

Phase 1 Summative Evaluation of Interpretive Strategies
Observations and Responses (O&R) Report
A Study of Visitors' Use of 17 Special Interpretive Exhibits

Detroit Institute of Arts



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EXECUTIVE SUMMARY

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Observations and Responses (O&R) Report

In November 2007, the Detroit Institute of Arts (DIA) completed a major renovation and expansion that sought, among other things, to rethink the display of the museum's permanent collection and to renew the museum's commitment to creating an engaging visitor experience. The DIA formed interpretive teams that created a unique series of low- and high-tech interpretive exhibits, using strategies that were informed by extensive formative visitor researchb and invited Beverly Serrell of Serrell & Associates, and Marianna Adams of Audience Focus, Inc., to design and conduct a summative study to address the following overarching evaluation question:

How have the interpretive exhibits contributed to visitors' engagement with art, particularly in relation to the initial purposes of the interpretives?

This study analyzed existing tracking and timing data collected by the DIA evaluation staff and conducted a focused observation and written response study for a select group of interpretive strategies.

The Tracking and Timing (T&T) study provided a "wide-angle-lens" view of visitors as they moved though the galleries, spent time at their own pace, and became engaged with the art and interpretive exhibits in the galleries. There was a wide range of the percent of diligent visitors (%DV) in the galleries included in the T&T study. Lower %DVs seemed to be in larger galleries (i.e., more square feet, more exhibit elements) and/or those with art that was less intrinsically interesting or less familiar to novice viewers. Five of the twelve galleries in the T&T study were in the lower %DV range and these tended to be the larger galleries and one was quite densely packed with artworks. Overall, in eleven of the twelve galleries, the average time spent by visitors who used any of the special interpretive strategies was longer than non-users, often by more than 30 seconds. The difference was greatest where users stopped to watch the Dining video in Fashionable Living.

A sweep rate index (SRI) for the T&T galleries was computed as well In general, a SRI slower than 300 is considered good (i.e., more people are paying more attention) and ten of the DIA's twelve galleries in the T&T study fell in this lower range.

There is substantial evidence that the interpretive strategies accomplished most of the original purposes and emerging outcomes with visitors. The degree to which visitors' comments reflected the outcome areas varies somewhat by interpretive type but there are some important trends across the range of interpretive strategies. One of the most frequently noted outcomes for visitors was in the context/function category. Visitors appreciated the way the other interpretive strategies provided enough, but not too

much, context surrounding the objects to increase their enjoyment of the viewing experience. Visitors frequently commented on how the interpretive strategies contributed to their understanding and appreciation of a variety of facts and ideas related to the works of art.

Many visitors connected the ideas and/or art works to their own lives and interests, which addresses the DIA's mission to help make art personally meaningful to visitors. Influencing visitors' opinion and perspective about art is no small task and there is good evidence that this happened for many visitors. Visitors' written responses and the observation field notes revealed that the interpretive strategies were successful at getting visitors to look closely at objects and to notice details they might otherwise have missed. Doing enjoyable things together and testing skills was something visitors enjoyed specifically at the eye spy labels and this is what these labels were designed to do. The DIA interpretive team intended for some of the interpretive strategies to help visitors develop confidence and increase their comfort in interpreting works of art. There was little evidence that this happened for visitors but this might have been because it is both difficult thing to assess and is something that takes time and repetition to develop.

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Introduction

In November 2007, the Detroit Institute of Arts (DIA) completed a major renovation and expansion that sought, among other things, to rethink the display of the museum's permanent collection and to renew the museum's commitment to creating an engaging visitor experience. This created the singular opportunity to reflect upon the museum's purpose and relevance to the community and resulted in exciting new plans for reinstalling the galleries.

Reinstallation planning was conducted by interdisciplinary teams of curators, educators, and other museum professionals who drew on the advice of experts from around the world. They also received input from visitor research. The goal was to help visitors make connections across cultures and eras, and to tell the great stories of art and human expression from around the world. The focus was always on the objects, with the installations providing context and other information to help explain why a particular work of art looks the way it does.

The teams created a unique series of low- and high-tech interpretive exhibits, using strategies that were informed by extensive formative visitor research. Now, after four years, the DIA sought to conduct a summative study on the intentions and impacts of these interpretive strategies. To that end they invited Beverly Serrell of Serrell & Associates, and Marianna Adams of Audience Focus, Inc., to design and conduct a study to address the following overarching evaluation question:

How have the interpretive exhibits contributed to visitors' engagement with art, particularly in relation to the initial purposes of the interpretives?

Phase 1 of the summative evaluation included two areas of inquiry:

- The first used existing visitor-behavior data—through tracking and timing—that had been collected in 12 galleries to assess the numbers of visitors attracted to the exhibits, to see which interpretives attracted more visitors, and to compare the amount of time spent by visitors who used the special interpretive exhibits with non-users.
- The second approach collected new data—through observations and responses to a questionnaire—that focused on 17 individual special interactives, looking at how visitors engaged with them and what they said about them.

The tracking and timing (T&T) data will be analyzed and discussed in a future report by the DIA, but some summaries are included here as the information helps clarify or illucidate the second focused study.

In the focused observation and responses (O&R) study, Serrell and Adams collaborated closely in developing the methods, instruments, and the organization of data. They have approached the analysis of the data in two different but overlapping and complimentary ways, and the parts of this report that have been primarily authored by Serrell or Adams will be noted.

Methods-- Tracking and Timing

The DIA internal evaluators organized and administered a massive tracking-and-timing (T&T) study of selected galleries beginning in March 2010 (following the protocol in Serrell 1998¹). The 12 galleries in which tracking and timing was completed or in progress as of September 2011 and the sample sizes are listed in Figure 1.

Using unobtrusive observations, the T&T data provided information about visitors' total time in the gallery and where they stopped and became engaged with exhibits.

¹ Serrell, Beverly. *Paying Attention: Visitors and Museum Exhibitions*. AAM, 1998.

Included in the 12 galleries were 21 special interpretive exhibits of these types: Viewpoint Label, Pull-out Panel, Lift Label, Eye Spy Label, Layered Label, and Videos, plus Timeline, Digital Books, Making Activity, and Response Stations.

	Projected Total N	Actual Total N
Arts of the Afterlife – Egyptian (W160.4) (T&T still in progress)	100	84
Aspiring to the Real – Renaissance (W232)	100	128
Breaking with Tradition – Modern (C236)	100	110
Collection Segment – Contemporary (N285)	100	121
Depicting Others – American (W273)	100	106
Political Consciousness – African-American (N234)	100	117
Rubens – Inspired by Italy (S231.1)	100	103
Splendor by the Hour – Fashionable Living (N330) (T&T still in progress)	100	56
Times Not History – Contemporary (N284)	100	118
Transforming Traditions – Native American (S130.3)	100	123
Violence and Vulnerability – Revolution (S331.1)	100	102
Wealth and Humility – Dutch (S380.3)	75	75
TOTAL T&T Sample	1,175	1,243

Figure 1: Sample size for tracking and timing by gallery

Methods--Cued Focused Observations, Interviews, and Written Reflections

A combination of focused observations, semi-structured brief interviews, and visitors' written reflections on a questionnaire provided further insight into how visitors used the exhibits as well as how visitors perceived the purpose and value of interpretive strategies. Six types of interpretive strategies (Viewpoint, Pull-out Panel, Lift Label, Eye Spy, Layered Label, and Videos) were selected for the observation and responses (O&R), representing a total of 17 exhibits.

Visitors were approached as they entered the galleries and invited to participate in the study, that is, they were "cued" visitor samples. They were asked to view the interpretive exhibit under focus in that gallery and engage with it in whatever way and for as little or as much time as they might do normally. Visitors were timed and coded for types of behaviors such as engagement with the art and object-related social interaction.

A brief semi-structured interview followed. They were asked if they had ever been to the DIA before and if they had special art experience or interest. For each of the videos, visitors were asked if they noticed the objects in the gallery that were shown in the video and, if so, to point out those objects. For the pull-out panels, visitors were asked if the numbers on each detail were helpful. For the lift labels, visitors were asked if they tried to guess any of the answers before lifting the label. (See Appendix A for the cued focused observations, interview, and written reflection protocol.)

After this interview, visitors were asked to complete an open-ended questionnaire, answering several stem sentences that would prompt their thoughts about the purpose and intent of the interpretive strategy. Visitors were asked to reflect on the following questions and stem-sentence prompts:

What is the purpose of this (specific exhibit title)?

To show....

To make people....

What is one new idea you are taking away with you?

I didn't know or never realized...

What connections did you make?

It reminded me...

Visitors in the Eye Spy sample were asked to reflect on the following prompts:

What is the purpose of this (specific Eye Spy exhibit)?

To help people...

What connections did you make?

It reminded me...

All visitors in all O&R samples were also asked "Anything else?"

At the end of the reflections visitors were also asked to rate, on a 5-point scale (1=not at all; 5=very much), the degree to which the exhibit helped to make art relevant to them. This rating was an attempt to assess the DIA's mission of making art personally meaningful. (This quantitative strategy would be a cross-reference for observation and interview data from this study and will be integrated into the findings from Phase 2 of the summative evaluation.)

O&R data were transcribed into several different formats for analysis: individual data sheets by sample number, Excel spreadsheets, and transcriptions grouped by interpretive exhibits. Figure 2 lists the sample sizes for this part of the study with the 17 special interpretive exhibits.

Analysis of the O&R Data according to content analysis codes (M. Adams)

To better understand the relationship between the initial purpose of the development team and the ways in which visitors actually used and understood the interpretive exhibits, the evaluators created a set of eight outcomes.

Interpretive Strategy	Name	N=	
Lift Label	Male Shalako Kachina	12	Outcome 1: Look closely and/or notice details
	Sylvette/Picasso	12	Outcome 2: Understand context and and/or or function of art
	Gladiator's Helmet	11	Outcome 3: Test skills and/or experience success
Viewpoint	The Nightmare	12	Outcome 4: Expand perception and/or opinions about art
	Maternity Figure	12	Outcome 5: Learn about/appreciate aspects of art and/or creative process
	Ancient Americas	12	Outcome 6: Do things together and/or have fun
Pull-out Panel	David and Abigail	12	Outcome 7: Develop confidence in understanding art
	Change Your Luck	12	Outcome 8: Connect to the personal (self and others)
	Judith and Maidservant	15	
Layered Label	The Square	12	
	Sacred Manuscripts	12	
	Minnehaha	12	
Eye-Spy Label	Model of Sailing Vessel	12	
	Cow	12	
	Praying Mantis	12	
Video	Dining - Evening	33	Dr. Adams coded visitors' responses to the reflection prompts according to these outcome categories so that we could compare those findings to the ways in which the interpretive team intended for their strategies to perform.
	Mixing Vessel	32	

Figure 2: Types of interpretive strategies included in the O&R study, specific interpretives included in each type,

perform. The full description of the interpretive team's purposes for each type of label is aligned with these eight outcomes and is attached in Appendix B. This analysis is found in the overviews for each type of interpretive strategies. To provide a visual picture of the patterns of responses that were coded to each outcome type, a pie chart is provided for each label type.

Analysis of the O&R Data according to goals and evidence (B. Serrell)

To look more closely at how visitors used each exhibit and what they said in their responses, Serrell reviewed the data by looking for commonly used key words and emergent trends in the data. Each of the three examples of each type (and two for the videos) was analyzed individually for evidence for accomplishing the different specific goals for the special interpretives. Then, to compare the examples of each type, Serrell made a "consumer report" table that listed a few of the more interesting outcomes and evidence.

See example below of the consumer report format.

Outcome Objectives—Intended and Emergent	Example 1	Example 2	Example 3	Evidence—Actual Behavior and Feedback
Test skills/experience success	●	○	●	Guessed correctly
Understand meaning	●	○	●	Got main messages

● ○ ● ○ ● ●
More evidence < < <> > > Less evidence

The original objectives are listed on the left; evidence that they were accomplished is listed on the right. The degree to which the evidence was strong for each interpretive is interpreted by the consumer report symbols. In the table above, Example 1 showed lots of evidence for Test skills; Example 3 showed little or no evidence for Understanding meaning.

Note: Limitations of the methods of analysis

The coding of visitors' responses for the pie chart analysis was done exclusively by M. Adams, and the consumer report tables were done exclusively by B. Serrell. Neither method was subjected to any inter-rater reliability tests.

Results & Discussion

Description of Sample (M.Adams)

A total of 541 people were observed across the seventeen interpretive exhibits; 247 of those people were identified as "targets," or those visitors who were the primary subjects of the observation and interview. Of the target sample, 58% were female; 42% male. This distribution is consistent with the overall DIA audience, in which women outnumber men about two-to-one.

Comparison of O&R sample with overall DIA sample by social group

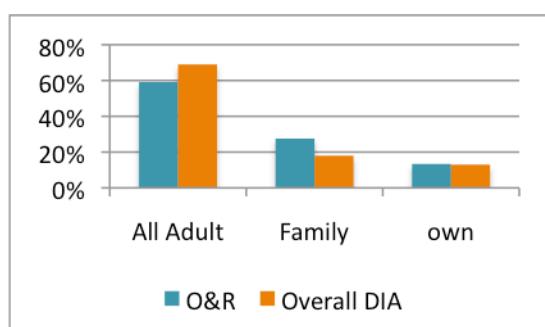


Figure 3: Comparison of social group by O&R sample and overall T&T sample

sample consisted of children (20% boys and 21% girls). This reflects the intent of the participant-recruitment process for this type of interpretive strategy, as only family groups were invited to participate in the Eye Spy label studies. The percentage of visitors in family groups was slightly more than one-fifth of the total target sample, and few visitors in this study were at the DIA on their own.

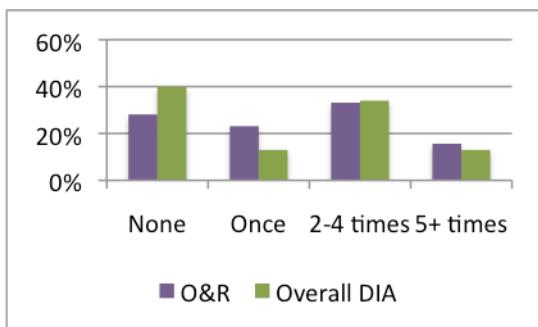


Figure 4: Distribution of target sample by prior visit to DIA in last twelve months by O&R and T&T overall sample

Evaluation assistants noted the social group with whom the target visitors entered the gallery. Figure 3 compares this O&R sample with the overall DIA T&T sample. The majority of visitors (65%) came in all-adult groups that averaged two people per group. The Eye Spy and video samples tended to have a higher number of people in the social groups; on average, groups in these two samples consisted of three people. Just under half (41%) of the Eye Spy label

Target visitors were asked if they had ever visited the DIA before; almost three-quarters (70%) had visited previously. This 70%, or 160 people, were asked to indicate how many times in the last year they had visited the DIA. Figure 4 illustrates that most of these people are relatively frequent DIA visitors (49% have visited two or more times in the last year). Those who had not visited in the last twelve months were asked to indicate the last time they

visited the DIA. The number of respondents to that question, however, exceeds the number of respondents who said that while they had previously visited the DIA, it was not in the last year. This discrepancy erodes the confidence with which the results of that question can be accurately interpreted.

Ninety-five people in the target sample (39%) indicated that they had some special art interest or experience. Figure 5 illustrates the strength of the pattern of visitors' explanations. Of these ninety-five people who indicated that they had special interest or experience in art, almost half (49%) said they had taken formal classes in art. Some of these people received formal degrees in an art-related field while others said they took a few classes. Slightly more than one-fifth

of visitors who indicated having special art experience were involved in some kind of arts-related profession, and many of these also said they had formal degrees or training in their particular art form. Twelve people (13%) reported to be practicing artists. It was unclear from the data if making art was the sole source of financial support for these people but their

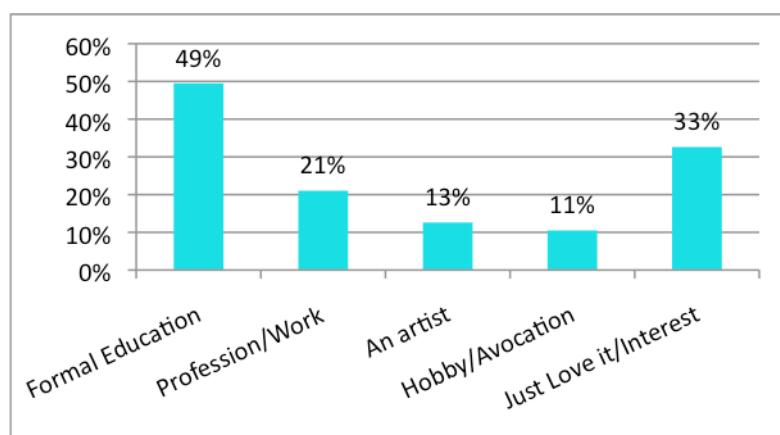


Figure 5: Ways in which visitors reported special experience or interest in art

comments suggested that they were more than "hobby" artists. Ten people (11%) said they liked to create art but did not go so far as to say they were "artists." Thirty-one visitors (33%) said they had no special training or experience but had what they deemed was a special interest in art. Many of these people based their special interest on a life-long practice of visiting art museums, or they were longtime members of the DIA, or a family member was an artist and perhaps taught them to draw and/or appreciate art.

