientist added an extra dimension to Version A and we recommend that a more typical (and real) Museum scientist is used.
- Of the two versions shown, respondents preferred the graphic treatment of Version A. We are aware that the two versions are not necessarily supposed to be the final designs so we are not recommending that you use Version A as it is. Nevertheless, there are some key learnings about using colour and boxes to create a greater visual impact and presenting key words horizontally. We did not get a definitive steer either way on whether images on L₁ panels always need captions. The fact that some people will appreciate them suggests this would be nice to do provided it does not compromise other aspects of the design (for example by making the panels too cluttered)

3 Personalisation

3.1 Overview

The concept of personalisation proved to be a difficult concept to grasp and respondents struggled to see what it might mean. Even when the idea of having a swipe card or other method of identifying themselves as they went around was explained, they still struggled to see what it would offer them or why they would want to use it. Indeed, it was only once they realised that it would give them access to a personalised webpage that respondents began to see what the point was.

Throughout, one of the difficulties people had was in seeing what benefits, if any, personalisation would offer them. As we showed them examples of different things they might be able to do, they would select some of these as 'possibly of interest'. However, this was often qualified by saying that 'I might do that if I had a particular interest in the topic'. In other words, for much of the time they probably would not take advantage of the suggested feature. Many people identified other audiences who they felt would be interested in the concept – such as students or people with a particular interest in a topic. This is a classic way in which people indicate that they are not sure if this is 'for me'. The students and teachers could see that personalisation could be of real value for students on an educational visit especially if this linked in with school project work or with the school curriculum. However, if they were visiting outside of school, either by themselves or with family or friends, they were no more likely to want to take advantage of what it offers than anyone else.

There did appear to be something of an age effect with teenagers and younger adults often finding the concept more appealing than older adults. One difficulty is predicting how various technologies will develop and what will become more mainstream over the next two or three years. As things stand, there is a danger that people might be interested in what personalisation offers them once they understand what this is but that most visitors arriving at the Museum will not realise this and will therefore fail to take advantage of it.

The concept also gave rise to a number of 'how would it do that' type of questions and, until these are clearer to people, they are unable to give a meaningful steer on how likely they are to take advantage of it. For example, most visits are social occasions

involving small groups of people – either families or with friends – and it is not at all clear to what extent personalisation lends itself to a group situation. Would or could you end up with a ‘family’ webpage, for example? How could the interests of different people within the one group be catered for? Another example relates to the idea of recording your own observations and notes as you go round the exhibition. Many of the activities seemed to involve swiping a card to register an interest. However, this type of activity needs a more involved form of interaction which presumably requires some other means of capturing the information.

The implications of delivering personalisation are enormous in terms of cost and resource and it would be inappropriate to make such decisions based on the findings presented here. For example, there was considerable interest in being able to offer an opinion on something or ask a question. Clearly, the number of visitors who are expected to take up these options will have a major bearing on how this type of service is developed and offered and there is a real danger that the Museum could develop something which is then under utilised. Conversely, if it proves very popular, the systems might quickly become overloaded.

Does this mean that there is no interest in the concept? Our view is that it is not possible to draw a firm conclusion either way. This evaluation has highlighted the fact that the concept needs more development before any assessment can be arrived at in terms of **how many** people might be interested in **which aspects** of personalisation. In arriving at such an assessment, we recommend that the concept needs working up in considerably more detail. In doing so, it will be important to focus on the possible benefits of the different activities – it is less a question of how can I do this and more an issue of why would I want to – what’s in it for me.

3.2 Prior to a Visit

Once they knew what personalisation involved, there was some interest in being able to take advantage of it prior to visiting the Museum. Some people liked the idea of being able to map out a visit in advance to ensure they did not miss things of particular interest and some felt there might be merit in being able to read up about the topics in advance but not in any great depth otherwise what would be the point of a visit. Other people prefer to come along and wander round and let things catch their eye; while they may have things they are particularly interested in, they also enjoy discovering new

interests as they go around. They were concerned that by structuring their visit in advance, the opportunity for such chance discoveries would be lost. There was limited interest in being able to submit questions or opinions at this stage. Offering visitors the opportunity to pre-register was seen as sensible especially if this saved time queuing up on arrival. This pre-supposes that people realise what is on offer and what the relevant system at the reception desk offers them. Most people would be happy to provide the Museum with some information about themselves and their interests if they know what this will be used for. They trusted the Museum not to misuse this information. Having an alternative approach for those people who either don't have an email address or who would rather not share it was seen as sensible (but, in reality, may not be necessary).

3.3 While Visiting the Exhibition

There was *some* interest in the idea that an exhibit might suggest to visitors other displays/ information that they might be interested in exploring, having assessed where their interests lie, as this could enrich their experience and point them towards things they might have otherwise missed. This was not just restricted to what else they might find in DC2 but elsewhere in the Museum and, possibly, outside the Museum. However, respondents did not want to be guided too much and there was little interest in the idea of planning a whole route, as this was felt to be too constrictive and detracts from the sense of discovery.

Unless they had a particular purpose in mind, say researching a project, respondents could not imagine why they would want to record their impressions or observations as they were going round.

There was also *some* interest in being able to bookmark information and photographs to explore in more detail later and to have access to online links to facilitate this. If someone was really interested in a topic then this should include links to deeper information and further reading.

Being able to play games and take part in activities both in the exhibition and again back at home had appeal to those gamers in the sample but the idea of saving/retrieving your score had little appeal. Certificates of achievement were seen by everyone, including the students, as being for younger (primary) students.

