

Supplemental Material

Table 6

Comparison of TaMuNaBe with the Preceding Taxonomy

TaMuNaBe	Criteria	Preceding Taxonomy (Eghbal-Azar, 2016)	Criteria
Full Scan	Upon entry to a new room/area, participant moves eyes across room to fixate on more than half of the pieces on display.	Major Orientation Gaze	“The visitor stands at one point or walks slowly and looks around thereby the visitor moves her eyes and her head in order to view a greater part of the gallery. Possibly, she also moves her trunk and body.” (p. 100)
Non Entry Scan	Participant moves eyes across room to fixate on more than half of the pieces on display after approaching at least one piece.		
Absent Scan	Upon entry to a new room/area, participant does not move eyes across the room and instead moves directly toward the first piece upon which s/he fixates.		
Quick Look Forward	Participant briefly (fewer than 4 seconds) looks toward an area of the room or piece of artwork which s/he has not yet approached.	Forward Gaze	“The visitor stands at one point of the three dimensional gallery space and turns her head or possibly her trunk in order to view a part of the gallery ahead or besides her which she has not yet viewed in detail before. This is a short movement forwards and backwards again.” (p. 101)
Quick Look Backward	Participant briefly (fewer than 4 seconds) looks toward an area of the room or piece of artwork which s/he has previously approached and/or viewed in detail.	Backward Gaze	“The visitor stands at one point of the three dimensional gallery space and turns back her head or possibly her trunk and body in order to view a part of the gallery she already viewed before. This is a short movement backwards and forwards again.” (p. 101)
		Minor Orientation Gaze	“The visitor stands at one point or walks slowly and looks around thereby the visitor moves her eyes and possibly her head and trunk in order to view a smaller part of the gallery.” (p. 100)

TaMuNaBe	Criteria	Preceding Taxonomy (Eghbal-Azar, 2016)	Criteria
Long Gaze	Participant maintains fixation for 3 seconds or more.	Long Gaze	“The visitor stands or sits down and views one exhibit for a long time (at least 3 seconds or even longer) without moving her head or body and without moving her eyes too much.” (p. 104)
Object Scan	Participant moves eyes across single piece of art with no fixations lasting longer than 3 seconds.	Object Scan	“The visitor stands or walks and scans with her eyes the shape of an exhibit or part of a bigger exhibit thereby moving solely her eyes or eyes and head and possibly her trunk/whole body as well.” (p. 107)
Mirror Gaze	Participant conducts an object scan or long gaze while viewing the reflection of a piece of art or installation architectural feature.		
Alternating Gaze Within Group	Participant moves eyes between two or three pieces within a set of grouped paintings. Participant must view each piece at least twice in succession without shifting her/his gaze to another piece.	Alternating Gaze (i) Withing One Exhibit	(i) “The visitor stands at one point and moves her eyes and possibly her head and her trunk quickly back and forth” (p. 107)
Alternating Gaze Between Groups	Participant moves eyes between two or three non-grouped pieces. Participant must view each piece at least twice in succession without shifting her/his gaze to another piece.	Alternating Gaze (ii) Between Exhibits (vi) Between display cabinets	(ii/vi) “The visitor stands at one point and moves her eyes and possibly her head and her trunk quickly back and forth ... between two different exhibits either freestanding or placed in a display cabinet.” (p. 107)
Alternating Gaze Between Art & Architecture	Participant moves eyes between at least one painting and one installation architectural feature (bricks, wall gradient, mirror, etc.). Participant must view each piece at least twice in succession without shifting her/his gaze to another piece.		
		Alternating Gaze (iii) Between Label/Exhibit (iv) Between Text Panel/Exhibit (v) Between Digital Guide/Exhibit	(iii) “The visitor stands at one point and moves her eyes and possibly her head and her trunk quickly back and forth ... between an exhibit and its label” (p. 107) (iv) “The visitor stands at one point and moves her eyes and possibly her head and her trunk quickly back and forth ... between a text panel and exhibits” (p. 107)