Review of the Tracking-and-Timing Data (B. Serrell)

This section briefly reviews some of the key findings from the tracking-and-timing (T&T) study that preceded the observations and responses study (O&R). T&T provided a "wide-angle-lens" view of visitors as they moved through the galleries, spent time at their own pace, and became engaged with the art and

interpretive exhibits in the galleries. See Figure 1 in the Methodology section for a full list of galleries and sample sizes in the T&T study.

Diligent Visitors and Sweep Rates

“Diligent visitors” are those who stopped at more than half of the exhibit elements in a gallery. The “sweep rate index” is the square footage of the gallery divided by the average time (minutes) spent by a random sample of tracked visitors. Thus, the percent of diligent visitors (%DV) and the sweep rate index (SRI) are analyses based on data gathered unobtrusively for where visitors stopped and how much time they spent for a large sample of visitors in a whole gallery.

- The higher the %DV, the more thoroughly, or diligently, visitors are using (i.e., stopping at, engaging with) the art and interpretive materials.
- The lower the SRI, the more time visitors spent in the gallery.

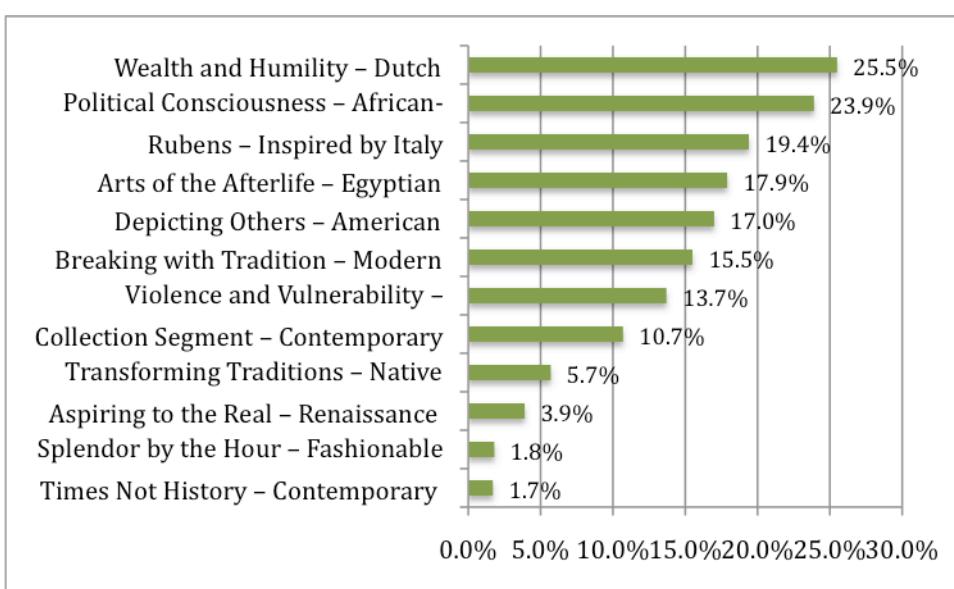


Figure 6: Percent diligent visitor by gallery

These two metrics allow comparisons across galleries of different sizes, types of collections, and sample sizes of visitors.

Percent of Diligent Visitors
Figure 6 shows a wide range in the %DV in the galleries included in the T&T study.

Lower %DVs seemed to be in larger galleries (i.e., more square feet, more exhibit elements) and/or those with art that was less intrinsically interesting or less familiar to novice viewers.

Of the five lowest %DV-rated galleries, the Contemporary - Times Not History(1.7%DV), Splendor by the Hour (1.8%DV), Transforming Traditions Native American (5.7%DV), and Collection Segment in Contemporary (10.7%DV) galleries were quite large compared to the other galleries in the T&T study. The

Renaissance *Aspiring to the Real* gallery (3.9%DV) was also large and, in addition, densely packed with objects.

According to a large database of %DV (Serrell 1998, pages 101-102), the average %DV was 35%, but permanent art gallery exhibitions often had lower numbers of diligent visitors than did special or temporary exhibits. DIA's data is consistent with this analysis.

Sweep Rate Index

The sweep rate index (SRI) for the T&T galleries ranged from 161 to 466 (See Figure 7). In general, SRIs slower than 300 are considered good (i.e., more people are paying more attention) and ten of the DIA's twelve galleries in the T&T study fell in this lower range. In the Dutch and Rubens galleries, visitors spent the most time per square foot of gallery. The Violence and Vulnerability gallery contained several popular exhibit elements (e.g., the Timeline, Nightmare, Celadon and Amelia, Bear Overpowering a Deer) that probably held people's attention for longer-than-typical times, and the Egyptian gallery had, of course, the ever-popular mummies. Two galleries had sweep rates much higher than 300: Contemporary and Splendor. People were moving through those spaces relatively faster than in other galleries.

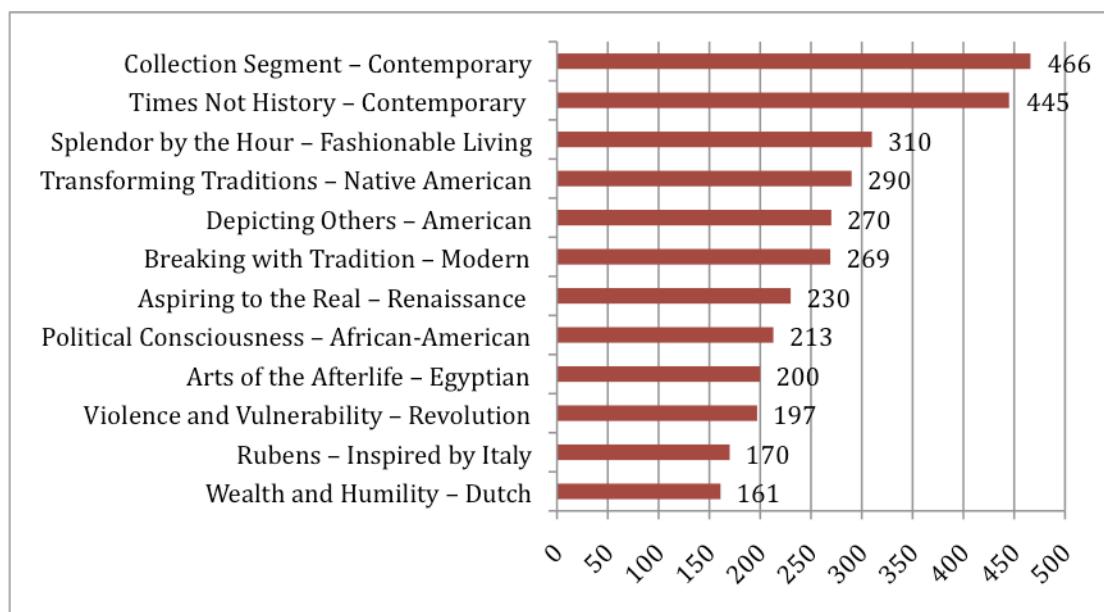


Figure 7: Sweep Rate Index by Gallery

Percent Users

The percentage of users (%Users) was derived by counting the number of people who stopped at individual exhibit elements in a gallery and dividing that figure by the total number of people in the sample who were tracked in the gallery. Higher %Users at an exhibit element indicated that there were more engaged visitors there.

	Users	Non-users	Difference
Transforming Traditions - Native American-S130.3	4:48	3:17	1:31
Breaking with Tradition - Modern -C236	4:23	2:58	1:25
Rubens - Inspired by Italy-S231.1	3:30	3:24	0:06
Revolution - Violence Vulnerability-S331.1	3:33	2:07	1:26
Wealth and Humility – Dutch-S380.3	3:07	2:23	0:43
Contemporary - Times Not History-N284	4:54	3:02	1:51
Collection Segment – Contemporary-N285	2:14	2:12	0:02
Depicting Others – American-W273	2:47	2:16	0:31
Political Consciousness - African American-N234	3:05	2:14	0:51
Arts of the Afterlife – Egyptian-W160.4	3:55	4:55	-1:00
Aspiring to the Real – Renaissance-W232	2:45	2:13	0:31
Splendor by the Hour - Fashionable Living-N330	6:52	2:29	4:23

Figure 8: Time spent by Users and Non-Users of special exhibits in 12 galleries

Special interpretive strategies attracted from 3.3% to 67.9% of the visitors tracked in the gallery. The Dining video (67.9%) in Fashionable Living and the Making activity (52%) in the Dutch gallery were the highest. The POP for David and Abigail was next, at 43.7%. The next 10 were all in the 20% to 30% range and included more POPs, lifts, viewpoints, and a layered label. Figure 8 provides a complete list of %Users for the 22 interpretive strategies in the T&T study.

Exhibits attracting the fewest users were the Eye Spy labels, ranging from 3.3% to 10.7%. Although intended especially for family groups, adult-only groups also used them; more than half of the Eye Spy label users were adult-only groups in some galleries (e.g., S231 Rubens, N285 Contemporary), which speaks well for the broad age-range appeal of the Eye Spy approach. (In the O&R study, families were over sampled for the Eye Spy labels.)

The percent-of-user analysis of the individual exhibit elements is also called the attraction rate. A low attraction rate is 10% or less. An exceptionally high rate is more than 50%. Two of the special interpretives had more than 50% Users (shown in Figure 9). Four works of art had even higher attraction rates: Arts of the Afterlife, Mummy Case, with an attraction rate of 83.3%. In the Contemporary - Times Not History (N284), the video table with music (What Will Come) attracted

74.6%, and in the Contemporary-Collections segment (N285), a large installation of fabricated camel bones (Variability of Similar Forms) attracted 71.9%. A work of art featuring a street sign with the name Rosa Parks (Rosa Parks, Heidelberg Fragment in the African American-Political Consciousness (N234) gallery) attracted 70.1%.

Detailed name of interpretive	Type	Percent users
Dining-Evening -1982_VDIM	Immersion Video	67.9%
Wealth and Humility-1435_MAKN	Making Activity	52.0%
Meeting of David and Abigail-1658_POP	Pull-out Panel	43.7%
Head of Youth-2735_POP	Pull-out Panel	28.3%
Adoration of Magi-2740_POP	Pull-out Panel	28.3%
Violence and Vulnerability-1110_TIME	Timeline	27.5%
Change Your Luck-2239_POP	Pull-out Panel	27.4%
Male Shalako Kachina-1292_LFTT	Lift Label	26.0%
Book of the Dead-2967_DBKI	Digital Book	25.0%
Indian Telegraph-4560_VIEW	Viewpoint	24.5%
Southwest Potters Technique-1282_TEQ	Technique Video	23.6%
The Nightmare-2448_VIEW	Viewpoint	23.5%
The Square - 2817_LAYL	Layered Label	22.0%
Gladioli-1933_LFTM	Lift Label	17.3%
Reverie-1932_LFTM	Lift Label	15.5%
Times Not History-2816_RESP	Response Station	11.0%
Warrior with Two Pages-3872_ISPYL	Eye Spy Label	10.7%
Noah's Ark-4541_ISPY	Eye Spy Label	9.9%
Model of Sailing Vessel-4553_ISPY	Eye Spy Label	6.0%
Head of Youth-4554_ISPY	Eye Spy Label	3.8%
Meleager-2773_ISPY	Eye Spy Label	3.6%
Transforming Traditions-1279_ISPY	Eye Spy Label	3.3%

Figure 9: %Users for 22 interpretive strategies in T&T study

Overall, in eleven of the 12 galleries, the average time spent by visitors who used any of the special interpretive strategies was longer than non-users, often by more than 30 seconds. The difference was greatest where users stopped to watch the Dining video in Fashionable Living. In the Egyptian gallery non-users of the special interpretive strategies spent more time, probably looking at the mummies. Figure 9 lists time spent by users and non-users of the interpretive strategies and the difference between the two groups.

Only seven of the special interpretive exhibits were part of both the T&T and the O&R studies, and more data from the T&T study will be included in O&R report continuing below, where it serves to give context and comparison information to the O&R data.

Visitor Use and Understanding of Interpretive Strategies

Visitor Ranking of Label Types (B. Serrell)

There were six types of special interpretive exhibits that were the focus of the O&R study: lift labels, viewpoints, pull-out panels, layered labels, Eye Spy labels,

and immersion videos. There were three examples of each type for lift, viewpoint, pull-out, layered and Eye Spy, and two videos. Thus, a total of seventeen special interpretive exhibits were included in this study. In this report they will be referred to by their short names in the narrative as listed in the table, Figure 10.

Interpretive Strategy	Name	Abbreviated Name
Lift Label	Male Shalako Kachina Sylvette/Picasso Gladiator's Helmet	Kachina Picasso Helmets
Viewpoint	The Nightmare Maternity Figure Ancient Americas	Nightmare Motherhood Ancient Americas
Pull-out Panel	David and Abigail Change Your Luck Judith and Maidservant	David & Abigail Luck Judith
Layered Label	The Square Sacred Manuscripts Minnehaha	Square Qur'an Edmonia
Eye-Spy Label	Model of Sailing Vessel Cow Praying Mantis	Boat Cow Mantis
Video	Dining - Evening Mixing Vessel	Dining Wine

Figure 10: Abbreviated names for 17 O&R interpretive exhibits

successful at accomplishing DIA's goal "to make art relevant to each visitor." There was an N of usually 12 for each exhibit, and three of each type, which gave an N of about 36 for the lumped data and an average ranking for each type.

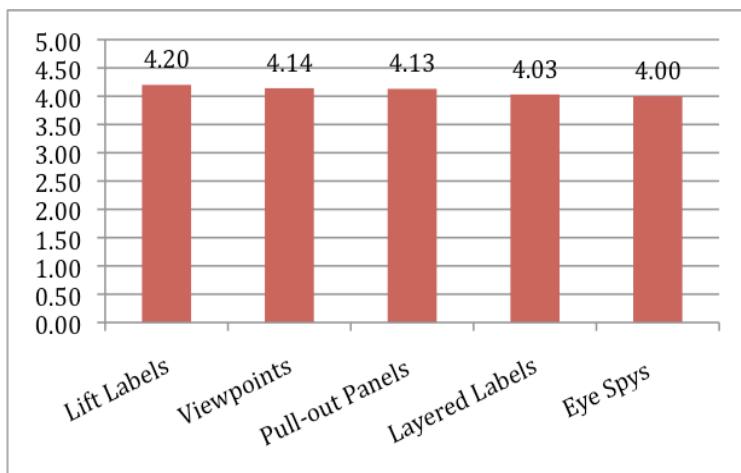


Figure 11: Average rank score by TYPE of interpretive

On the O&R reflection sheet, visitors ranked the special interpretive that they were cued to interact with. The ranking was a scale of 1 to 5 (5=high) for the degree to which they thought the exhibit was

successful at accomplishing DIA's goal "to make art relevant to each visitor." There was an N of usually 12 for each exhibit, and three of each type, which gave an N of about 36 for the lumped data and an average ranking for each type.

Figure 11 illustrates that there were only slight differences between the average rank score by the type of interpretive strategy.

The range of rankings among individual special interpretive exhibits had a wider spread, from a low of 3.75 to a high of 4.53.

Figure 12 provides a complete list of visitors' average rankings for each individual exhibit.