It was not clear what having access to scientific data meant or why you would want to do this or what you could do with the data. This might have applications for school groups. One adult who was keen on the idea of being able to closely track the work of a scientist thought it would be good to have access to the data to see for yourself what the scientist was working on.

A few keen respondents might be interested in finding out how they could get involved (such as through careers information, societies or organisations).

There was more enthusiasm for the various suggestions for ways in which visitors to make a contribution to the exhibition either as they were going round or later, from home. A number were quite enthused about the idea of participating in experiments, as this was expected to be fun and would be a unique experience (although just what this would entail was not clear).

There was *some* interest in recording an opinion (as a means of feedback, for others to see) and seeing opinions of others (although there was little interest in politicians views as they felt they had enough of this anyway). Respondents were quite unsure what would happen with any opinion they expressed – for example whether they and other visitors would see it displayed somewhere. Ideally, it would be displayed more or less immediately for all to see.

The idea of being able to ask a question also appealed although most felt they would only record a question if they there was something they were particularly keen to find out – but, having done so, they would certainly want this answered. Ideally, the answer would be more or less immediate but it was recognised this probably would not happen. Some assumed it would be more along the lines of FAQs which might mean there would be limits on the kinds of questions asked. Other suggestions included answers being emailed to you within a period of between a few hours to a few days or being provided with signposting – where to look to find the answer.

Although the idea of being able to influence decisions appealed, there was uncertainty as to what these decisions might be and most were sceptical as to whether they really would have any significant influence on anything important. Similarly, with regard to the idea of registering a vote, respondents were unsure what this would be for and what the outcome of the poll would be.

There was little interest in the idea of submitting your own photographs because it was not at all clear what this meant – photographs you had taken of exhibits as you went round, photographs you had taken at home (of what?).

3.3.1 Back at Home

Respondents often confessed that there is little they would usually do to ‘follow up’ visits to museums or heritage sites other than look at photographs they might have taken, *possibly* buy books on related subjects and, of course, discuss the visit with others.

It is perhaps not surprising then that most respondents were not sure whether they would really want to investigate further topics covered in an exhibition at the Darwin Centre when they returned home.

Those who were possibly interested in being able to access a personalised webpage included those who might want to find out more about a particular scientist and his/her work and who therefore might visit their blog and be interested in getting updates on how the research is going including feedback on field trips (e.g. using webcams). Some people also expressed an interest in taking part in online discussions or taking part in experiments. Again, gamers might enjoy being able to play some of the games from home. Very few people could see any real value in being able to replay the sequence of their visit. For those for whom the personal webpage had some appeal, being able to organise and personalise their page was important – this was seen as increasingly becoming the norm whenever you set up an account with a service provider – so you could control both the content and the appearance. It was assumed that once set up your page would remain live and, if you went back for further visits, new material would be added to it so that over time it could become quite extensive.

For school groups, the idea of a personalised webpage had little mileage amongst the less academic students, but several keener and more curious students, and their teachers, were interested in how this might assist with their studies/learning. One teacher pointed out that this may help to bring the experience more in-line with the national curriculum which would make the visit more justifiable as well as useful.

3.4 Recommendations

Our view is that it is not possible to draw a firm conclusion as to whether personalisation will add significant value to the exhibition and, if so, which elements are worth developing and which are not. While it has provided some broad pointers, the main conclusion of this evaluation is that the concept needs considerable more development before any assessment can be arrived at in terms of **how many** people might be interested in **which aspects** of personalisation. In arriving at such an assessment, we recommend that the concept needs working up in considerably more detail. In doing so, it will be important to focus on the possible benefits of the different activities – it is less a question of how can I do this and more an issue of why would I want to – what’s in it for me.

4 Film Clips of Scientists

4.1 Overview

Respondents were played a short sequence of three edited clips of different scientists talking about themselves and their work. They were asked to comment on how each scientist came across. We also asked them to choose just one of the three that they would like to meet and find out more about them and their work.

Generally, **respondents were quite positive towards the video clips of all three scientists**. Most felt that the people featured were in some ways different to what they felt a stereotypical scientist would be like (although some did confess that they were not quite sure what a typical scientist would be like). All three were felt to have an informal, friendly and reasonably 'down to earth' style which was felt to make them interesting to listen to.

4.2 Scientist A

Most felt that A's enthusiastic and informal style made him easy to listen to. As one person put it, *'he tells a good story'*. He was also felt to come across as 'someone in the know' who had lots of experience and knowledge which added to the impact of his story. The 'in field' photographs (such as taking mud samples and preparing fish in the artic) helped to make his story and topic engaging. That said, some felt that his explanation of what his work entailed 'jumped around' a little and left them unsure about the link between the environment and his analysis of mud from the artic (this was probably a function of the editing) and was certainly harder for some younger students to grasp. He did not come across as a 'typical scientist' partly because the setting (he could have been in his kitchen), his very informal style of presentation using everyday language and his enthusiasm for sharing what he did (one respondent described him a bit like a mate's dad who is really into his subject and can't but help interest you in it).

A was often chosen as someone respondents would like to meet because he seemed very approachable and this meant people would feel relaxed about asking him questions. His way of describing his work also reassured them that he would not blind them with science but would pitch his response at the right level. He was expected to be both passionate and easy to listen to.

4.3 Scientist B

B was generally felt to come across as 'down to earth' and approachable. Her straightforward style and language, combined with her sense of humour and aided by a simple prop (the 'mosquito sucking tube' or pooter), helped to make her explanation of her work easy to follow and generated interest in the topic (even amongst some who confessed that they would not usually be at all interested in such a topic).