TaMuNaBe	Criteria	Preceding Taxonomy (Eghbal-Azar, 2016)	Criteria
Turn	Participant moves body 90° to 270° to face/walk in a new direction.	Turn	“The visitor stands or walks and turns with her whole body into a different direction then the one she walked or stood before.” (p. 103)
Strolling Along	Participant walks alongside a painting, series of paintings, or installation architectural feature while viewing it/them without stopping to view the piece in more detail.	Wandering Along	“The visitor walks along a freestanding exhibit, moves her head and may mover her trunk possibly partially or completely to one side of the exhibit while walking along it.” (p. 102)
		Window Shopping	“The visitor walks along one display cabinet and moves her head and possibly partially or completely her trunk at the side of the display cabinet while walking along it.” (p. 102)
Centring	Participant begins at a shallow-moderate (0°-70°) angle relative to a piece and moves body to stand at ideal viewing distance and view the piece at a perpendicular (90°) angle. The majority of fixations during this behaviour remain on the piece toward which the participant is centring.		
Explorative Walk	While viewing a piece of installation architecture, participant walks around the structure to view an element of it which was obscured from his/her original vantage point (interior wall, hidden gradient, etc.). The majority of fixations during this behaviour remain on the piece which the participant is exploring.	Changing Perspective	“The visitor stands at one hanging exhibit (freestanding or in a display cabinet) and moves her head and/or trunk to view the exhibit from different perspectives. Alternatively, the visitor walks a bit around a freestanding exhibit thereby moving her body and head to view the exhibit from different perspectives.” (p. 106)
Pull Back	While looking at one piece, participant starts to move away to briefly view another piece (fewer than 10 fixations and fewer than 5 seconds), then returns gaze to examine the original piece in greater detail. This behaviour includes the fixations on the interrupting piece and the next scan of the original piece until another clear behaviour is exhibited.	Pull Back	“performed due to the attraction power of an exhibit, which pulls the gaze back to the exhibit although the visitor was already close to leaving.” (p. 184)

TaMuNaBe	Criteria	Preceding Taxonomy (Eghbal-Azar, 2016)	Criteria
Approach	Participant begins at a far distance and moves to approach the piece and view at ideal viewing distance.		
Fixation Walk	Participant approaches a piece of art while maintaining fixation on one feature of the art. The participant begins fixation at a large distance and moves toward the piece, stopping the approach when ideal viewing distance has been achieved.	Fixation Walk	"This gaze starts while standing or walking. Then the visitor fixates one exhibit/display cabinet/diorama/installation/text panel etc. from far away and walks straight to it moving her body without moving her head." (p. 103)
Retreat	Participant begins at ideal viewing distance and moves further away from the piece to view from afar.		
Zoom In	Participant begins at ideal viewing distance and moves to approach the piece and view details at a close distance.	Zooming Closer	"The visitor stands at one exhibit (freestanding or in a display cabinet) and zooms closer therefore her head and trunk move forward to the exhibit." (p. 108)
Zoom Out	Participant begins at a close distance and moves to return to ideal viewing distance while maintaining a view of the piece (i.e. walks backward while facing the piece).	Zooming Further Afar	"The visitor stands at one exhibit (freestanding or in a display cabinet) and zooms further afar therefore her head and trunk move backward from the exhibit or even her whole body." (p. 108)
		Insight	"The visitor stands and looks inside an exhibit with an opening that is displayed close to the front wall of a display cabinet or freestanding. Therefore, firstly she moves likely her trunk and her head towards an aperture of the exhibit; hence firstly, performs a "Zooming Closer" in order to have a look inside, secondly." (p. 105)
Close Angle View	Participant views the piece from a shallow (0°-45°) angle at a close distance (while zoomed in). This is primarily used to examine the sides/depth of the marble pieces.		
Distant Angle View	Participant views the piece from a shallow (0°-45°) angle at ideal viewing distance or further away.		

TaMuNaBe	Criteria	Preceding Taxonomy (Eghbal-Azar, 2016)	Criteria
Guides	Participant looks at one of the museum guides while speaking to/receiving information about the exhibit from the guide.	Social Gaze	“The visitor moves either solely her eyes or additionally her head, her trunk, or even her whole body towards other human beings.” (p. 109)
Patrons	Participant briefly looks at other patrons who are exploring the gallery. This includes museum guides if the participant is not directly interacting with them.		
Partners	Participant looks at the individual with whom s/he is exploring the gallery. This can, but need not, occur while speaking with the visiting partner.		
Mirror Viewing	Participant looks at her/himself in the mirrors installed in the exhibit.		
Body Viewing	Participant looks down at her/his own body directly.	Reading (i) In Exhibits (ii) Labels (iii) Text Panels (iv) Digital Guides	
Reading	Participant looks at/reads the informational guide about the exhibit.		(i) “probably especially characteristic for literature exhibitions or any other exhibition that displays manuscripts, typographies, letters and books or any other readable exhibits.” (p. 184)
			(ii) “The visitor stands at one point and reads labels therefore, she moves her eyes.” (p. 104)
			(iii) “The visitor stands at one point and reads the text panel therefore; she moves her eyes and possibly her head.” (p. 104)
			(iv) “especially characteristic for exhibitions that provide a tablet-like medium or any other media that provides text.” (p. 184)
Phone Photography	Participant looks at her/his phone while taking photos of the exhibit or her/himself.		
Phone Texting	Participant looks at her/his phone for purposes other than photography (texting, social media, other apps).		

TaMuNaBe	Criteria	Preceding Taxonomy (Eghbal-Azar, 2016)	Criteria
Architecture	Participant looks at non-installation architectural features, such as windows, floors, roofs, non-gradient walls, doorways, etc.		

Note. All criteria for Eghbal-Azar's (2016) taxonomy are direct quotes from her dissertation.

Behaviours that we adapted from the preceding taxonomy have been aligned on the chart.