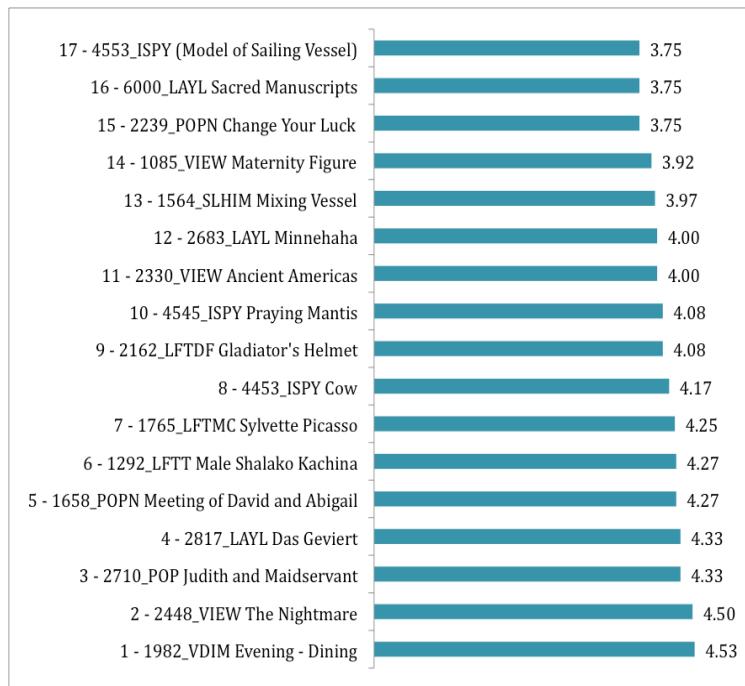


Figure 12: Average rank score by individual interpretive

felt it was “too much like a test.”

- One visitor liked to “draw my own conclusions” about the art.

The other four of the thirteen visitors who gave a low score did not give any feedback that explained the low rank and often gave answers that indicated they clearly understood the purposes of the interpretive exhibits. There did not appear to be any pattern related to gender, visitation history, or special interest in art among these thirteen people who gave the lower ratings.

Visitors rarely gave low scores (of 1 or 2) to any exhibits. Overall, only thirteen people out of 245 (less than 5%) rated an exhibit low. Of those thirteen, nine made comments that revealed the possible reason for the low ranking:

- Four visitors did not care for the subject matter of the art.
- Two visitors thought the Wine video was too long.
- Two visitors did not like the evaluation method, which they

In-Depth Analysis by Label Type (M. Adams) and by Individual label (B. Serrell)

Findings in this section are organized by the type of interactive and then by the three individual examples of that type. For each exhibit, there will be a physical description, a review of its intent and purpose as established by the interpretive specialists and curators who developed it, followed by an analysis of how the visitors' responses reflected the outcomes, as well as any emerging trends not covered by the outcomes.

Lift Labels

Lift Label General Overview

Lift labels are long horizontal labels associated with specific artworks and include introductory texts on the far left and three to five layered texts (on the label top, which, when lifted reveals more words underneath) that pose a question and give clues to the answers. Visitors can read the exposed texts, look at the art, and then lift to find the answer, or not guess and just read.



Figure 13: Lift labels from left to right: Kachina, Picasso, and Helmets

Lift Label Purposes and Outcomes: The general purposes of the lift labels, as developed initially by the interpretive team, are listed below on the left and the corresponding outcome, developed by the evaluators, is listed on the right

Original Purpose <small>(As provided by the Development Team)</small>	Outcome
Encourage visitors to look closely for details	<i>Look closely and/or notice details</i>
Test knowledge and experience success	<i>Test skills and/or experience success</i>
Offer a fun social experience for children and adults with them	<i>Do things together and/or have fun</i>

After the O&R data were collected, the development team was asked to complete the same stem sentence prompts as the visitors completed on the

reflection sheet, for each of the three lift labels in this study. The instructions for the team were to complete the sentences as they hoped most visitors would complete them. The team's responses were coded to the eight outcome categories developed by the evaluators. In addition to the original purposes provided, the team also hoped two other outcome categories would be an important part of visitor's experience:

Understand context and and/or or function of art

Learn about/appreciate aspects of art and/or creative process

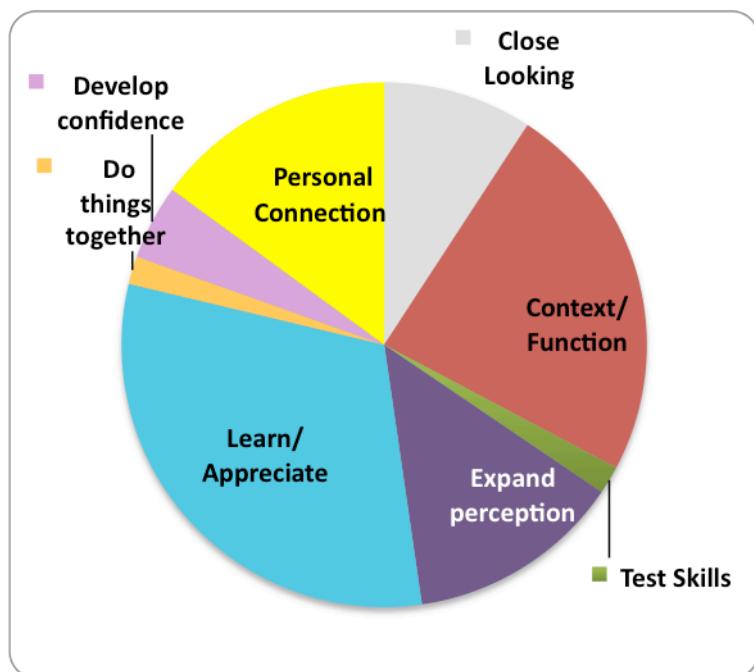


Figure 14: Visitor comments by outcome categories for LIFT LABELS

for the lift labels but was a strong outcome area that emerged from the staff responses to the reflection sheet stem sentences. It was an equally strong category of responses for visitors in both the observation notes and coding the written reflection responses. The information underneath the flaps for Kachina and Helmets refers to the art on display (e.g., materials, shapes, details), and visitors' feedback had many specifics and "text echoes" – that is, visitors used the same words or concepts in their responses as were in the label texts. Picasso lifts included mostly information that related to the unseen, e.g., names, dates, and places in regard to the paintings, rather than what could be seen in the artworks, and visitors' feedback did not contain as much text echo. Written responses for the lift labels were equally strong in evidence for learning about or appreciating aspects of the artwork. Visitors noted that the labels helped them

Figure 14 illustrates the patterns found when visitors' written responses to the stem sentences on the reflection sheet were coded to the eight outcome categories for the lift labels. This analysis, together with a content analysis of the observation field notes suggests that the lift labels prompted visitors to experience a range of outcomes. The findings are presented in order from strongest to weakest patterns in the data.

Learn about/appreciate aspects of art and/or creative process was not one of the original purposes

learn more about the artists as well as the story or meaning behind the work of art.

Understand context and and/or function of art was an emerging purpose for the development team that surfaced after the initial design. Visitors' written responses on the reflection sheets frequently noted that the lift labels provided information as to how the objects were used. Many visitors reflected on how the label information gave them a good sense of the context surrounding the objects. Little evidence from the observation data surfaced around this outcome category.

Connect to the personal (self and others) was not related to the original purposes of the lift labels and it did not emerge for the developers later on in the process. There were, however, quite a few visitors who made written comments about the personal connection to the objects and/or information. These comments tended to come from the prompt "This reminded me..." which usually results in visitors mentioning a memory of an experience that relates in some way to the topic.

Expand perception and/or opinions about art was neither one of the original purposes nor an emerging outcome for the development team. However, many visitors found the information in the lift labels surprising. This was particularly the case written reflection responses for Helmets as many people did not realize that some Helmets were not intended to be worn in battle but only for ceremony. Shifts in perception were particularly strong in the written reflection responses at the Picasso lift label. Many people noted that they realized how differently the same person could be perceived and to not judge a work of art before exploring and investigating it further.

Look closely and/or notice details was an original purpose for the development team. Just a few written responses on the reflection sheets prompted visitors to write specifically about looking closely or noticing details. The observation field notes and interview results revealed a different picture. This analysis suggested that while many people understood that the lift labels were a guessing game, they also seemed to appreciate that these labels could help people to stop, think, look closely and notice details they might have missed, and to interact and participate more with the art. They did not think the interactive lifts were meant only for children, as visitors often assume interactive exhibits to be.

Test skills and/or experience success was one of the original purposes for the development team. In all three exhibits, the majority of the observed visitors tested their skills and experienced success. Eight of twelve people lifted all three

lifts at Kachina; eight of twelve lifted all four lifts at Picasso; and eight of twelve lifted all five lifts at Helmets. A few lift-label users in this sample did not actually lift any of the label flaps. This behavior was noted during the formative evaluation of the lift labels and apparently, in the final designs, the opportunity for doing the activity is still not clearly apparent to all. Granted, some visitors might choose to not lift the labels, but in the research conditions with cued visitors, we expected virtually everyone to do them all. Visitors were more willing to guess the answers and most guessed them correctly at the Kachina lift labels, suggesting that visitors did test their skills and experience success. Guessing and feeling successful was less frequent at Picasso. At Helmet, with five lifts, only one person claimed to get them all right.

Do things together and/or have fun: Overall, the lift labels (Kachina, Helmets, Motherhood) were the second most successful interpretives after Eye Spy in stimulating visitors to do things together. In the observation data, visitors showed much evidence of social interaction – including talking, reading out loud, joking, and pointing – and spent the longest minimum time, almost a minute (56 seconds). That is, even the briefest look was comparatively long compared to the other types of interpretive strategies. This trend showed up less often in the coding of written responses.

Develop confidence in understanding art was not related to the original purposes of the lift labels and it did not emerge for the developers later on in the process. We saw some evidence of this outcome happening in the observation notes or the coding of the visitors' written responses but it was not a strong pattern.

Lift Label Use: We have data on the percentage of users of three lift labels in the T&T study. Kachina had the most users (26%), while in Breaking Tradition – Modern gallery, the Reveries lift label had 15.5% and the Gladioli lift label had 17.3%. We do not have T&T data for the percentage of users of the two other lifts involved in the O&R study, but based on other observations we believe Picasso lifts were probably used by many people due to their prominent location in a popular gallery. The average time spent at each lift label was roughly the same, but given the number of lifts, the time-per-lift was longest at Kachina.

Average time spent using the lift labels

Kachina	1 minute 41 seconds
Picasso	1 minutes 52 seconds
Helmet	1 minute 51 seconds

Lift Labels—Individual Analysis

KACHINA Lift Label

The “big idea” in the Change and Continuity gallery where the Kachina lift label is located is:

Recent makers of pottery, kachina dolls, baskets, weavings, and carvings continue the artistic traditions of the past, revealing the roles these arts play in defining Native American identity.

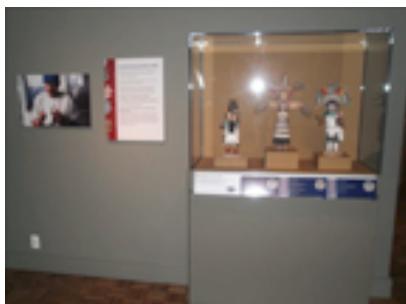


Figure 15: Kachina lift label

Specific goals for the Kachina lift label include opportunities for visitors to

- Discern between styles of older, traditional and newer, contemporary Kachina dolls; compare Kachina dolls
- Understand that Kachina dolls represent traditional and living contemporary culture
- Puzzle through clues; test themselves; have fun and quiz themselves in the museum and play
- Figure out things by themselves by looking and with a little help
- Look closely at details and notice details in a work of art
- Relate the dolls to other parts or times of their own lives

Twelve visitors were observed and gave feedback on the response form (Protocol in Appendix B). Numbers in parentheses after quotes indicate the identification number of each visitor in this sample.

How did visitors use the Kachina lift label?

The Kachina lift label was one of the most-used exhibits in the Native American gallery, with 26% Users seen in the T&T data. It was associated with a very popular case of kachina dolls where 42.3% of the tracked visitors stopped.

In the O&R study, in which visitors were cued, everyone read the labels and looked at the art. Many pointed and talked while using the labels, guessing the answers or asking questions. For example:

"That's old. That's new.... I got that right." (2)

"Why do you think they were symmetrical, then in motion?" (8)

More people read out loud here than at any other lift label, layered label, or pull-out panel.

Half of the people who lifted all three labels said they guessed and correctly got all the answers. Some people lifted but did not try to guess. Four people did not lift any of the labels. Perhaps they did not realize that they could raise them. Two visitors lifted labels to read after taking survey.

What did visitors understand about the purpose of the Kachina lift label?

Visitor feedback on the response form showed abundant evidence that visitors understood what the kachina doll exhibit was about, related it to themselves, and enjoyed using it:

- "It was to show examples and history of the difference between the old and new versions." (3)
- "It was to make people know more about the culture and how dolls were made different in the early 1900s." (11)
- "I didn't realize that active Native American folk artists are still around." (8)
- "Newer figures were made to look like they were in movement and action." (4)
- "Older dolls are straighter/stiffer and newer show movement." (12)
- "The art work's significant not apparent at first glance." (10)

Many of their remarks included a reference to or "text echo" of the information in the label about "old and new" and "motion." This is evidence for greater, more thorough processing, comprehension, and interaction with the information. According to museum visitor researcher Paulette McManus, "The closer the conversational relationship between the museum writer and the visitor, the more likely is successful communication."

Several visitors commented about the function of the flips themselves:

- "It was to make people interact more with the display" (3), and "to ask questions and learn more." (4)
- "It was to make it more personal." (6)
- "If you know something about the item, it's more interesting." (2)
- "It's very good when it comes to making people think about the exhibit rather than just look." (3)

Several people mentioned their own lives and personal family connections:

- "It reminded me of my childhood in Oklahoma...of someone I know who is part Native American who carves kachina dolls. Very exciting to see these and the explanations." (5)
- "It reminded me to communicate my heritage to my children." (4)

PICASSO LIFT LABEL

The Picasso gallery, with art by a famous and highly recognizable artist, is conceived as a collections segment and, thus, was given no big idea.

Specific goals described by the staff for the Picasso lift label are to

- Show how the paintings relate to real women in Picasso's life and that there is a connection between physical likeness and a Picasso portrait
- Encourage visitors to look closely at particular details, comparing the paintings, then test themselves and feel successful
- Enable visitors to feel they can understand how Picasso interpreted his subjects and appreciate how Picasso's seemingly abstract style can be deciphered
- Explore Picasso's different styles



Figure 16: Picasso lift label

How did visitors use the Picasso lift label?

Visitors read, looked at the art, and lifted the flips. All but one person read the labels and looked back and forth at the art several times. Most people read silently, a few people laughed, and many talked within their social group. Several visitors made a point of looking at the art before lifting the label to read underneath, and some gestured or pointed and made guesses as to which one was which, as evidenced by the

following comments overheard by the observers.

- "I guessed that one right." (1)
- "Did you read it? This one is that one." (5)
- "Excitement and fun for all." (6)

Not everyone guessed them correctly. Only four people looked at all four flips and said they got them all. Others were not so sure:

- "Yeah, a couple I got right. The others I missed. (10)
- "I guessed the first three right, and then the last one by default." (1)
- "I was iffy on a few of them." (4)

Two visitors said they did not try to guess.

One person, after returning the questionnaire to the data collector, said,

- "The clues are very good for each painting, and you don't feel it's out of your understanding when you read them. If you do more of these, to get visitors to stop and look at each painting, keep them like that. Simple." (3)

What did visitors understand about the purpose of the Picasso lift label?

Visitors understood that the Picasso lift labels showed examples of his styles of painting, and that the subjects were of women who were "wives," "romantic," and "muses" as illustrated in the quotes below. Three people noted the subjects as having had "inspired" Picasso's work.

"These paintings were starting with specific women... people can view the paintings looking for recognizable details in abstract paintings." (3)
"Picasso had many muses. Shows he did not just do 'odd, exaggerated' portraits." (11)
"It shows the individuals that inspired the work that Picasso has completed." (2)
"There's different ways to look at things, you notice cubism, or her neck..."(4)

One person commented about the dates:

"Picasso era was not that long ago." (7)

Many of the other responses were somewhat general about the art's importance, beauty, details, or variety – all good comments, but not necessarily "high goose-bump" quality, and they also showed less "text echo" than the other flip labels.

HELMET LIFT LABEL

The big idea of the *Building Empires* gallery is:

Art was used as propaganda to support ancient imperialism, and the Greco-Roman artistic tradition blended with local traditions to create new styles in far-off areas where these empires were established.



Figure 17: Helmet lift label

The title and introductory text on the left side of the Helmet case says: "Parade Wear or Battle Gear," perhaps suggesting to visitors an either/or answer. The fact that a helmet might have served both purposes was in smaller print, but the question, "For battle, parade, or both?" is on the outside of each flip panel.

Specific goals for the Helmet interpretive strategy are to

- See differences and similarities between ancient battle and parade helmets
- Wonder about why the helmets were designed the way they were

How did visitors use the Helmet lift label?