Her fast delivery meant that some people struggled to take in everything she said and, for a few respondents, she came across as slightly nervous and lacking in confidence which they felt detracted from the credibility and impact of her work. Although some felt she came closer to their expectation of a scientist, this was mainly because she was wearing a white lab coat and standing in her lab. However, other respondents commented that her manner was felt to be different to that of a typical scientist (despite these contextual cues).

She was also often chosen as someone respondents would like to meet as she seemed able to make her subject sound interesting and fun. As one respondent put it, *'she sounds like someone who would be a laugh to have a drink with'*.

4.4 Scientist C

C also came across as friendly and open and was able to make an uninteresting subject seem more interesting. Some people liked hearing about her adventures in the field and that she was not just focused on the plants but also the local people and how they use the plants.

Overall, however, C had less appeal than A or B. This was partly due to the subject (plants in South America), which was seen to be less interesting, but also because she did not managed to engage her viewers to the same degree as the other scientists. She seemed to have less self-confidence and was described as being more self-absorbed in her subject and less able to share her interest with others. For this reason, she was sometimes felt to be closer to what people expected a scientist to be like. It was also clear that her accent added to the difficulty in following what she was saying.

Furthermore, the editing of the clip did not help – some felt that there did not appear to be much direction to what she was talking about - especially as there was not much explanation about how her 'favourite plant' works as a method of contraception or what

the plant is called. Although the idea of including captions to define terms or punctuate the film was felt to be a good idea, the way in which this was done was a bit 'clunky' and tended to interrupt the flow.

4.5 Recommendations

We don't have any recommendations, as such, to make about this aspect of the evaluation so much as observations. What is clear is that respondents were interested in seeing and hearing the stories of a variety of different scientist and, provided the scientists can convey their stories in an engaging manner, visitors will respond in a positive manner. Visitors will recognise that scientists can, and do, come in all different sorts, and one of the values of showing real scientists is that it confirms this.

There are some clear but obvious generalisations that can be drawn from this work such as the importance of a friendly, down to earth, approachable manner, using everyday language rather than technical terms, making it clear what a scientist is working on, why this is relevant and what the outcomes are and making sure that key elements are covered (e.g. the name of a scientist's favourite plant or explaining the connection between an entomologist who seems to be talking about climate change but talks about collecting mud samples).

5 Core Brand Qualities

5.1 Overview

Where we had time we asked respondents to imagine what a visit to the finished exhibition might be liked based on everything they had seen during the evaluation. We gave them a list of words which included the 5 core qualities along with some synonyms and antonyms. We invited them to indicate which of these words they definitely would and would not use to describe the experience.

The five qualities are:

- Clear
- Compelling
- Inspiring
- Passionate
- Courageous

5.2 Describing the Experience

We received a total of 30 ratings which are set out over the page.

- **Clear:** the experienced was described using words such as informative, accessible, clear, enlightening and it was not felt to be uninformative, confusing, inaccessible, vague , difficult, inconclusive or complicated
- **Compelling:** it was rated as relevant, enthusiastic, impressive and compelling and not as irrelevant or trivial
- **Courageous:** this quality did not come across so clearly with many of the synonyms and antonyms not being used with any great frequency (such as brave, courageous, adventurous) although most respondents did not feel it was cautious
- **Inspiring:** the experience was perceived to be appealing, exciting, inspiring, and definitely not boring, dull, unexciting or run of the mill

- **Passionate:** it was also seen as being imaginative, fun, enthusiastic and passionate and not unimaginative, cold or timid.

Words	Would use	Words	Wouldn't use
<i>Informative</i>	26	<i>Uninformative</i>	24
<i>Accessible</i>	25	<i>Boring</i>	22
<i>Appealing</i>	24	<i>Confusing</i>	22
<i>Imaginative</i>	24	<i>Dull</i>	22
<i>Clear</i>	23	<i>Irrelevant</i>	22
<i>Relevant</i>	23	<i>Unclear</i>	22
<i>Fun</i>	21	<i>Cautious</i>	22
<i>Enlightening</i>	19	<i>Inaccessible</i>	22
<i>Enthusiastic</i>	18	<i>Unimaginative</i>	21
<i>Impressive</i>	18	<i>Cold</i>	20
<i>Exciting</i>	16	<i>Timid</i>	20
<i>Passionate</i>	15	<i>Vague</i>	18
<i>Inspiring</i>	13	<i>Unexciting</i>	18
<i>Challenging</i>	12	<i>Trivial</i>	17
<i>Compelling</i>	8	<i>Run of the mill</i>	16
<i>Adventurous</i>	7	<i>Difficult</i>	15
<i>Amazing</i>	6	<i>Inconclusive</i>	15
<i>Vague</i>	3	<i>Ordinary</i>	14
<i>Awesome</i>	2	<i>Complicated</i>	13
<i>Boring</i>	1	<i>Brave</i>	12
<i>Brave</i>	1	<i>Courageous</i>	10
<i>Complicated</i>	1	<i>Awesome</i>	7
<i>Confusing</i>	1	<i>Compelling</i>	3
<i>Courageous</i>	1	<i>Passionate</i>	2
<i>Dull</i>	1	<i>Challenging</i>	2
<i>Irrelevant</i>	1	<i>Enlightening</i>	1
<i>Ordinary</i>	1	<i>Adventurous</i>	1
<i>Trivial</i>	1	<i>Amazing</i>	1
<i>Unclear</i>	1	<i>Informative</i>	0
<i>Cautious</i>	0	<i>Accessible</i>	0
<i>Cold</i>	0	<i>Appealing</i>	0
<i>Difficult</i>	0	<i>Imaginative</i>	0
<i>Inaccessible</i>	0	<i>Clear</i>	0
<i>Inconclusive</i>	0	<i>Relevant</i>	0
<i>Run of the mill</i>	0	<i>Fun</i>	0
<i>Timid</i>	0	<i>Enthusiastic</i>	0
<i>Unexciting</i>	0	<i>Impressive</i>	0
<i>Unimaginative</i>	0	<i>Exciting</i>	0
<i>Uninformative</i>	0	<i>Inspiring</i>	0

6 Appendices

6.1 Requirements from Research

The research covered three main areas; 'personalisation', text and graphics and 'tone of voice' from text panels and scientists featured in video clips. The client requirements for each of these are outlined below.