Most people lifted all five flaps, and about half tried to guess the answers. Only two seemed confident in their correct answers to all of the questions. Most visitors read silently, and two people read parts of the text out loud to their companions. There was some talking and pointing.

"Oh, so this was really like fashion?" (4)

"Yeah, their helmets are amazing. I'd like to see others try them on...., some were used only for decoration. Look at how small those heads are!" (5)

One person said, "I didn't even see that it says 'lift' there." (7)

What did visitors understand about the purpose of the Helmet lift label?

Observations and responses for Helmets showed evidence that visitors were engaged with looking at the details, saw similarities and differences, tried to guess the answers, thought about how they were used, and related them to other things they knew about.

For the most part, visitors understood the uses of the helmets and made comparisons among the helmets in the case, as evidenced by the following responses to the stem sentence "To show..."

- "...whether they were used in battle or parade or both." (2)*
- "...what the helmets were actually used for in history." (6)*
- "...the differences in battle and parade gear and that some can be used for both." (10)*

A few visitors commented about the beauty of the helmets. Another person made a comment that resonated with the big idea about art as propaganda when he said: "I didn't know that aesthetic considerations mattered for ancient military equipment." (11)

Visitors used many of the concepts and often the same words—text echo—from the object text in their written reflection responses. This was evidence that they included the label writer's words as if they were engaged in a reflective conversation, another form of "doing things together":

Text read: Decorative touches like the small horse

Visitor said: "The warriors were in parades and wore different outfits than battle. (i.e., lighter, decorative, etc.)" (1)

Text: ...but the bronze is so thin it provided little protection.

Visitor: "[To show]...the difference between helmets, specifically that parade helmets were thin and undersized."(2)

Text: A padded leather lining...

Visitor: "[I didn't know or realize]...that some were padded...or were very little protection."(9)

Text: ...as practical as a baseball cap worn backwards.

Visitor: "[I didn't know or realize]...how many different helmets, some worn backwards" (1)

The questionnaire protocol invited them to discuss helmets more broadly when we asked them to complete the sentence, "It reminded me...", that is, they were invited to take control the conversation's direction to reflect on topics not included in the label-writer's agenda. In writing their reflections to the stem sentence, visitors connected to a variety of prior experiences, as illustrated in the following quotes:

- "It reminded me of the idea of masquerading." (2)
- "Of the bible, i.e. Corinthian Helmet (Book of Corinthians)" (4)
- "Of gladiator movies like 300." (10)
- "Of flower pots." (7)
- "Of parades for Army, Navy, Marines, Air Force today." (1)

Several visitors also commented on the interactive function of the labels themselves:

- "Interesting way for people to interact with the art." (2)
- "I thought that was cool. I liked that activity. I liked the 'hands on' feel of the exhibit!" (6)
- "Interact with the exhibit and think about/pay attention to detail of the exhibit."(8)

To wrap up the section on Lift Labels, this consumer report chart offers a way to summarize and compare the outcomes and evidence for the success of these interpretive strategies.

<i>Outcome Objectives—Intended and Emergent</i>	<i>Kachina</i>	<i>Picasso</i>	<i>Helmets</i>	<i>Evidence—Actual Behavior and Feedback</i>
Test skills/experience success	●	●	●	Guessed correctly
Understand meaning	●	○	●	Got main messages
Use thoroughly	●	●	●	Lifted all flaps
Do things together	●	○	●	"Text echoed"

● ● ○ ○ ● ●
More evidence < < <> > > Less evidence

Viewpoint Labels

Viewpoint Label General Overview

Viewpoint labels are three-sided rotating labels showing three different bits of content with quotations from experts on the subject.

Each of the three exhibits differ from each other in regard to subject, location, and content:

- Content: Nightmare's subject was a single painting; for Ancient Americas, it was a gallery full of artifacts; and for the African fertility figure, it was more conceptually about the topic of motherhood.
- Installation: Motherhood was installed on the case pedestal near one object in the case. The other two were on freestanding frames: one in front of the Nightmare painting, the other next to a wall with no objects in close proximity. For Nightmare and Americas, visitors were noted as "bending" to read the labels. The location of Motherhood did not require leaning over to get closer to read.
- Strategy: Ancient Americas posed one clear controversial question with three different question-answers. Nightmare gave voice to three contrasting perspectives and interpretations of the same famous image. Motherhood offered three photographs and quotes from women about African women's roles and status in society.



Figure 18: Viewpoint labels from left to right: Nightmare, Motherhood, and Ancient Americas

Viewpoint Label Purposes and Outcomes: The general purposes of the viewpoint labels, as developed initially by the interpretive team, are listed below on the left and the corresponding outcome, developed by the evaluators, is listed on the right.

Original Purpose (As provided by the Development Team)	Outcome
Help visitors understand multiple ways of thinking about arts	<i>Expand perception and/or opinions about art</i>
Feel comfortable developing their own interpretations	<i>Develop confidence in understanding art</i>
Link interpretations to real people	<i>Connect to the personal (self and others)</i>

As was the case for all of the interpretive strategies, after the O&R data were collected, the development team was asked to complete the same stem sentence prompts as the visitors completed on the reflection sheet for each of the three viewpoint labels in this study. The team's responses were coded to the eight outcome categories developed by the evaluators. In addition to the original purposes provided, the team also hoped one other outcome category would be an important part of visitor's experience:

Learn about/appreciate aspects of art and/or creative process

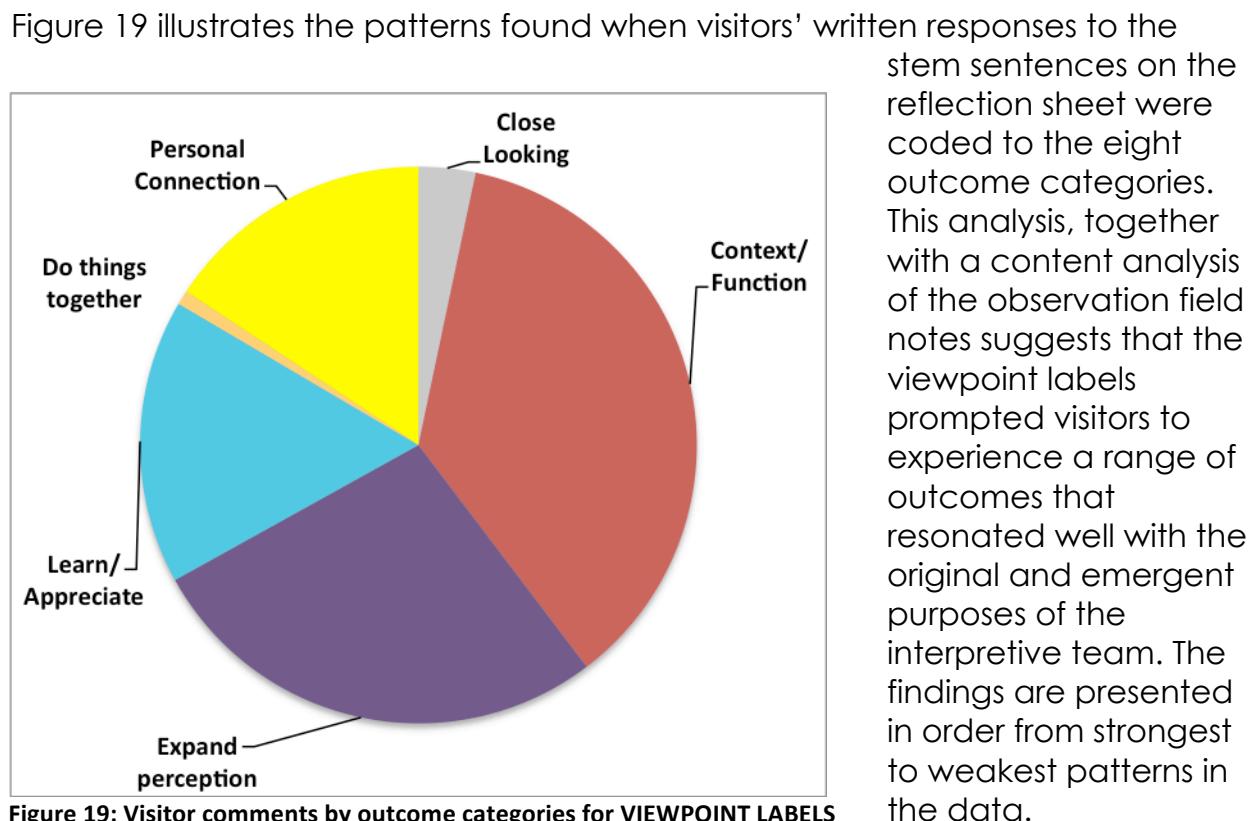


Figure 19: Visitor comments by outcome categories for VIEWPOINT LABELS

Understand context and and/or or function of art:

A cluster of ideas around context or function was the strongest pattern that emerged from the visitors written comments for the viewpoint labels, yet this outcome was neither in the original nor the emerging outcomes for the staff. It's not particularly surprising that this category of outcome emerged in the visitors' written data as previous visitor research on what visitors most want to know about objects from non-western cultures, such as African and the Ancient Americas, is how the object functioned or was situated in those cultures.² For example, written comments for the Motherhood viewpoint label suggested that visitors understood the importance of motherhood in African society, as well as the status and "complexity of women in this culture." Similarly, for the Ancient Americas viewpoint label several visitors noted that the label was intended to show the importance of an object's origin. The Nightmare viewpoint label assisted visitors in imagining a different era and how the people thought about the painting at that time.

Expand perception and/or opinions about art:

This outcome was one of the original purposed for the development team and it showed up quite strongly in the visitors' written responses. This was particularly the case for the Nightmare and Ancient America viewpoint labels, where respondents used the words "perspectives," "opinions," "arguments," "different points of view," and "interpretations." For example, one visitor at the Ancient Americas viewpoint label wrote: "ponder these perspectives and weigh the claims of each constituency and the value of each perspective" and one example for the Nightmare label: "look at art in other ways besides just a pretty picture." By contrast, for Motherhood, most people thought that the purpose was to show "importance" of motherhood.

Connect to the personal (self and others):

The outcome related to making connections strongly emerged from the visitor written comments and was one of the development team's original purposes. Connections particularly showed up in responses for the Nightmare and Motherhood viewpoint labels and less so for the Ancient Americas label. For the Motherhood label, references were often made to their own mothers but were also reflecting on the role of motherhood across times and cultures. For Nightmare, most connections were to visitors' own dreams and nightmares as

² Adams, M. (2000) Front-end and formative evaluation study of the African collection installation for the Cleveland Museum of Art. Institute for Learning Innovation: Unpublished technical report.

well as to films. The few connections references made in Ancient Americas were more general, such as, “[It reminded me] of all the things I see in museums from my culture as well as others throughout the world.”

This outcome is also reflected in the average ratings visitors gave for the degree to which the viewpoint labels helped make the art relevant.

Nightmare	4.50
Ancient Americas	4.00
Motherhood	3.92

Learn about/appreciate aspects of art and/or creative process:

Visitors' written comments also reflected the ways in which they learned about the topic and/or appreciated aspects of the object that they did not know before. This outcome also was an emerging purpose for the development team. Visitors referenced many information nuggets that were addressed in the viewpoint label. For example, for the Motherhood label visitors echoed the label by writing about how the mother figure was feeding a future king, or referenced an awareness of the general importance of a mother to a child, as well as the importance of considering what the artist wants to show. For the Nightmare viewpoint label several visitors indicated that they found out about how people of that time thought about sleep and sleep disorders. There were very few references in this category for the Ancient Americas label and they tended to reflect the need to appreciate the origin of those objects.

Look closely and/or notice details:

This outcome was not one of the development team's original or emerging purposes nor was it a notable trend in the data. If close looking happened at all as a result of the viewpoint label, it tended to be with Nightmare, less so with the Motherhood label, and almost non-existent with the Ancient Americas label. Remember that the Ancient America's label was not adjacent to any objects so this finding is not surprising. References to close looking only showed up once and it was for the Nightmare label when one visitor wrote, “the brooding shadow cast by the semi-horned squatting figure.”

The remaining three outcome categories were neither purposes for the development team nor did they emerge from visitors' written comments or observations.

Do things together and/or have fun

Test skills and/or experience success

Develop confidence in understanding art

Use of Viewpoint Labels

The Nightmare viewpoint label attracted a fairly high percent (23.5%) of users in the T&T study, while the Telegraph viewpoint label (not in the Q&R study), although located in a prominent place in the Depicting Others – American gallery, had only 6.6% users.

Several people (3 of 12 at Motherhood, 2 of 12 at Nightmare, 1 of 12 at Ancient Americas) did not realize that the label was three-sided and only read one panel, even though the label said "Please Turn." Perhaps the small hand icon may be associated more with a "Don't Touch" command than an invitation to "Please touch and turn." One woman at the Ancient Americas label knelt down on the floor to better see the viewpoint label and many people were observed crouching over to see this label.

The average reading times for the Viewpoint labels did not vary widely.

Average time spent using the viewpoint labels

Motherhood	1 minute 19 seconds
Nightmare	1 minute 31 seconds
Americas	1 minute 49 seconds

There were some differences in the ways visitors engaged with the art at the Viewpoints labels. Most visitors read and looked at the art, looking back and forth several times, while at the Nightmare exhibit. The Motherhood label was meant to refer to other objects in the gallery besides the one in the case with the viewpoint label, but most people did not look around, and many did not look at the object in the case where the label was attached. At Ancient Americas, there was no art near the label for visitors to observe.

Viewpoint Labels—Individual Analysis

NIGHTMARE VIEWPOINT LABEL

The big idea of the Violence and Vulnerability gallery where Nightmare is located is:

At the turn of the 19th century, people experienced a new sense of vulnerability that was expressed in art with threatening, unsettling, or violent imagery.

Specific goals for the Nightmare exhibit are to

- Show different expert interpretations of the painting
- Encourage visitors to look at specific imagery in the painting
- Think about what the painting reminds them of



Figure 20: Nightmare viewpoint label

How did visitors use the Nightmare viewpoint label?

Most visitors looked back and forth from the labels to the painting as they turned the label and read. Ten of the 12 visitors observed read all three sides of the viewpoint label; the other two visitors did not turn the wheel at all, reading only what was showing. Many people talked as they used it. One person read out loud. Three of the 12 bent down closer to the label to read.

The subject matter (fear, sex, popular culture) and interpretations seemed to prompt many visitors to look more closely and think more broadly about what they were seeing, as evidenced by the following responses:

- “[It was to...] educate me on what I'm 'seeing' but not seeing.” (7)
- “... expand one's understanding of this particular artwork with three perspectives of its interpretation or impact.” (8)
- “Science and art meet again.” (11)

What did visitors understand about the purpose of the Nightmare viewpoint label?

Most people used descriptive words that resonated well with the label's content and the staff's goals in their understanding of what Nightmare was meant to show:

- “Even in our own dreams can relate to dreaming about good and bad.” (2)
- “Represents many common themes—dominance, fear, sexuality.” (5)
- “Terror is alluring.” (6)
- “The relevance of a piece that has been referenced and parodied many times.” (12)
- “Ponder why this painting is a classic.” (8)
- “Become more familiar with the scientific validity behind what otherwise would be viewed as purely imaginary.” (11)

Half of the visitors' responses contained the words “perspective” and/or “interpretation.” They responded to the art with specific references showing that they made connections, and half of the visitors were explicit about learning something new, relating to the medical viewpoint, pop culture, scary creatures, and their own nightmares:

"People with that sleep disorder or anxiety (sleep paralysis) feel like someone is on their chest." (1)

"People dealt with the ideas of sleep paralysis and sought to create an explanation." (4)

"Frankenstein was a wedding night threat...that this image was part of popular culture." (9)

"It was famous painting and had so many involvements in film, novels, etc." (3)

"The brooding shadow cast by the semi-horned squatting figure...of typical Gothic sentimentality and repressed sexuality to the terrors that shadows hold."(12)

Of all the viewpoint labels, responses to Nightmare were suggestive of more emotional reactions. Words such as "imagine," "ponder," and "deeper meaning" suggested that visitors were engaged with the art in ways that resonated well with the big idea's notions of vulnerability.

MATERNITY VIEWPOINT LABEL

The big idea of the *Art and the Cycle of Life* gallery, where this viewpoint is located, is:

African works of art mark, celebrate, and reflect on crucial milestones in human life—birth, puberty, marriage, death—that are significant to people at different stages of their lives.