Personalisation

1. What	Personalisation represents engagement with visitors across DC2 and includes pre-, during and post-visit experience via the internet. Their experience of DC2 is intended to be 'unique' in as much as their journey through the information can be tailored to their needs as well as more simple interaction in terms of recording interaction for subsequent follow-up.
2. Who	Adult visitors and Formal Learners
3. Why	Personalisation is a key strategic aim of the Museum and has been identified as an essential method of engaging with visitors in an on-going way.
4. Goals	To assess visitor response to the styles and methods used to achieve personalisation, as well as assessing expectations they may have. Exploring responses to the potential applications beyond expectations would also be valuable.
5. Mock Up	Some paper based activities, as well as testing interfaces and interaction technologies
6. Timing Requirements	Initially need to assess expectations, later actual interfaces
7. In house External	Predominately in-house, but potentially other external providers (particularly with 'soft' information such as visitor expectations)
8. Method	Would require mainly on-site (Museum) evaluation using computer interfaces
Any other comments	

Text and Graphics

1. What	<p>One of the most obvious ways 'The Brand' is expressed is through the titling and key elements which identify an exhibition or, in this case, a building space.</p> <p>'Texts' are a key communication tool and are one of the primary methods through which we express our content and occur throughout the experience in the form of identification signage, written texts on theme panels, labels and picture captions. In some cases there may be a 'graphic' element which forms</p>
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	<p>part of the communication. Texts also occur in multi-media AV and in IM.</p> <p>This evaluation will look at the design of key brand elements and the written text hierarchy.</p>
2. Who	Formal learners (representatives of KS3-5 or KS3 if we can only have one group) and adults
3. Why	One of the most obvious ways 'The Brand' is expressed is through the titling and key graphic/text elements (such as typeface) which identify an exhibition or, in this case, a building space. These tend to become the elements used in print media and other communications outside the Museum envelope.
4. Goals	<ul style="list-style-type: none"> • Does the hierarchy work in terms of the user being able to identify 'levels' of engagement which are suitable for the purpose. For example, is it easy to tell the difference between a thematic text and a label? • Do visitors find the text easy to read? (as corollary- are there any access problems?) • Does the typeface/ design give confidence in the content? Does it feel like they are reading a narrative or a dictionary of terms?
5. Mock Up	<p>Text will be written by the interpretation team</p> <p>Graphics/ Text hierachy will be designed by Robert or Lucy and produced by an external company.</p> <p>Installation will be by an external company in DC1</p>
6. Timing Requirements	<p>Date of mock up: by 10th October</p> <p>Latest date of delivery of results: 2 weeks after evaluation</p>
7. In house External	External – through Creative Research
8. Method	<p>Sample from Creative Research panel. Evaluation to take place in DC1.</p> <p>BRAND/SIGNAGE: Use entry to DC1 with mounted sign.</p> <p>TEXT and GRAPHIC HIERACHY: (same as tone of voice) Clear the zoological specimens out of one of the DC1 views and 'mock up' a niche-like view including thematic text and specimens with labels.</p> <p>As tone of voice and graphic approach are so integrated they will be evaluated together. We will be testing graphics and tone of voice for two areas (possibly special collections and molecular area). This will include thematic panels and labels with images, text and potentially drawings/diagrams if appropriate.</p>
Any other comments	

Tone of Voice

<p>1. What</p>	<p>Tone of voice occurs throughout the experience in the form of AV (the scientist guides) and in written texts on panels and in IM. It is the characteristic style or manner through which we express our content.</p> <p>This evaluation will look at tone of voice in AV (scientist guides) and written text on panels.</p>
<p>2. Who</p>	<p>Formal learners (representatives of KS3-5 or KS3 if we can only have one group) and adults</p>
<p>3. Why</p>	<p>The tone of voice is essential in creating an engaging, clear and compelling experience for visitors. In the AV (scientist guides) the tone of voice will be important in altering visitor perceptions of scientists.</p>
<p>4. Goals</p>	<ul style="list-style-type: none"> • Do visitors find the tone of voice engaging? (Are they interested in what they see/hear/read?) • Do visitors find the tone of voice clear? (Do they understand what is being said?)
<p>5. Mock Up</p>	<p>Text will be written by the interpretation team</p> <p>Graphics will be designed by Robert or Lucy and produced by an external company (see graphics template for details)</p> <p>AV film already exists – SES or IM to advise and assist on loading onto a kiosk in DC1</p> <p>Specimens – to be sourced by the DC2 curators (Jan Beccaloni and Vicki Papworth)</p>
<p>6. Timing Requirements</p>	<p>Date of mock up: by 10th October Latest date of delivery of results: 2 weeks after evaluation (text writing will continue from end of October)</p>
<p>7. In house External</p>	<p>External – through Creative Research</p>
<p>8. Method</p>	<p>Sample from Creative Research panel. Evaluation to take place in DC1.</p> <p>AV: Use a DC1 kiosk to play the scientist videos.</p> <p>Written texts: Clear the zoological specimens out of one of the DC1 views and 'mock up' a niche-like view including thematic text and specimens with labels.</p> <p>As tone of voice and graphic approach are so integrated they will be evaluated together. We will be testing graphics and tone of voice for two areas (possibly special collections and molecular area). This will include thematic panels and labels with images, text and potentially drawings/diagrams if appropriate.</p>
<p>Any other comments</p>	

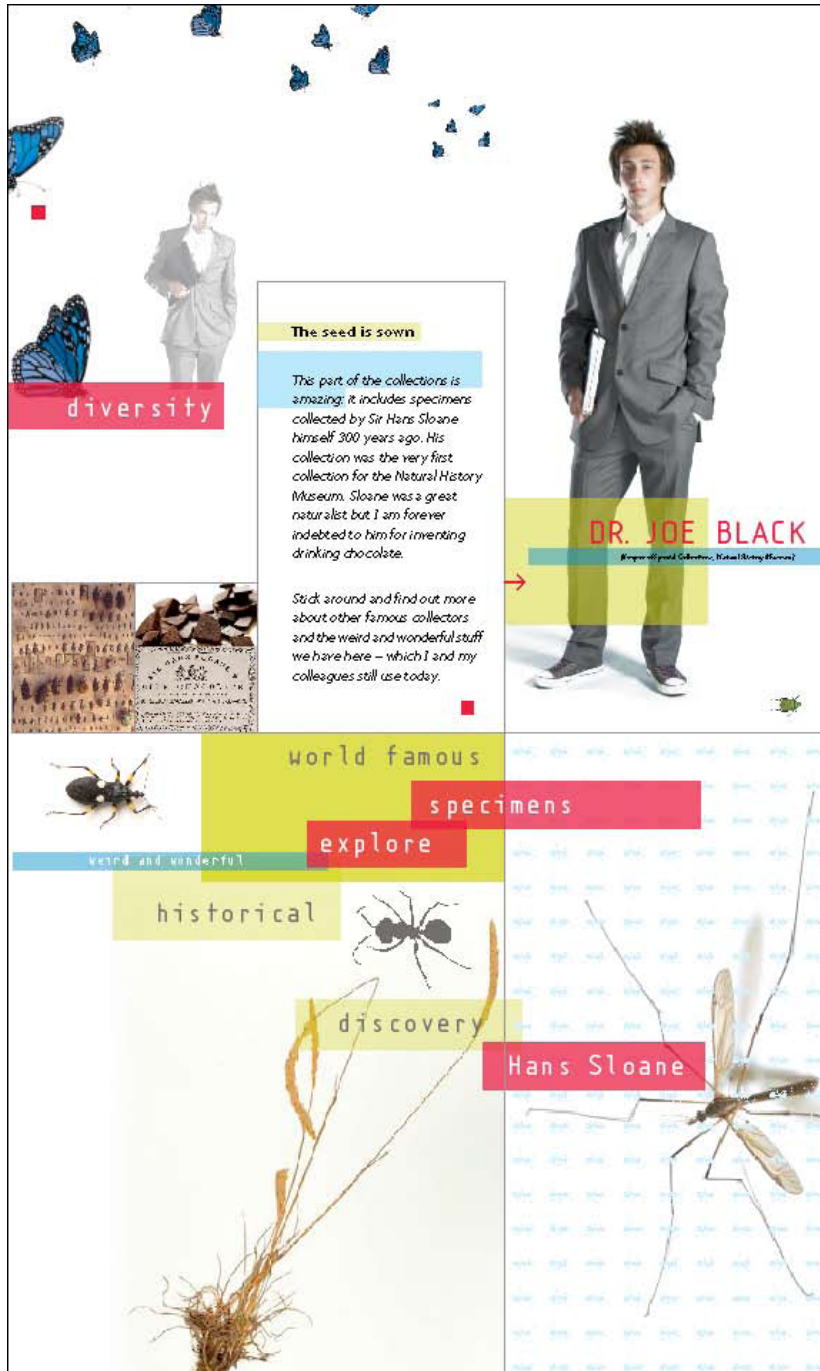
6.2 Stimulus

6.2.1 Text and Graphic Panels

L0 Panel



'The seed is sown', L1, version A



'Our historical collections', L1, version B



DIVERSITY

COLLECTIONS

The family silver

It takes a certain type of person to spend their life roaming around the world, rooting out new plants and insects to pin, pickle and press. It's lucky then that the Museum attracts them in droves. Here we look after a collection famous around the world, prize pickings from naturalists like Joseph Banks and Hans Sloane. They started the ball rolling 300 years ago. The scientists that work here can't keep their hands off the collections, always looking for things to examine. We're proud of our collections and we're proud of our people.

HANS SLOANE

SPECIMENS

UNKNOWN

DIVERSITY

COLLECTIONS

Our oldest stuff

Like fanatical Noahs, collectors have spent 300 years scavenging the Earth for two of everything, or in the case of the most indefatigable, twenty. Here we've got some of our oldest specimens of plants and insects collected, picked by heavyweight scientists such as Hans Sloane and Joseph Banks. But they don't sit around gathering dust. The collections are pawed over by our scientists who work here and their colleagues around the world, who amazingly still use them today.

HANS SLOANE

SPECIMENS

UNKNOWN

L2 and L4 Panels (for versions A and B)

L2 250 x 500

Founding fathers

Hans Sloane's collection was the foundation of this Museum and it has been growing ever since. Other famous naturalists who added to the collection include Joseph Banks, Alfred Russel Wallace and Charles Darwin. They did their own collecting, but also gathered up the specimens from other collectors.