The staff had many goals for this viewpoint, specifically that it is to show and communicate

- The perception of motherhood in Africa
- Women's roles in African society
- Mothers as symbols of fertility and nurturance
- Examples of women's thoughts that would resonate with the visitor's
- Women's roles in history and all societies

How did visitors use the Maternity viewpoint label?

Most people stood at the case in one place and read silently. No one had to bend to read it, as was the case with Nightmare. Five people walked around the case to look at the object from a different angle.

Three people did not turn the label. No one read it out loud. The average time spent reading it was less than time spent reading at the other two viewpoints (Nightmare and Ancient Americas).



Figure 21: Maternity viewpoint label

Some of the visitor comments heard by the observers were:

"Is this the only one?"

"What you're trying to do with this figure—it should be placed next to the Bellini in the Renaissance Gallery." (7)

What did visitors understand about the purpose of the Maternity viewpoint label?

Of all the viewpoint labels, the subject of maternity is probably the most familiar to most people, which made it fairly easy for visitors to generalize about. Many people used the words "the importance of women/mother/female in tribal life/African culture/civilization" to describe this exhibit's purpose, and many aspects of the lives of women and mothers were touched on:

- The concept of woman/mother and complexity of women in culture
- The status of females/women/mothers and contradictory treatment of women in society
- The significance of the mother-child bond and sacrifices made by mothers

Most people used the words "think," "realize," and "understand" to describe the intent of the label's content. They were reminded of their own mothers, of other art, and of women's status in society as illustrated by the following quotes:

"It's to make people think of what 'mother' means to them." (7)

"Think about the role of women and the sometimes contradictory treatment of women in society." (10)

"The museum of art wanted to encourage us to think about the current society by showing an 'old' piece." (3)

"The paradox of worshipping the mother while denigrating to lower status transcends multiple cultures. You could replace the African location with most human societies." (1)

One visitor's response summed up the notion of this viewpoint label:

"It shows the importance of motherhood throughout civilization. They are key to population and the bonding factor in every family." (12)

Although half of the responses (six) did not include any specific new piece of information learned, half of the visitors who did indicate they had learned something new included a mention of the object in the case that, incidentally, referenced the object label that mentions "royalty" rather than the viewpoint label. The quotes below illustrate this issue:

"The artist was depicting the mother feeding a future king." (8)

"The necklace of the figurine indicated royalty." (10)

"The way she is sitting in the description represents she is royalty." (12)

Two other visitors offered suggestions for improvements:

"Would be useful to tie in more details about the actual object." (2)

"The label should have been placed so that one was facing the front of the figure for bigger impact." (3)

And one visitor (#9) felt that the survey was too much like taking a test and stated that he was bored more than once. This person was the only one who rated the degree to which the label helped make the art relevant as low, a "2" (out of 5).

The universality of the topic of motherhood, and this viewpoint label's placement with only one object, may have led visitors to be more critical of its success, both in their suggestions for improvements and their ranking of it relatively lower in achieving DIA's goal of making art relevant to each visitor.

ANCIENT AMERICAS VIEWPOINT LABEL

This interpretive was assigned to a suite of galleries, which does not have a big idea.

The specific interpretive goals for this viewpoint label are well-suited to the three-sided display that clearly presented three different opinions and perspectives on the question of who should own ancient artifacts. The goals include presenting

- Differing perspectives about whether museums should show ancient (Native American) art
- Different opinions about where ancient objects belong
- The idea that the ancient objects seen in the museum are taken out of context
- The idea that ownership of art objects can be a complicated matter
- Opportunities to form their own opinions on the topic

The introductory text on the left side of the stationary panel asked the question, "Where do artifacts of ancient cultures belong?" and also said that "three individuals with different ways of looking at this issue" would answer the question.



Figure 22: Ancient Americas viewpoint label

How did visitors use the Ancient Americas viewpoint label?

This viewpoint label was installed next to a wall, on a low stand. Some visitors bent over to read; one actually kneeled in front of it. More people read out loud to each other at this viewpoint than at any other. Many people discussed it within their social group. One person pointed at the text, but there was no pointing at any artwork and no combination of reading and looking.

Perhaps because there were fewer distractions (objects, art, other labels), visitors may have focused more on the label and noticed that it could be turned. Only one visitor did not turn the label to read all three sides.

One group was not sure which object the viewpoint went with and had a comment about the low height of the label. One of the group members said, "Maybe the table should be taller. I'm not sure what piece it actually pertains to." (3)

What did visitors understand about the purpose of the Ancient Americas viewpoint label?

There was much evidence that people understood the function of this viewpoint label. Their comments resonated positively with the goals, as illustrated in the following quotes from visitors' reflection responses:

- "[To show...] people's opinions of why ancient artifacts should be in museums, their original spot, or their original country." (2)
- "[To show...] the arguments or benefits of displaying artifacts in museums." (5)
- "[To show...] the current controversy and some of the conflicts about indigenous ancestral art." (8)
- "[To make people...] ponder these perspectives and weigh the claims of each constituency and the value of each perspective, that there are multiple perspectives on the proper venue or context for viewing, preserving and learning from art objects or cultural artifacts. I like that the label does not tell the visitor what to think." (10)
- "[To make people...] appreciate where these pieces came from and what they are giving up to share with the world." (6)
- "I didn't realize who the art truly belongs to and the journey it makes to here." (6)

Four people echoed the word "belong" in their responses:

- "...the artifacts belong in their context" (10)
- "...considerate of where artifacts belong" (11)
- "...who the art truly belongs to" (6)
- "...difference of opinion as to where artifacts belong" (12)

A few visitors said they were familiar with the arguments raised by the three viewpoints on the label:

"I knew about this debate, but it was nice to see it articulated right here with the items that may be affected." (1)

"I have been aware of each topic in the label." (6)

"The discussion goes on." (12)

One person went to some length about his personal connection to this topic:

"I have sympathy for each attitude-- I first saw the Elgin Marbles in London at age 18. Then seeing Greek temples in Ephesus at age 50 without their sculptures made me understand the real loss to the Parthenon of these sculptures. I am torn because the Elgin Marbles were very influential to me in my development as an artist, but at core, I believe the artifacts belong in their context." (10)

The Ancient Americas viewpoint seemed to effectively communicate that it was about objects, ownership, where objects belong, and opinions, although no one specifically referred to "ethical issues" in their reflection responses. The placement of the viewpoint label next to a wall without connection to any art objects seemed a bit problematic as it did not afford reading and looking at art. Visitors' responses, however, did contain evidence that they were engaged intellectually with the question and the different viewpoints presented in the label.

To wrap up the section on Viewpoint Labels, this consumer report chart offers a way to summarize and compare the outcomes and evidence for the success of these interpretive strategies.

Outcome Objectives—Intended and Emergent	Nightmare	Maternity	Ancient Americas	Evidence—Actual Behavior and Feedback
Close looking/Notice details	●	○	●	Looked back and forth from label to art
Understand multiple meanings	●	○	●	Got main messages
Use thoroughly	●	●	●	Read all three sides
Connection to personal	●	●	●	Commented about personal events/ideas
Develop own interpretation	●	●	●	Stated new interpretation

More evidence < < <> > > Less evidence

Pull-Out Panels

Pull-Out Panels General Overview

The three Pull-Out Panels in the O&R study are large free-standing panels, some of which have a bench so visitors can sit and read the panel. Each panel highlights specific parts of the painting and provides key points to further understand the artist/x intent and/or content of the painting.



Figure 23: Pull-Out Panels from left to right: David & Abigail, Change Your Luck, and Judith

Pull-Out Panel Purposes and Outcomes: The general purposes of the pull-out panels are listed below on the left and the corresponding outcomes are listed on the right:

Original Purpose <small>(As provided by the Development Team)</small>	Outcome
Notice details in a work of art that, together, help visitors find larger meaning in the work of art.	<i>Look closely and/or notice details</i>
Look carefully at details, stylistic elements, or iconography in a particular work of art.	
"Read" a work of art, bit by bit, so they can better understand the whole.	<i>Develop confidence in understanding art</i>
Be drawn in to works of art that may appear confusing or have information that may surprise.	<i>Expand perception and/or opinions about art</i>
Notice surprising and/or astonishing details in a work of art that they would otherwise overlook.	

After the O&R data were collected, the development team was asked to complete the same stem sentence prompts as the visitors completed on the

reflection sheet. The instructions for the team were to complete the sentences as they hoped most visitors would complete them. The team's responses were coded to the eight outcome categories. In addition to the original purposes provided the team also hoped one other outcome category would be an important part of visitors' experience:

Learn about/appreciate aspects of art and/or creative process

Figure 24 illustrates the patterns found when visitors' written responses to the stem sentences on the reflection sheet were coded to the eight outcome

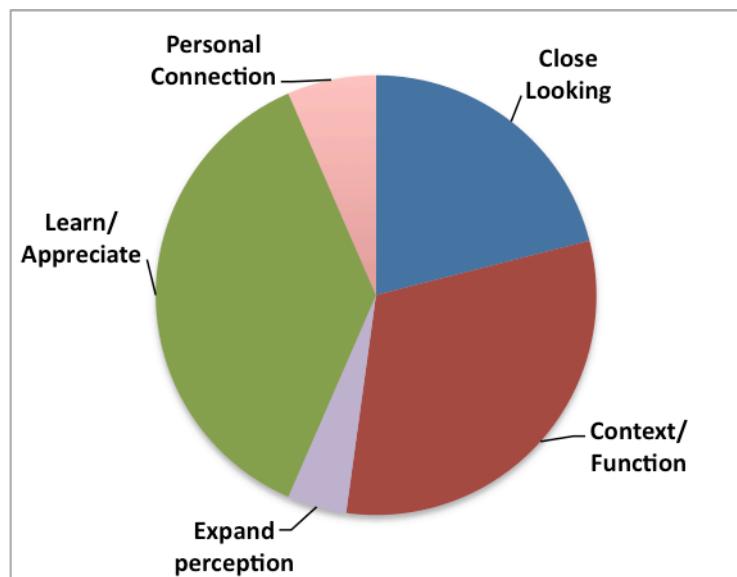


Figure 24: Visitor comments by outcome categories for PULL-OUT PANELS

categories for the pull-out panels. This analysis, together with a content analysis of the observation field notes suggests that the pull-out panels prompted visitors to learn and appreciate the works of art as well as better understand the context or function of the objects. The patterns that emerged in the written responses are summarized below.

Learn about/appreciate aspects of art and/or creative process:

This outcome was the largest

pattern for the pull-out panels and it became an emerging purpose for the interpretive team. Visitors at all three of the pull-out panels in the O&R study noted that their understanding and appreciation of the paintings was enhanced.

Learning and understanding at the Change Your Luck pull-out panel revolved around how the panel provided important commentary about the meaning of the painting and the artist's intent. One visitor noted that this painting had an "unstructured narrative" that needed "additional commentary," while another visitor appreciated learning "how symbols could be used to depict racial tension." Comments in this outcome category for the Judith pull-out panel tended to reference the importance of lighting in how the artist conveyed meaning. Similarly, visitors' comments for the David and Abigail pull-out panel

emphasized how important the label was to understand “why Rubens painted it the way he did.”

Understand context and and/or or function of art:

Another important role of the pull-out panels is that they helped visitors in the O&R study get a sense of the historical and social context behind the paintings. This outcome category was not a major focus for the interpretation team.

While the visitors' written responses for all three of these pull-out panels were certainly related to enhanced learning and appreciation, their comments were so specific to context that the evaluator saw this as an important pattern. For example, in Change Your Luck continually referenced the importance of the historical relationship between blacks and whites in this country. For the other two pull-out panels, David and Abigail and Judith, the importance of knowing the story behind the painting was crucial to their understanding.

Look closely and/or notice details:

The ability of the pull-out panels to invite visitors to look more closely at the details to decipher the meaning of the painting was a strong pattern in the written responses for the Judith, as well as the David and Abigail panels. This trend did not show up for the Change Your Luck pull-out panel. This outcome category was important for the interpretive team from the beginning.

Visitors' written comments specifically noted how the panel helped them focus differently on the composition and appreciated that the panel directed them to areas they would normally not pay attention to. They realized that these easily-missed details are very important to fully appreciating the painting. One visitor at the Judith pull-out panel noted that the label reminded her “to look in the shadows.” A visitor for David and Abigail wrote that the panel reminded her “to spend more time taking in the details of the painting, to more fully understand the artist overall intent.”

Expand perception and/or opinions about art:

This outcome category was one of the original purposes for the interpretive team and it emerged from the visitors' written responses to some degree. For example, for Change Your Luck, a visitor noted that “that there are meaningful depictions, but your first impression may not be the only meaning.” While another visitor at this panel wrote, “that art is more than what you see on the canvas.” For Judith, a visitor wrote that the purpose of the pull-out panel was to make people “think deeper about the painting and understand the intent of each gesture/object.”

Connect to the personal (self and others):

This outcome category was not one of the interpretive team's original or emerging purposes but it did show up for some visitors, particularly for Judith, as well as David and Abigail. For example, visitors at the Judith pull-out panel were reminded of lighting in film, as well of other paintings with the technique of a strongly illuminated spot in the composition. At the David and Abigail pull-out panel, one visitor wrote that "It applies to every conflict in our world and resolutions are possible."

There was a 58-point spread in the average rankings for the three POPs, particularly between 4.33 for Judith and Maidservant and 4.27 for Meeting of David and Abigail and the much lower 3.75 for Change Your Luck.

This outcome is also reflected in the average ratings visitors gave for the degree to which the pull-out panels helped make the art relevant.

Judith	4.33
David and Abigail	4.27
Change Your Luck	3.75

The remaining three outcomes, Develop confidence in understanding art, Test skills and/or experience success, Do things together and/or have fun, did not emerge from the written response data for any of the three pull-out panels nor were they original or emerging purposes for the interpretive team.

Use of the Pull-Out Panels

In the T&T study, the pull-out panels were fairly popular, and two of them were among the most-used special interpretive strategy in this study.

The size, design, and placement of the pull-out panels next to intrinsically interesting artworks probably contributed to the attracting power, especially the David and Abigail painting with 43.7% users. Change Your Luck, Head of Youth, and Adoration of Magi POPs all attracted 27% users. David and Abigail and Luck are in galleries with fairly high %DVs, meaning that they were among other well-used elements. The last two pull-out panels mentioned are in a gallery with a very low %DV overall, clear evidence that they are the most popular exhibits there.

The pull-out panels also held visitors' attention for a longer time on average than Lift Labels, Viewpoints, and Eye Spy labels, probably due to the complex nature of the graphic and the typical behavior the pull-out panel users as they looked

back and forth multiple times (Read/Look cycle) from the panel to the art on the wall.

Most people used the pull-out panels by reading them silently; some people talked and a few pointed at the art. It was surprising that more people did not read out loud and point perhaps because the pull-out panels were so concretely and visually related to the art on display.

Interestingly the average number of minutes spent at the pull-out panels in the O&R study was quite high for both David and Abigail and Change Your Luck. The average time spent with the Judith pull-out panel was more in line with the time spent with the other interpretive strategies.

Average time spent using the pull-out panels	
David and Abigail	4 minutes 15 seconds
Change Your Luck	4 minutes 33 seconds
Judith	2 minutes 23 seconds

Pull-Out Panels—Individual Analysis

DAVID AND ABIGAIL PULL-OUT PANEL

The big idea for the Rubens gallery is:

Rubens' exuberant and emotionally powerful narrative subject matter had such an immediate international impact that he became one of Europe's most celebrated artists.

The specific goals of this pull-out panel, based on the intended outcomes and staff responses, are that visitors would

- Look closely at how Rubens used details, contrasts, imagery, and composition to present a dramatic narrative
- Help visitors understand how details contribute to the overall meaning of the work
- Feel engaged with works of art that may appear confusing at first
- Discover the story represented



Figure 25: David and Abigail pull-out panel label

How did visitors use the David and Abigail pull-out panel?

In the tracking-and-timing study, 43.7% of the visitors to the Rubens gallery stopped at and read the Meeting of David and Abigail pull-out panel, making it one of the most-used special interpretive strategies in this gallery and overall (after Dining and Wine videos and the hands-on making activity in Dutch gallery). Almost half of these people who stopped also talked about it, and a few people read out loud.

In the O&R study, most people looked back and forth multiple times from the panel to the painting on the wall; about half talked, but no one read out loud.

What did visitors understand about the purpose of the David and Abigail pull-out panel?