Above left: Caption for Sloane
Above: Caption for Banks

L2 250 x 500

Our famous friends

We've known some pretty hardworking nature-lovers over the years. In fact you might recognise some names: Sloane, Banks, Wallace, Darwin. They are part of our 'family tree', the network of naturalists and collectors who put together our fabulous collection.



Above left: Caption for Sloane
Above: Caption for Banks

L4c 150 x 250

Hans Sloane was a famous collector

Hans Sloane is most famous for being the man who brought drinking chocolate to Britain. While in Jamaica, he noticed local people brewed a bitter drink from the beans of the cocoa tree. Finding it 'nauseous', he added hot milk and sugar to the recipe. Chocolate was first sold as a medicine. Sloane was also a collector, a doctor and President of the Royal Society for a time.



L4d 150 x 250

Portrait of Hans Sloane

Hans Sloane is our hero. As well as collecting 120,000 pressed and dried plants – he invented the recipe for drinking chocolate (what a guy!). We like to call him a 'treasure hunter' – except his 'treasure' are thousands of plants and animals.



L4e 150 x 250

Seeds of our collection

Some objects in the collections were gathered by some of the most famous names in natural history. They were collected during the great voyages of discovery by western travellers to far away places. Various naturalists brought back these plant specimens, which includes *Entada phaseoloides* (St Thomas bean) from the Himalayas in India.



L4f 150 x 250

Butterflies in a box

We look after a lot of butterflies. A lot. Thousands of people have traveled all over the world to collect butterflies from every nook and cranny (except Antarctica where there aren't any). We've made a mock-up of the collection put together by Wallace (friend of Charles Darwin).



L4g 150 x 250

Notebook

As well as 70 million specimens, we look after six million books, journals, manuscripts, maps and artworks. We are a treasure trove of knowledge. This notebook was used in the 1930s to describe plant specimens in Zimbabwe.



L4h 150 x 250





Notebook

The specimens in our collection would be useless if it wasn't for the vast amounts of paperwork to go with them. Labels, diaries, papers, maps – we've got them all (six million to be precise). This notebook has probably travelled further than most – it's been all the way to Tibet and back (lucky thing).



Molecular Panels

L1 630 x 1430

	<p>Searching for hidden clues</p> <p>Through this window you can see our scientists searching for hidden clues. They are working to combat disease, conserve biodiversity and understand the history of life on Earth.</p>	
	<p>They use special techniques to find information hidden in the cells of plants and insects, by looking at their DNA. We have only been able to look at nature in this way over the past 20 years. Before that, scientists had to use only what they could see with their eyes or with microscopes.</p> <p><small>DNA: The national database that carries an organism's instructions, passed on through the generations and how it body works.</small></p>	
	<p><small>Caption for  or related images. Use with photos credit, etc.</small></p> <p>BIODIVERSITY The variety of  living things</p> 	

L2 250 x 500

Fighting disease

Scientists can use DNA to help stop the spread of malaria. Malaria kills up to three million people every year and it is spread by mosquitoes. The problem is, mosquito **species** can look very similar but they need to be controlled in different ways. Scientists here are using the mosquitoes' DNA as a **barcode** to tell them apart.



Species A group of organisms that look similar and can breed to produce fertile offspring.

Barcode Like barcodes in supermarkets that identify different products, scientists use a section of DNA to identify different species.

L4a 150 x 250

Free for all

Just as scanning a barcode in a supermarket gives you information about a product so scientists can scan a DNA barcode to access a database of information about an organism.

At the last count, 3,449 mosquito species had already been barcoded. The information will be used by health workers fighting malaria worldwide. A cheap identification kit will help them find out which species are in their area. Then they can use the right methods to control the mosquitoes.



L4b 150 x 250

Special sequence

So how do scientists discover the unique barcode for each species? First, the DNA is extracted and amplified. This means the scientist takes it out of the cells and then makes more of it so they can study it. You can see this process happening in the laboratory.

Once the scientist has enough of the DNA to work with, they load it into a machine. They then look at the order of the molecules. This sequence is the unique species barcode.



6.2.2 Personalisation Stimulus

The stimulus used to explore ideas for personalisation is shown below.

P1

We are looking for ideas that would allow visitors to tailor their visit to suit their own particular needs, wants, aspirations, interests and abilities.

We would like to find out how you think exhibits could help put you in control of your own visit.

What kind of information would you like to find about the exhibition?

How could exhibits respond to your interests and needs?

What could an exhibit do that would make you feel valued as an individual?

P2

This is what the personalised experience might look like.

You are given a unique ticket or card. There are many points in the exhibition where you can scan your card. This can allow you to:

- *Make choices about what you would like to see in the exhibition. For example:*
 - *if you have just interacted with an exhibit about human health and would like to investigate further, the exhibit can tell you where else in the exhibition you will find related information.*
 - *Your card allows you to save topics of special interest and suggested routes in the exhibition. Exhibits will 'remember' what you are interested in and will be able to make suggestions to you (e.g. 'if you're interested in human health, you might want to listen to this interview' or 'the next exhibit related to human health will be the big blue microscope at the end of the corridor')*
- *Record your own impressions and comments, observations and questions, either for reviewing later yourself, or for sharing with other visitors either in the exhibition or on our website*
- *Collect pictures of and information about objects, games, pictures, web links (etc.) you would like to review at the end of the exhibition or online after your visit to the Museum*
- *In the last exhibit of the exhibition you can review all the things you saved and start building a collection, writing notes or sharing comments with other visitors*

P3

If you'd like, you can register your email address. Alternatively, if you prefer, you can use the number on your ticket to register once at home – you do not have to give us your email address.