In the reflection questionnaires, visitors often used words that resonated positively with the intended purposes, especially noticing details:

- "The panel shows the meaning behind the composition of the characters. [It's to make people...] aware of the back story of the narrative in the painting." (4)
- "Shows the difference between the two groups in the painting, and also brings attention to details of a large tableau. [It's to make people...] notice details they might have missed, and understand the story in the painting." (11)
- "[To make people...] aware of the posture and posing of the people to help make the drama richer." (6)
- "[To show...] expressive faces and how composition tells the story. There is dialogue in the artworks, and I need to 'listen with my eyes.'" (7)
- "Helps to point out the difference between the left and right sides of the painting. It directs the eye... directs the viewer to observe those areas. You can really see how David is helping Abigail with his arm. I wouldn't have noticed that without the label." (3)
- "The artist here used two circular patterns in the layout of the figures to focus one on the center of the painting. "(9)
- "The label is needed for complex pieces of art." (12)

Two people were particularly taken with the bread:

- "The bread looks delicious." (5)
- "Rubens was great at painting bread." (10)

Three visitors were reminded of broader issues of conflict:

- "It reminded me of a wife's independent thoughts."(12)
- "It applies to every conflict in our world and resolutions are possible." (1)
- "Good vs. Evil." (2)

One person asked the data collector, "Do you know what's up with the crease in the painting?" (5)

The combination of the powerful painting and the interpretive label that revealed the story resulted in responses that showed abundant evidence of people's engagement with the art, especially in relation to the clear, emotional narrative purposes of the interpretive.

CHANGE YOUR LUCK PULL-OUT PANEL

The big idea for the gallery *Political and Social Consciousness* is:

Since the turbulence of the 1960s, African-American artists have created art that conveys their concerns about social and political issues.



Figure 26: Change Your Luck pull-out panel labelpanel

The specific goals of Change Your Luck include to

- Show how symbols and images convey the artist's intent to make connections between the idea of luck and racial identity
- Make people think about the complex meanings of the painting
- Help people puzzle, wonder, debate, and even feel uncomfortable with the meanings and messages in the art
- Show how this middle-aged artist synthesized his appreciation of the human

figure and the gestural brushstroke of abstract expressionism with cartoonlike drawing to develop a contemporary style for his art.

How did visitors use the Luck pull-out panel?

The POP for Change Your Luck is located in one of the smaller galleries (525 square feet, 14 elements) included in the summative evaluation study, and the T&T data showed a slow sweep rate and a relatively high percentage of diligent visitors. Only Dutch Wealth and Humility had better scores for SRI and %DV. These numbers indicated, comparatively, more thorough use overall of the gallery, and Change Your Luck POP, with 27% users, was one of the most-used elements in the gallery, which included elements that attracted up to 70% of the visitors (e.g., Rosa Parks, Autobiography). More people were observed reading at Luck than at any other label in this gallery.

What did visitors understand about the purpose of the Luck pull-out panel?

The purpose of the Luck POP resonated strongly with the big idea of the *Political and Social Consciousness* gallery, and visitors' responses resonated strongly with

the goals of the special interpretive, especially in regard to how visitors paid attention to the symbolic and racial elements of the painting.

There was ample evidence that visitors made sense of the painting with the help of the interpretive POP, particularly in regard to its calling out the title of the artwork:

"[I never realized...] how much the name of a painting can describe the true meaning of the artist's work." (3)

"[I didn't know...] the actual title refers to interracial relationships." (12)

"[I never realized...] that change your luck referred to interracial relationships." (4)

Many understood the label's explanation of the luck symbols. But not all was explained for all visitors:

"What is the significance of the guy working on the horse shoe on the tree stump with the spider web?" (7)

Besides "luck," "racial," "African American," and "control," words in the POP's text that were echoed in people's responses included "white men," "slang," "black cat," "horseshoe," and "all the luck."

People were reminded of the past and present time:

"Of what I didn't experience growing up but was forced to look at or examine." (5)

"That everyone has a past and it is our job to take control of our future and change our luck." (7)

"Of how backwards our society still is. Even though it is less hidden today, these racist philosophies still exist." (10)

"How African Americans have changed their luck over the years by taking control of their lives." (7)

Two remarks hinted at a deeper value of seeing and reading Luck:

"This is beneficial to us white visitors to see." (10)

"[To make people...] Come to terms with the concepts behind the painting." (8)

The first three goals for Luck were congruent with many visitors' responses to it. The text and graphics on the Change Your Luck POP did not, however--as in the fourth goal--address the artist's age, brushstrokes, or expressionism in the interpretive content, although two visitors seem to have brought some prior knowledge to the experience:

"I noticed the paint use." (11, a painter)

"It reminded me of early expressionist painting." (12)

During the observations and while people were filling out the survey, several visitors expressed some uncertainties or discomfort:

- “What the heck am I suppose to say?” (1)
- “I don’t understand the label.” (2)
- “What? I don’t know how to answer that.” (4)
- “Ok, definitely not what I was expecting.” (12)

This behavior was unusual; it did not occur with the other two POPs.

JUDITH PULL-OUT PANEL

The big idea in the *Art as Theater* gallery was:

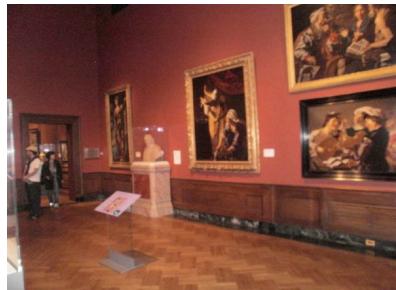


Figure 27: Judith pull-out panel

During the 17th century, largely in response to the Reformation, European artists employed highly rhetorical methods of performance--gesture, expression, lighting, and staging--in order to elicit an emotional response from viewers, creating a new kind of participatory approach with the work of art as theater and the viewer as audience.

The specific purposes will be discussed below in the section on what people understood about the Judith exhibit.

How did visitors use the Judith pull-out panel?

As with the other pull-out panels, visitors typically read silently and looked back and forth between the panel and the painting on the wall as they read.

The Judith POP had a small lift label on the lower right side that asked, “Why does Judith kill Holofernes?” with the answer underneath, “To save her people....,” which most, but not all, of the people in this sample lifted and read. Only one person read part of the POP out loud; half of the people talked about it, and four pointed at the panel or art.

The captions for the pull-out information were numbered to encourage visitors to read them in the order that the story was revealed. The data collectors asked participants, “Were the numbers helpful?” Nine of the 15 visitors said they were, because the numbers helped them “follow the action”; two people said maybe the numbers helped, and four visitors did not notice the numbers.

One person was observed leaning in close to read, as if the type was not easy to read, and for another person, the data collector noted, “Visitor used her hand to shade some light that was shining on it--glare on the label.”

What did visitors understand about the purpose of the Judith pull-out panel?

Among the 15 visitors who responded on the written form, the answers to the prompts in the case of the Judith POP were unusual because some comments were almost word for word with the intended goals as stated by the staff. For example:

Goal: To show how the artist used light to help tell the story.

- "How the artist used light to draw the viewer's eye and tell the story." (1)
- "How the light can be used to see or highlight actions within the painting." (4)
- "How lighting is used to draw the viewer's eyes to important place on the painting." (14)

Goal: To make people realize there was a head at the bottom of the picture.

- "I didn't realize there was a severed head in the picture." (12)
- "How she and her maid servant decapitated a general." (10)
- "To pay attention to the head (1) Even the darker images are significant." (5)
- "The hidden head in the painting and the variety of light showing meaning." (13)

Goal: Visitors will be reminded of other stories of heroic women.

- "It reminded me of women being strong and taking a stand." (10)
- "Of the power of women." (2)

Other things visitors were reminded of in regards to light, but not as related to the goals, were:

- "To look in the shadows" (1)
- "Of other paintings where one spot is strongly illuminated with light." (3)
- "Of a climactic scene in movie." (5)
- "Of lighting in film." (13)

While not word for word, many visitors' responses showed positive resonance with this goal: Visitors will feel surprised as they explore how the drama unfolds in the picture.

- "Be patient in viewing art-- the lighted areas show a story-- leading to the head at the bottom, in dark. You notice it last, which I think is the intent." (14)
- "The painting could be looked at through a sequence, like a story." (7)
- "I see the painting in a new 'light'-- ha!" (14)
- "The details of the entire story the artist depicts with one single image...gets you to think deeper about the painting and understand the intent of each gesture/object." (3)
- "Sometimes it is not about the big picture but the subtleties within." (4)
- "How powerful a picture can be. It really is worth a thousand words." (6)

Visitor responses also included some rave reviews:

"I think these are a great addition-- more informative than the paragraphs besides paintings." (3)

"Great idea for information. I think it [numbers] was a good idea. It helps people learn how to read the art and understand the story. " (13)

The purpose of the Judith POP resonated strongly with the big idea of the Art as Theater gallery, and visitors' responses also resonated with the goals of the special interpretive, especially in regard to how visitors were actively "following the story," often with the aid of the numbered sequence of call outs.

To wrap up the section on Pull-Out Panels, this consumer report chart offers a way to summarize and compare the outcomes and evidence for the success of these interpretive strategies.

Outcome Objectives—Intended and Emergent	David & Abig	Luck	Judith	Evidence—Actual Behavior and Feedback
Close looking/Notice details	●	●	●	Looked from panel to art R-L-R-L
Understand meaning of story, drama, symbols	●	○	●	Feedback contained specifics
Expand opinions about art	●	○	●	Rave reviews
Do things together	○	○	●	Text and goal echo

More evidence < < <> > > Less evidence

Layered Labels

Layered Labels - General Overview

Layered labels are laminated, illustrated book-like pages mounted on a pedestal, often with bench seating provided. They contain explanations about selected works of art and provide background of the intent or purpose of details in the art. The ten pages in the Layered Labels have short blocks of text accompanied by photographs of the details explained (e.g., the Square) or to give context (e.g., Qur'an, Edmonia).

The Square, Qur'an, and Edmonia each represent very different kinds of art--in size, subject matter, complexity, familiarity, and media. The content of the books varied also with different amounts of emphasis on features of the artwork as well as background information about the history or cultural context. All three layered labels shared a purpose of providing more information in words and pictures with a minimal interactivity of turning pages.



Figure 28: Layered Labels from left to right: The Square, Qur'an, and Edmonia

Layered Labels Purposes and Outcomes: The general purposes of the layered labels are listed below on the left and the corresponding outcomes are listed on the right:

Original Purpose (As provided by the Development Team)	Outcome
Help visitors focus on specific aspects or details of a complex work	Look closely and/or notice details
"Read" a work of art, bit by bit, so they can better understand the whole.	Develop confidence in understanding art
Broaden thinking about art works	Expand perception and/or opinions about art
Surprise visitors with the rich stories behind an object's creation or provenance	
Make comparisons across cultures	Connect to the personal (self and others)

After the O&R data were collected, the development team was asked to complete the same stem sentence prompts as the visitors completed on the reflection sheet. The instructions for the team were to complete the sentences as they hoped most visitors would complete them. The team's responses were coded to the eight outcome categories. In addition to the original purposes provided the team also hoped two other outcome categories would be an important part of visitors' experience:

Learn about/appreciate aspects of art and/or creative process

Understand context and and/or or function of art:

Figure 29 illustrates the patterns found when visitors' written responses to the stem sentences on the reflection sheet were coded to the eight outcome categories for the layered labels. This analysis, together with a content analysis of the observation field notes suggests that the layered labels prompted visitors to learn and appreciate the works of art as well as better understand the context or function of the objects. The patterns that emerged in the written responses are summarized below.

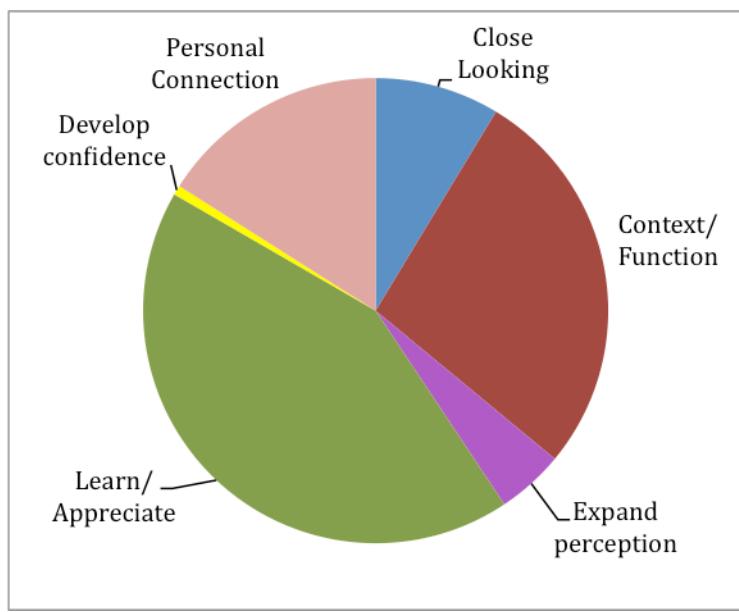


Figure 29: Outcome categories for Layered Label

Learn about/appreciate aspects of art and/or creative process:

Most of visitors' comments were coded into this outcome category. Although this outcome category was not specifically articulated by the interpretive team in the initial purposes, it emerged later as a strong intention. Responses were strong in this category for all three of the layered labels. Visitors noted specific things they found out about each featured artwork and often commented on how that learning enhanced their appreciation of the object as well as the intent behind it. For the Qur'an visitors appreciated learning about the meaning behind the text and how it was organized. For The Square most visitors remarked on how a better understanding of the artist's intentions as well as the techniques used to create the work helped them better appreciate the work. This is a common response from visitors for contemporary art. For Edmonia, visitors felt

that learning more about her artistry and purpose enriched the aesthetic experience of the sculpture.

Understand context and and/or or function of art:

This outcome category was the second most frequently referenced for the visitors. While it was not one of the interpretive team's originally stated purposes, it was a strong emerging outcome category for the team. For all three of the layered labels in the O&R study most visitors made comments in this outcome category. Context is so important for visitors, most of whom are quite interested in art yet are not equally confident about their level of knowledge. For example, one visitor viewing The Square layered label wrote that the label was to make people "understand the context and details that make a work something to digest." Knowing how much context to give visitors is always a delicate balance and it appears, from this study, that the layered labels provide an appropriate amount of contextual information.

Connect to the personal (self and others):

This outcome category emerged for many visitors and it was an original purpose for the interpretive team and remained strong throughout the development process.

The average visitor ranking of the degree to which the interpretive strategies made art relevant to them suggests that The Square was more successful than the other two layered labels in making art personally relevant.

Square	4.33
Edmonia	4.00
Qur'an	3.75

Visitors' written comments also supported the assertion that this type of label helped them connect personally to the artwork. As is the case for all of the interpretive strategies, the stem sentence prompt "It reminded me..." stimulated the most responses coded in this outcome category. For all three layered labels in this outcome category visitors made very personal connections to their own experience or to that of their friends or family. For example, a visitor at The Square referenced having relatives in the camps and the layered label "made that connection even more tangible." Another visitor at this same artwork connected the vulnerability to decay to the "past grandeur of Detroit and the US." Similarly, the Qu'ran label caused visitors to connect to both their personal faith as well as take a historical perspective on the writing of religious texts. A few people at the Edmonia layered label noted that they were reminded of themselves or of a friend who was a "free spirit."

Look closely and/or notice details:

This outcome category was referenced by some visitors at the three layered labels in this study. This outcome was one of the original purposes for the interpretive team. For those visitors who did write comments in this category, most came from the stem sentence prompt "To make people...." The information in the labels stimulated some visitors to pay more attention to the "intricacies of detail," many of which they would have missed on their own, and how those details helped their understanding.

Expand perception and/or opinions about art:

There were a few written comments from visitors in this outcome category for all three layered labels in this study and it was one of the original purposes for the interpretive team. For example, for The Square, one visitor noted that the layered label was designed to make people "question belief systems." The layered label for the Qu'ran stimulated one visitor to reflect on how "phrases can be written in multiple ways." One visitor at the Edmonia layered label felt the interpretive strategy caused her to "think about the art in a different way." Another visitor wrote that this label encouraged her "to read what goes behind the art, not just enjoy" the artwork.

Develop confidence in understanding art:

While the interpretive team set this outcome as one of its original purposes, just a couple of visitors wrote comments that could be coded into this category. For example, a visitor at the layered label for The Square said the strategy was designed to make people "look at [the art] with more patience, make it more accessible, engaging."

The interpretive team did not intend for the layered labels to address the remaining two outcomes: Do things together and/or have fun and Test skills and/or experience success. There were also no comments from visitors that were coded into these two outcome categories.

Use of the Layered Labels

Layered labels represent a larger commitment of time and effort for visitors to use than most of the other special interpretive exhibits, and probably benefited from having bench seating to ease the task. Compared to other special interpretive devices considered in this report, Layered Labels had the highest average time spent reading them, which is not too surprising because they have more words (200+) than the others (e.g., POPs average about 175; Lifts and Viewpoints average less). Most people read them silently, with some people talking or a few reading out loud. There was not as much looking back and forth between the label and the art as with the POPs, Lifts, and Viewpoint labels.

Average time spent using the layered labels	
Qur'an	2 minutes 26 seconds
Edmonia	1 minute 49 seconds
Square	2 minutes 5 seconds

The pages can be read in any order and often visitors encounter the Layered Labels open to a center page rather than at the “closed” condition showing only the cover page. As cued subjects, in most cases visitors agreeably flipped through all the pages. Uncued, normal visitors may have used them less thoroughly, given the typically brief time commitments to any given gallery.

Layered Labels—Individual Analysis

THE SQUARE— LAYERED LABEL

The big idea for the *The Times, Not History* gallery, where The Square is located, is:

Rather than use art to record history, contemporary artists raise issues and questions in their work and create dialogue with the viewer in order to convey the larger issues driving the events of a complex world.

The specific goals for The Square are to

- Show details and layers of meaning
- Have visitors understand the artist's intent and universal ideas about civilization
- Understand how the painting was made

The Square appeared to fulfill the goals for a layered label and communicated the gallery's big idea because it raised big issues and complex ideas for visitors and seemed to expand their ideas about what layers and textures a painting could be made of.

The success of this layered label, as evidenced in visitors' specific relevant remarks, may have been due to several combined factors:

- The size of the artwork, because large paintings often get more attention than small ones
- The concreteness of the information and its relevance to what visitors can see, once it's pointed out to them, i.e., abstractions revealed
- The universal concerns embodied in the painting



Figure 30: The Square layered label

How did visitors use The Square layered label?

The *Times Not History* gallery was included in the T&T study, and the data showed that the average time spent by visitors (n=118) in the gallery was 3 minutes 35 seconds, and that 22% (26 out of 118) of the tracked subjects stopped at The Square layered label. The T&T study also revealed that the average time spent by visitors who used The Square layered label in the gallery was 1 minute 59 seconds longer than the time spent by nonusers, which suggests that users might have spent the extra time flipping the pages and looking at the art to a similar extent as the O&R visitors did.

The painting itself, which is the largest artwork in the gallery, was the third most-popular piece in the gallery, after the *What Will Come* and *Officer of the Hussars*, attracting 42% (50 out of 118) of the visitors. Approximately 20% of the people who stopped at the painting also used the layered label. It is possible that The Square painting and the layered label would have attracted even more users if *What Will Come*--with its motion and sound--were not directly behind it, catching and drawing visitors' attention away.

In the O&R study the majority of the people sat down while they used The Square layered label, and they usually looked back and forth from the label to the painting as they read. Two people talked about it with others in their group; two read aloud; and three visitors pointed to the artwork. One person held his hand up to shade the glare of the overhead lights on the glossy laminated pages. Most people looked at all of the pages, at least glancing at them. After reading, five of the 12 visitors walked up to the painting for a closer look.

O&R visitors were timed as they used The Square. The average time spent was about 2 minutes. The longest time was a little over 3 minutes, and the shortest time was 54 seconds.

Time spent using The Square (minutes:seconds)

average time	2:06
minimum time	0:54
maximum time	3:10

What did visitors understand about the purpose of The Square layered label?

Visitors clearly understood that the purpose of The Square layered label was to show the artist's intentions, the meaning of the details, and to see, understand, and appreciate them. Their comments resonated well with the interpretation specialists' intentions as evidenced by the following visitor comments:

"[To show...] The 'story' behind the painting and the artist's intentions." (2)

"[To show...] How the work was constructed and the idea behind it...The brick as a metaphor of life." (5)

"[To show...] Details often overlooked in a large, evenly toned painting. (10)

"[To make people...] Understand that artist's vision and all the details of the exhibit and to leave with a different idea of what the viewer thought the picture was. Reading the feedback can change your opinion of the painting." (11)

Visitors' responses to the prompts contained multiple text-echo references to content in the label such as "burned," "bricks," "factory," "India," "metaphor," "clay," "civilization," "heaven and earth" "mortal," "smoke," and "Holocaust."

Visitors seemed most impressed with the techniques the artist used, particularly the fact that the painting was burned:

"Using paint can add the appearance of clay or brick to a piece." (1)

"You can burn paint to give it depth." (2)

"The artist actually burning parts and the smoke stacks I wouldn't have noticed." (6)

Some people were reminded of other specific places and objects, such as a quarry, a wall, India, a large construction area, the Coliseum in Rome.

A few other visitors made connections very closely related to the artist's intent

"Reminded me of the past, present, possible future of society." (1)

"[I never realized...] How influential the Holocaust is, even in art." (4)

"I had relatives in the camps, so this piece and the explanation, made that connection even more tangible." (3)

"The artist references the Holocaust as a way to show the decline of civilization in the art." (12)

One person actually quoted the label:

"'The building seems massive... vulnerability to decay' reminded me of the past grandeur of Detroit/U.S." (11)

The intentions of the staff to enable visitors to go deeper and be surprised with a layered label was confirmed in this example by one data collector who noted the visitor at The Square who

"Walked up to painting before sitting down to read label. Walked the length of the painting, looking closely. Took a seat. Flipbook closed to front cover. Target reads front cover, then turns to Tab 1. Reads silently, and looks to painting. Turns to Tab 2. Reads silently, and looks to painting. Turns to Tab 3, looks to painting, reads silently. Says, "Whoa!" and looks to painting again. Turns to back cover. Takes survey, when handed to him, and comments, "This was very helpful. Wonderful!"

QUR'AN LAYERED LABEL

The big idea of the *Islamic gallery* is:

The use of prestigious materials and the development of sophisticated techniques in sacred writings expresses both devotion and the importance of the transmission of the Word of God according to the three major religions that originated in the Middle East.

The wide-ranging goals for the Qur'an layered label include to

- Show what a Qur'an is, its importance to Muslims and Islam
- Consider the diversity of Muslims
- Show how it is used – recitation and memorization
- Explain the calligraphy and markings, different styles of script and text
- Show how it is read – right to left
- Highlight the artistry involved in hand-making the Qur'an
- Be reminded of the similarities between cultures in our spiritual practices



Figure 31: Qur'an layered label

How did visitors use the Qur'an layered label?

There was more to read in this layered label (380+ words) than in the other layered labels, and many photographs accompanied the text. Visitors spent more time looking at this label than the other two layered labels in this study, an average of 2 minutes 26 seconds.

Most people looked at all the pages and read silently. A few people talked; one said, "I thought they wrote in columns." Two read out loud to others in the group, and more than half of the observed visitors went up and looked at the book in the case nearby after reading the layered label.

What did visitors understand about the purpose of the Qur'an layered label?

Many people mentioned that the Qur'an was an important object, and many comments were fairly general, saying that the label "explained the Qur'an" and made people understand or appreciate it – resonating with the first goal above. At least two people mentioned something that resonated with each of the other goals for this label and contained references to text in the layered label.

Diversity

"Good pictures showing Muslims of different backgrounds." (5)
"Bangladesh and Nigeria study and use the Qur'an in schools." (8)

Recitation

"It was mostly meant to be recited." (7)

"That Qur'an means recitation and that is striking to me for some reason." (2)

Calligraphy

"Showed the different types of calligraphy used in the Qur'an." (7)

"How the calligraphy in a Qur'an is important to the staying true to its meaning in history." (5)

Markings

"[To show...] that they marked their verses and chapters with special borders and symbols. (12)

"[I never realized the Qur'an] had special markings for chapters and verses." (7)

How to read the Qur'an

"Arabic is read right to left." (11)

"Arabic is read backwards." (4)

Artistry

"[To make people...] Appreciate the art/beauty of the Qur'an." (5)

"[To show that the] Item itself quite beautiful." (2)

Similarities

"Reminded me of other holy texts I've seen and other ancient illuminated manuscripts." (3)

"[It reminded me...] of how many faith traditions have a shared text that should be respected and treasured not just for spiritual meaning but also for beauty." (5)

"[It reminded me...] Of any other spiritual book--told stories by somebody else." (12)

"[It reminded me...] We all have our god." (6)

Most notable was that 11 of the 12 respondents actually used the word "Qur'an" in their answers, probably not a word that is common to most visitors.

While the Qur'an label was understood and looked at thoroughly, it was rated the lowest of the three layered labels in terms of how successful it was at making the art relevant. Perhaps this was because the Qur'an was about an object, not an artist (The Square was about the artist's techniques; Edmonia was about the artist's history) and, therefore, was less personal and familiar, more exotic and foreign, and visitors had a harder time feeling that this particular artwork was relevant to them. Nevertheless, nine of the 12 visitors included a connection to the Qur'an by being reminded of other sacred texts and faiths.

EDMONIA LAYERED LABEL

The big idea for the African-American Artists in the 1800s gallery is:

As African-American artists gained access to the world of fine arts in the 19th Century, they studied European and European-American traditions to create works that attracted patronage and demonstrated their equal abilities.

The goal of this layered label is to explore several facets of Edmonia Lewis's life and work:

- Show the history and cultural context of her career
- Understand and appreciate the difficult challenges she faced as an African-American/Native American woman
- See how she used Roman features in her sculptures

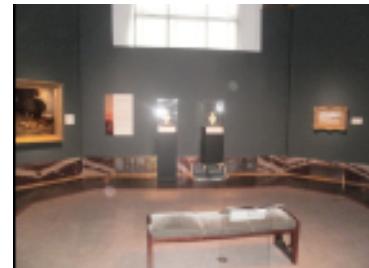


Figure 32: Edmonia layered label

How did visitors use the Edmonia layered label?

Most people sat down to read, and almost everyone read silently. There was not as much read-look-read-look behavior, probably because much of this label's information did not refer to the art on display, and the art (busts of Hiawatha and Minnehaha) are shown in photographs on the label's pages. In fact, those same images were shown repeatedly in this layered label.

Two visitors questioned aloud, "I wonder how much money she made?" and "Were those the only two pieces she did?"

What did visitors understand about the purpose of the Edmonia layered label?

An analysis of the written responses suggests that visitors got the general idea that the purpose of this label is to tell about the history, heritage, education, and perspective of and influences on this female artist. Most people were very general in their comments from the first two prompts. For example:

"It was to show a little history about the artist and her life, and make people see the true beauty of art." (2)

"Show the life and influence of Edmonia's works of art; to make people understand her as a person, and relate to her as the artist, not just the sculptures." (4)

"How she used her heritage and influences from different artistic styles to make her art; make people appreciate different backgrounds." (5)

Only one person offered a more specific idea:

"[To make people...] Think about the hardships that African Americans faced in the world of art." (12)

Responses to the "I didn't know" prompt, however, were more specific and resonated more with the goals of the label:

"There were famous African American artists during the 1800s that traveled the world and presented their work freely." (2)

"Wow! Edmonia Lewis is amazing! I wish we had more of her art. She is a great story of African American History, not just dominant White Art History." (4)

"How hard it was for her to establish a career out of her sculptures." (9)

Several people focused on the point about the Roman influence:

"Roman style art was used by American artists." (5)

"Some artists may use more influences to make their art more popular, i.e. use Roman characteristics for Native Americans." (8)

"She created her sculptures using Roman styles even though they were of Native Americans." (11)

Visitors were reminded of a wide range of topics, including Roman sculpture, the power of our American roots, learning about Harriet Tubman in the second grade, and "myself." Others were reminded:

"That women can create sculptures just as well as men can." (11)

"To read what goes behind the art (not just enjoy the painting)" (8)

"Of my friend Marisa from Oberlin who is a free spirit" (5)

Several people were not reminded of anything.

There seemed to be less reference to words or ideas in the layered label with Edmonia than with the other layered labels, but the words "sculpture" or "sculptor," "Roman," and "heritage" were frequently mentioned. No one referred to the specific names of the sculptures on view or Longfellow's poem.

A couple of visitors' responses did not resonate with the information content in the label:

"See artwork from a slave's perspective." (6)

"[I never realized...] How many female sculptors there were." (12)

Visitors' responses to the Edmonia layered label gave evidence that most people had some understanding of the gallery's big idea about how African-American artists created works that reflected European traditions.

Summary and comparison of outcomes and evidence for three Layered Labels, using a consumer report chart:

<i>Outcome Objectives—Intended and Emergent</i>	<i>Square</i>	<i>Qur'an</i>	<i>Edmonia</i>	<i>Evidence—Actual Behavior and Feedback</i>
Look closely/Notice details	●	◐	◑	Back and forth R-L-R-L
Understand meaning	●	◐	○	Relevant responses to stem sentences
Thorough use	◐	●	◑	Flipped through all book pages; time spent
Connection to personal	●	◐	○	Personal comments in questionnaire

● ◐ ○ ◑ ●
More evidence < < <> > > Less evidence

Eye Spy Labels

Eye Spy Labels - General Overview

The Eye Spy labels are located in many galleries, placed near one of the main summary labels, designed in a dark background color with light type. Each label has the same greeting/invitation:

Play EYE SPY! It's in this room. It's a work of art. Can you spy it?

On each Eye Spy there are two clues: Clue #1 is three lines of text with hints; underneath a lift-up flap is Clue #2--a close-up photo of a portion of the selected artwork.



Figure 33: Eye Spy labels from left to right Boat, Cow, and Mantis

Eye Spy Labels Purposes and Outcomes: The general purposes of the eye spy labels are listed below on the left and the corresponding outcomes are listed on the right:

Original Purpose (As provided by the Development Team)	Outcome
Encourage visitors to look closely for details	<i>Look closely and/or notice details</i>
Offer a fun social experience for children and adults with them	<i>Do things together and/or have fun</i>
Test knowledge, challenge themselves, and experience success	<i>Test skills and/or experience success</i>
Play in the galleries	
Think about verbal clues	
Be reminded of other hunt-and-find games/contests	<i>Connect to the personal (self and others)</i>

After the O&R data were collected, the development team was asked to complete the same stem sentence prompts as the visitors completed on the reflection sheet for the eye spy labels. The instructions for the team were to complete the sentences as they hoped most visitors would complete them. The team's responses were coded to the eight outcome categories. In addition to the original purposes provided the team also hoped one other outcome category would play at least a small role in the visitors' experience:

Expand perception and/or opinions about art.

The O&R questionnaire was shorter for the Eye Spys than for the other interpretive strategies because the purposes were primarily about getting visitors to be more actively engaged "doing" rather than about learning new facts. The two prompts that people filled in were, "To help people..." and "It reminded me..."

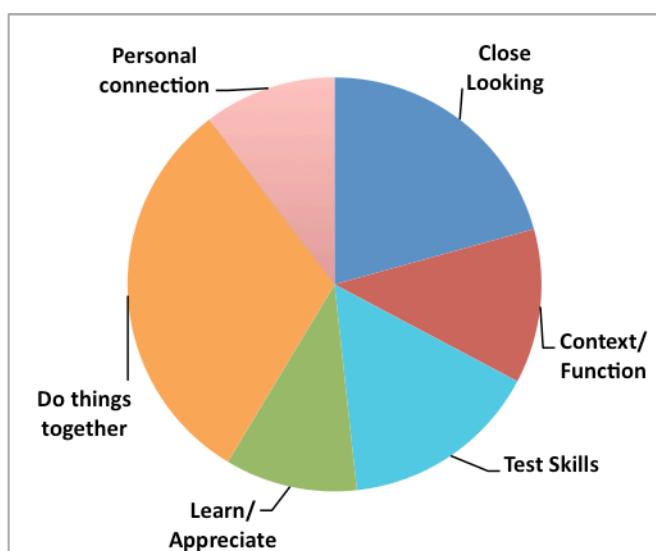


Figure 34: Outcome categories for Eye Spy Label

Figure 34 illustrates the patterns found when visitors' written responses to the stem sentences on the reflection sheet for the eye spy labels were coded to the eight outcome categories for the layered labels. This analysis, together with a content analysis of the observation field notes suggests that the eye spy labels prompted families to have fun doing things together, to look more closely, and to test their looking skills. The patterns that emerged in the written responses are summarized below.

Do things together and/or have fun:

Visitors wrote the most comments in the outcome category of doing things together and/or having fun. It was an important purpose for the interpretive team both at the beginning of the design process as well as by the end of the process. Visitors noted how the eye spy labels helped to interest children in looking at and thinking about art. Parents appreciated that this simple interpreted device also resulted in a lot of enjoyment for the whole family.