When you are back home, you just need to follow a link to get to a personalised webpage with all information from your visit.

From your personalised page, you could visit blogs, post comments, register for newsletters, read more about topics of interest, curate your own online exhibition

P4

- *'Bookmarking' information for further exploration*
- *Photographs of objects / videos from the experience*
- *Links to the same information online/links to deeper information*
- *Suggested further reading (online or print)*
- *Scores from games or activities*
- *Scientific data (such as dna sequences / photos from scientific research you saw)*
- *Certificates of achievement*
- *Links to ways you could get involved (careers information / societies or organisations to join)*
- *Other related things to see (in the Museum or elsewhere)*
- *Not interested in any of these*

P5

- *Record your opinion on a subject*
- *Record a question*
- *Participate in an experiment*
- *Submit your own photographs*
- *See other opinions (e.g. visitors / scientists / politicians)*
- *Influence decisions*
- *Register a vote*
- *Not interested in any of these*

P6

- *Follow a scientist's blog /expedition blog*
- *Join a forum to discuss issues /topics from the visit*
- *Take part in experiments or surveys*
- *Use it for further study*
- *Receive regular updates from science stories you encountered in the exhibit (expedition or research updates)*
- *Play follow-on activities / games*
- *Replay the sequence in which you saw things in the exhibition*
- *Review and organise the information you got into a system that makes sense for you*
- *Not interested in any of these*

P7

- *Look at photographs you took*
- *Follow-up using web resources (location's website / google / wikipedia)*
- *Update a blog / or flickr site (or other social network sites)*
- *Buy books on related subjects*
- *Discuss your visit with family / friends*
- *None of these*

P8

- *Plan a route around an exhibition / how to get to the exhibit*
- *Plan specific objects / interactives you want to see*
- *Read online information on the subjects you will see in an exhibition*
- *Submit questions or opinions*
- *Pre-register to the technology so it 'recognised' you and what you wanted to see when you arrived (pre-register name or interests)*
- *None of these*

6.3 Topic Guide

A copy of the topic guide used in the research is shown below.

Topic Guide: Draft

Procedures

- There are 3 elements to this evaluation:
 - The Text and Graphics
 - The video clips of scientists
 - The concept of Personalisation

- At the end of each session we will also ask respondents to rate what they have seen with respect to the core brand values.
- Respondents will explore each of these elements in turn and we will rotate the order in which this is done.
- The Text and Graphics can be further sub-divided into **Special Collections** and **Molecular Work**. The **Special Collections** material will always be seen first. There will be two versions of **Special Collections**:
 - **Set-up A** (Museum house style)
 - **Set-up B** (more chatty style)
- We will rotate the order in which these are looked at.
- Adult panel members will be seen individually or in groups of 2-3.
- School parties will be divided into 2 groups of 2-3 students; the teacher will accompany one group of students.
- At the start of each session, students and their teacher will be asked to provide details of their ages/key stages, gender and ethnicity.

Personalisation

- Respondent(s) given **P1** to read
 - Explore initial reactions to the concept – interesting? Reasons why
 - Explore initial answers to the questions posed
- Respondent(s) given **P2** to read
 - Explore initial reactions to the concept – which aspects, if any, sound interesting/would they like to do? Reasons.
- Respondent(s) given **P3** to read
 - Explore initial reactions to the concept – which aspects, if any, sound interesting/would they like to do? Reasons.
- If you were able to keep a record or log of aspects of your visit or experience, what types of things would you like to make a record of?
 - Explore reactions to the idea of keeping a record or log with reasons in favour/against

- Probe for spontaneous suggestions for what aspects of their visit they might keep a record of
- Show **P4** and explore reasons why respondent(s) are/are not interested in different activities
- In what kind of ways might you want to contribute to the experience yourself?
Prompts:
 - Probe for spontaneous suggestions for ways in which they might want to contribute to the experience
 - Show **P5** and explore reasons why respondent(s) are/are not interested in different activities
 - If interested in recording their opinions, where would they expect this to be seen?
 - If interested in recording a question, would they expect this to be answered and, if so, how
- If you could access this stuff (information) home via the internet what would you like to be able to do with it?
 - Probe for spontaneous suggestions
 - Show **P6** and explore reasons why respondent(s) are/are not interested in different ideas
- Currently, if you visit a museum or heritage site what kinds of things do you do afterwards to recap/follow-on the visit?
 - Probe for spontaneous suggestions
 - Show **P7** and explore which things respondent(s) do
- Can you think of ways you might prepare in advance for a visit
 - Probe for spontaneous suggestions
 - Show **P8** and explore which things respondent(s) do
 - If would like to submit questions/opinions, how and when would they expect these to be referred to by the Museum e.g. by email before the visit, when you arrive at the museum, etc:

Text and Graphics

- Show respondent(s) Set-up A or B. Explain it is a mock-up rather than a finished exhibit so it does not look exactly the way the finished exhibits will appear. The purpose of the mock-up is to illustrate how written information could be presented. Ask them to have a look at what is on display and to concentrate, in particular, on the way the written information is presented.
- Ask for their initial reactions
 - What are their thoughts on how the written information has been presented?
 - Likes and dislikes with reasons
 - Overall, how understandable was the information? How easy was it to read and take on board?
 - Sometimes we come across information that is presented in a way that grabs our attention and makes us want to read on; on other occasions, we might come across something that makes reading it hard work. How would they describe the written information shown here? Reasons?
- (Depending on set-up) Explore reactions **to Dr Joe Black**
 - Who is he? Any surprises – does he look like a scientist?
 - What's he doing here? Do they get the idea that he is 'talking' to us – that the written information is supposed to represent Joe Black's words?
 - Reactions to this.
- Explore understanding of and reactions to different **levels of information**
 - Explain that the idea is to present the information at **different levels**; ask respondent(s) to try and identify the different levels shown here and explore which cues they are using
 - Explore reactions to this idea of presenting the information at different levels
 - Ask for any comments on each of the different levels shown (L₀, L₁, L₂, L₄) e.g. what is the function of each level (e.g. to tell you what the exhibit is called/about (L₀), to introduce the topic (L₁), to give information on the topic/theme i.e. not linked to specific objects (L₂), labels i.e. linked to specific objects (L₄))
 - explore views about the amount of text at each level

- Explore reactions to **graphical treatment**
 - Draw respondents' attention to L₀ and L₁ panels and get reaction to the graphics – what function are they supposed to have/why are they designed in the way they are.
 - Do they find the graphic approach appealing? Why?
 - Point to the words like 'discovery', 'diversity', 'Hans Sloane' on the L₁ panels and ask why are these words shown – what's it trying to do? Check to see if respondent understands the idea of pulling out key words to give a flavour of the content
 - Does it help to set the text in context?
 - Are they confusing and distracting?
 - What do they think of the way the text is laid out on the panel?
 - Does the text 'stand out' or is it lost in the imagery?
 - Do they like the use of titles above each block of text?
 - What do they think of the imagery used?
 - How do they react to the images of 'dried', 'dead' specimens?
 - Do they link the images with the text?
 - Do they expect all images to have captions?
- Explore views on **tone of voice**
 - Explain idea of tone of voice – when someone communicates with us, they can use different tones of voice; examples might include authoritative or friendly or formal or informal or patronising or warm and friendly. An adult might use a different tone of voice when talking to a young child compared to another adult.
 - What tone of voice does respondent feel is being used in the displays? What sorts of things suggests this? How do they feel about the tone of voice being used? Does it engage and hold their interest?

- **Now ask respondent(s) to look at second set-up.** Explain that this is a different way of presenting the same information we have just been looking at. Please note there are different specimens used in the two mock ups – botany specimens in one and entomology in the other. Give respondent(s) time to look at set-up
- Explore reactions to alternative set-up
 - In which ways is it different to the first set-up?
 - Which set-up does respondent(s) prefer and why? (NB may prefer some aspects of both)
 - If not mentioned, probe for difference in the **graphic style**
 - Explore reactions **to Dr Joe Black**; Who is he? Any surprises – does he look like a scientist? What’s he doing here? Do they get the idea that he is ‘talking’ to us – that the written information is supposed to represent Joe Black’s words? Reactions to the idea of using a scientist.
 - If not mentioned, probe for **tone of voice** – how does this differ between the two set ups, which is preferred and why?
 - Do they prefer the delivery to be in the first or the third person?
 - What is their reaction to the information being presented in a more opinionated style (e.g. ‘We think we’re pretty good at it by now’)
 - Does one set-up generate more conversation between participants than the other?
- **Show respondent(s) 2 further examples of L₁ panels** alongside those from Set-ups A and B. Explain that these 4 panels represent 4 different tones of voice:
 - How would respondent(s) describe the tone of voice of each of the 2 new panels? What suggests this to them?
 - Thinking about the 4 different approaches, which one(s) does respondent(s) prefer and why and which ones are least preferred and why
- **Show respondent(s) the molecular panels** explain these are some more examples of how information could be presented. Please note this is different content to the previous mock-ups. Give them time to look at the panels
- Ask for their initial reactions
 - What are their thoughts on how the written information has been presented?
 - Likes and dislikes with reasons

- We are also interested in their understanding of the story as the molecular content is conceptually difficult. Is it possible to ask them to describe what they think the content is about?
- Explain that the L₁ panel shows two different ways of providing the definition of a term
 - Can respondent identify the two methods
 - Is it helpful to provide definitions of key terms in this way?
 - Reactions to both methods; preferences and reasons why

Video Clips of Scientists

- Explain to respondent(s) they are going to be shown video clips of three different scientists talking about their work. The videos are not professional clips so don't worry too much about what they look like – any videos used in the exhibition would be professionally made.
- We would like them to concentrate on how the three scientists come across and how interesting they are to listen to. Respondents are given a sheet of paper with the names of the three scientists with space to write in any comments. They are encouraged to make notes as they watch the clips in terms of whether they find the scientist interesting and engaging or off-putting. We will then discuss their views at the end.
- Respondent(s) watch the clips and make notes.
- Moderator then explores reactions to each scientist
 - How did they come across?
 - Were they interesting to listen to – why/why not?
 - To what extent did they come across as 'typical scientists'? Is this a good thing or not? What were the things that suggests they are/are not 'typical scientists'? Was there anything surprising about the way they talked about their work or about Science?
 - If you were given the opportunity to meet just one of the scientists 'in the flesh' to ask them about their work and what they do, which one would they choose and why?

Summing Up

- Respondents given a sheet which has various words and descriptions including the core brand values. Based on what they have seen and heard about the new exhibition today, they are asked to circle words and phrases they would use to describe the new exhibition and to cross out any words they feel they definitely wouldn't use

6.4 Ethnicity of Respondents

The table below outlines the ethnicity of respondents. We spoke to 27 adults in total (24 from the 'adult' sample and 3 teachers), and 18 school pupils.

Ethnicity	Totals
Total White (adults)	18
Total BME (adults)	9
Total Asian/ Asian British (adults)	5
Total Black/ Black British	3
Total Mixed (adults)	1
Total White (formal learners)	10
Total BME (formal learners)	8