Look closely and/or notice details:

The eye spy labels also encouraged families to look more closely at the details in featured artworks and this was an important purpose for the interpretive team throughout the design process. Families explained how the labels helped them to pay attention and, as one parent wrote, to “look at cooler things that you didn’t notice.”

Test skills and/or experience success:

Many families specifically remarked on how the eye spy labels allowed them to challenge their looking skills and almost everyone was able to find the featured object. This was also one of the original purposes for the interpretive team and remained a strong focus throughout the development of the eye spy labels.

Understand context and and/or or function of art:

Although this outcome category was not an original or emerging purpose for the development team, a few visitors did remark on how the eye spy labels helped them better understand “the piece of art and its history” or function.

Connect to the personal (self and others):

The interpretive team did hope that the eye spy would help family visitors connect to their own experience and some visitors did write comments that were coded in this category, all of which came from the stem sentence “It reminded me...” A few visitors at the Dutch Cow eye spy noted how they were reminded of their dog. The parent of a little boy at the Praying Mantis eye spy label wrote about how her son has caught the insect before. Several people in this gallery referenced movies such as “A Bug’s Life.” One parent at the Ancient Sailing Vessel (Boat) noted that the experience reminded her of books she and her children have read together about other countries.

The ratings of the degree of relevance for the individual Eye Spy labels varied slightly. The Dutch Cow and the Praying Mantis labels were rated higher than the Boat in terms of personal relevance.

Cow 4.17

Mantis 4.00

Boat 3.75

Learn about/appreciate aspects of art and/or creative process:

Although the interpretive team did not initially articulate a purpose in this outcome category, it did emerge as an intention during the development process. A few visitors wrote comments that indicated the eye spy labels were successful in teaching people about the artworks. For example, a visitor at the

Praying Mantis appreciated how the label gave “a backstory to the art.” A visitor at the Dutch Cow noted that the label gave “facts about the painting.”

The remaining two outcome categories, “Expand perception and/or opinions about art” and “Develop confidence in understanding art” were not important purposes for the interpretive team and there were no comments from visitors that were coded into those two categories.
Not for visitors, not for staff original or emerging

Use of Eye Spy Labels

While the goal of having visitors “look closely” at the art was met in that visitors looked until they found the art, once they found artwork, they did not look more intently at it. The label set up a challenge and visitors were performance oriented in that they simply completed the task but did not necessarily go further.

Visitors showed more evidence of the social interactions of reading out loud, talking, and pointing for eye spy Labels than for any other interpretive strategy. Their conversations often included the following examples:

- Asking questions--Where do you think it is? Can you find it?
- Giving directions--We've got to find the cow in this room.
- Asking for confirmation--Is this it? Are you sure?
- Getting confirmation and congratulations--You found it! Good job!

The average time spent at the three eye spy labels in the O&R study was just over two minutes. The Boat eye spy label tended to attract families a bit longer than the other two labels in this study. We are not certain if this is because the search-and-find task was more difficult in the Boat or if the art work itself attracted people more fully.

Average time spent using the Eye Spy labels

Dutch Cow	1 minute 58 seconds
Mantis	2 minutes 22 seconds
Boat	2 minutes 42 seconds

It is not surprising that the eye spy labels had low attraction rates in the T&T study (between 3.3% - 10.7%) because families are not a large audience segment at the DIA. More than half of the people who did use Eye Spy labels in the T&T study were adult-only groups in some galleries, which speaks well for the broad age-range appeal of eye spy. While visitors in the O&R study said that the Eye Spy labels were “good for kids” it appears that adults can enjoy them as well.

None of the eye spy labels in the O&R study were in the T&T study so we do not have comparative data.

Eye Spy Labels—Individual Analysis

COW EYE SPY LABEL

The big idea for Windows to Dutch Worlds is:

During the 17th Century, the Dutch commissioned and purchased works of art whose subject matter described their immediate worlds—their land, their church, and themselves.



Figure 35: Cow Eye Spy label

How did visitors use the Cow Eye Spy label?

Many visitors read the label out loud, pointed, and talked while using the Cow Eye Spy label. This is probably because the O&R sample was focused on family groups, and parents tend to read the labels to children. Visitors engaged in looking for the answer, asking questions, and congratulating each other when they found it. For example, two notes from data collector observations:

Adult female: "You think that's it? Want to check?" Girl walks back to label, lifts label, reads, nods head. Adult female: "You got it." (3)

Adult female: "We're looking for a cow. Where could it be?" Adult female and boy walk around gallery observing art. Adult female: "That's it. You found it. Great job. High 5."(10)

Several people echoed the Cow text by saying out loud, "I mooooove" (visitors 2, 3, 5), and five of the 12 visitors said "cow" at some point as they used the label.

The Cow had the longest average time spent reading/using it and was rated highest for "relevance" among the Eye Spy labels.

What did visitors understand about the purpose of the Cow Eye Spy label?

Visitors understood that the Cow Eye Spy was meant to help them explore, look at details, have fun, pay attention, be interested, enjoy, and "move around the room to explore the art" (10), all of which reflected the purpose of active doing and engagement.

The Cow painting reminded people of their own sleepy dog, other animals, nursery rhymes, and aspects of Dutch paintings:

"Lots of Dutch art has livestock as the subject." (4)

"The intricate style and size of Dutch painting...it's a great painting to bring children to art." (10)

One person commented specifically about the clues:

"It reminded me of a horse until saw 'moo' and then saw picture." (9)

BOAT EYE SPY LABEL



Figure 36: Boat Eye Spy Label

The big idea of the Arts of the Afterlife gallery is:
The artists of ancient Egypt created an idealized world
in images and texts to provide for the needs of the
dead in the afterlife.

How did visitors use the Boat Eye Spy label?

The T&T data showed low attraction rates, only 6.0% Users, for the Boat Eye Spy label, as was the case in the other five galleries with Eye Spy labels that were included in the tracking study.

In the O&R study, visitors used Boat label similarly to the way other visitors used the Cow label, with two interesting differences. Four of the 12 visitors said "boat" at some point as they used it, but three of them said it as a question, "boat?" as if they were not sure if they'd got it right. The other difference was that two people were overheard talking specifically about the object, as noted and quoted by the data recorder:

Adult female: Read label for the boat on the case, observes boat. Girl observes boat, reads label, talks. Adult female: "We found it. It's a symbol of the afterlife." (3)

Girl: "Right there." (Points to boat) Adult female: "What is it?" Boy: "A boat." Adult female: "And what catches the wind?" Girl: "The sail." All observe boat. Girl: "We found it." Adult female: "Do you know what a rudder is?" Girl: "What is that?" Adult female: "The spoon thing that helps you move." (7)

What did visitors understand about the purpose of the Boat Eye Spy label?

Visitors understood that the Boat Eye Spy was meant to help them interact, look

closely, search, notice details, and have fun. They were reminded of Cleopatra, a movie, boats, books, poetry, as well as:

- “How boats are steered today” (7)
- “Of books we've read together about other countries” (2)
- “It evoked Egypt very well with the little poem.” (11)

On the degree-of-relevance scale, visitors rated the Boat Eye Spy lower (3.75 out of 5 points) than the other two Eye Spy labels in the O&R study. Perhaps this is a reflection of the uncertainty that visitors felt with their answers, i.e., they were not sure they got it right. (How can you feel as if the art was made relevant to you if you're not sure you understood it?) Also, it was in the Egypt gallery, and it wasn't about the popular mummies. Subject #3 gave it a “2” and said, “The display already has a good label. We don't see the purpose of the additional ‘Eye Spy’ label.” Subject #4 gave it a relevance rating of 1.0 but did not do or say anything out of the ordinary that might explain the low rating.

MANTIS EYE SPY LABEL

The big idea of the gallery called *Experiments in Expression* is:

Artists of the 1940s and '50s interrogated previous traditions of painting and sculpture and invented new ones by aggressively exploring the expressive potential of materials and composition.



Figure 37: Mantis Eye Spy label

How did visitors use the Mantis Eye Spy label?

People used the Mantis Eye Spy label in much the same way that other visitors used the Boat Eye Spy label. Five of the 12 visitors said “praying mantis” at some point as they used it—but said as a statement, not a question.

What did visitors understand about the purpose of the Mantis Eye Spy label?

People understood that the Praying Mantis Eye Spy was to help people look, find, understand, occupy, be engaged, and have fun as evidenced by the following quote.

“[To make people...] Look more closely at the sculpture ('bulging eyes') and to give life/feelings to the sculpture.” (2)

Visitors were reminded of other animals, scavenger hunting, movies, nature, and karate – particularly with the clue “I pose as if ready to leap.”

“My son has caught praying mantises” (2)

"The praying mantis in Kung Fu Panda and in the movie A Bug's Life." (7)

For Mantis, there were two opposing comments about finding the answer:

"It's so small, people might miss it." (10)

"Increase the difficulty. It's fun." (11)

Consistent with the gallery's big idea, two visitors were overheard making comments about the Mantis materials:

"They carve it out of wax first. Then they pour it in the mold and break the wax away," (3)

"It's made out of bronze. Do you know what bronze is? It's a mix of metals." (9)

Summary and comparison of outcomes and evidence for three Layered Labels, using a CR chart. (There were not enough references to the outcomes of "Develop confidence" or "Expand perception" to include on the chart.)

<i>Outcome Objectives—Intended and Emergent</i>	<i>Cow</i>	<i>Boat</i>	<i>Mantis</i>	<i>Evidence—Actual Behavior and Feedback</i>
Do things together, have fun	●	○	●	Read out loud, talked, joked
Feel successful	●	●	●	Got the right answer
Look closely/Notice details	○	○	●	Commented on details
Connection to personal	●	●	●	Were reminded of own experiences with animals or with boats

More evidence < < <> > > Less evidence

Videos

Videos - General Overview

Two video interpretive strategies were included in the O&R study, the Dining and Wine-mixing videos, yet the video technology is the only commonality between the two strategies. There are many differences between the Dining and Wine-mixing videos: the projection angle (top for the Dining Video vs. side for the Wine Video); color and style (realistic full color for the Dining Video vs. monochrome silhouette for the Wine Video); sounds (background noise and conversation for the Dining Video vs. no sound for the Wine Video), and sense of immersion (realistic immersion for the Dining Video vs. minimal immersion for the Wine Video).



Figure 38: Dining and Wine Mixing videos

The two videos have some similarities as well: both are of fairly short duration; both show objects in use and process; and both immerse visitors in another time and place.

Dining and Wine-Mixing Video Purposes and Outcomes: Both of

these videos shared one outcome category, that of understanding context and/or function of the art. There were two additional purposes for the Dining video. These are listed below on the left and the corresponding outcomes are listed on the right:

Original Purpose <small>(As provided by the Development Team)</small>	Outcome
Dining: Show the objects being used in an aristocratic banquet in 1700s	<i>Understand context and and/or or function of art:</i>
Dining: Convey the feeling of being there--an immersive video	
Wine-mixing: Show how the objects on display were used	
Wine-mixing: Show the different functions of the objects in the wine-mixing process	
Wine-mixing: Let visitors witness the ritual mixing and consumption practices	
Dining: Be reminded of your own special, long meals	<i>Connect to the personal (self and others)</i>
Dining: See the many kinds of foods and dishes	<i>Learn about/appreciate aspects of art and/or creative process</i>

After the O&R data were collected, the development team was asked to complete the same stem sentence prompts as the visitors completed on the reflection sheet for each of the videos. The instructions for the team were to complete the sentences as they hoped most visitors would complete them. The team's responses were coded to the eight outcome categories. In addition to the original purposes provided the team also hoped one other outcome category would be an important part of visitors' experience:

Expand perception and/or opinions about art.

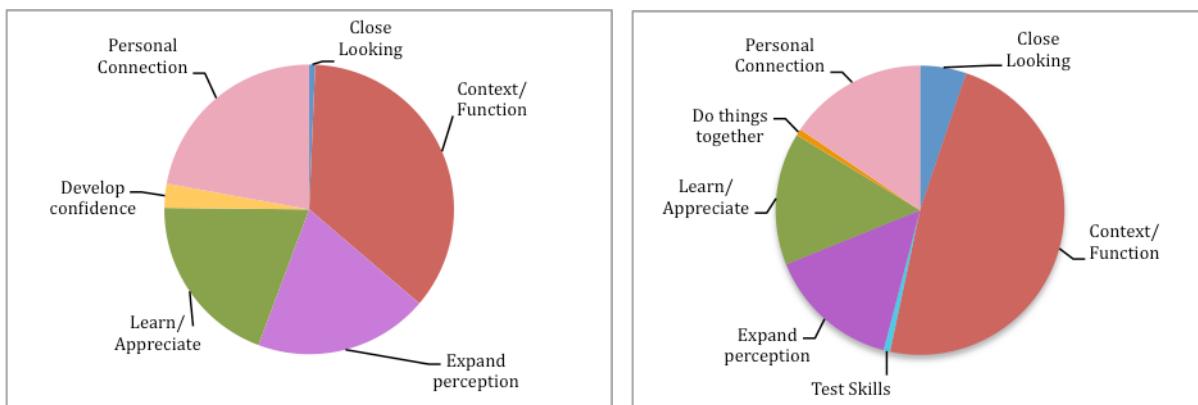


Figure 39: Outcome categories for Dining video (left) and Wine-tasting video (right)

Figure 39 illustrates the patterns found when visitors' written responses to the stem sentences on the reflection sheet for the two videos were coded to the eight outcome categories for the layered labels. This analysis, together with a content analysis of the observation field notes suggests that the videos prompted families to better understand the context and/or function of the objects related to the video. The videos were also successful in helping visitors expand their perception about the artworks, make personal connections, and learn about the objects and creative process. The patterns that emerged in the written responses are summarized below.

Understand context and and/or or function of art:

This outcome was important for the interpretive team for both the Dining and Wine-Mixing videos. This outcome was a strong pattern in the visitors' written data for both videos as well. The videos stimulated visitors to draw upon their existing knowledge of history and culture of the times and relate it to what the videos presented. They also appreciated understanding how the objects were used in their original context. Visitors reported more you-are-there feelings about

Dining than Wine-Mixing, that is, they felt part of the Dining and more as observers of Wine-mixng.

Connect to the personal (self and others):

This outcome was important to the interpretive team for the Dining video and it showed up strongly in the visitors' written comments for that video. In addition, visitors made personal connections at the Wine-Mixing video as well. In general, visitors at both videos noted how the experience help them more clearly "see the difference between then and now." One visitor noted that the Dining video made her "want to eat together (as a family) and not watch TV." Several visitors note that the Dining video reminded them of their own family and holiday celebrations around dining. For the Wine-Mixing video a visitor connected to objects involved in other ceremonies involving liquids such as tea ceremonies and communion services.

Of all the individual interpretive strategies in this study, the Dining video was ranked the highest for "making art relevant," at 4.53 out of a possible 5 points. The Wine-Mixing video was ranked at 3.96.

Learn about/appreciate aspects of art and/or creative process:

The interpretive team wanted visitors to see the wide variety of foods served during a typical high-society 18th century dinner party and visitors appreciated this diversity as well as much more. Visitors were taken by the serving process, the amount of food served, the amount of dishes and cutlery used, and for one visitor, the size of the sleeves of the diners. Although this outcome was not expressly articulated by the interpretive team as a primary purpose, many visitors at the Wine-Mixing video noted ways in which they learned about the times.

Expand perception and/or opinions about art:

As the development process for the dining videos progressed, the interpretive team began to realize that these videos might expand or shift visitors' perceptions about art. Many visitors did note ways in which both videos influenced their thinking about the art. For example, one visitor at the Dining video noted that the interpretive strategy helped one to "see things from a different cultural, historical, and socio-economic perspective." Many visitors at the Wine-Mixing video had not thought much about how these vessels were used by real people and the video helped them think about the objects in a day-to-day context.

Look closely and/or notice details:

This outcome emerged somewhat for the interpretive team during development but was not a primary purpose. People related the objects in the nearby cases

to the ones they saw in the video to a much greater extent with the Wine-mixing than the Dining video, but this was still a relatively small group of visitors.

Observation data suggested that some visitors did glance up at the objects near each video and visitors at the Wine-Mixing video occasionally walked over to objects to look more closely.

The remaining three outcomes were not considered as important purposes for the videos by the interpretive team:

- *Develop confidence in understanding art;*
- *Test skills and/or experience success;*
- *Do things together and/or have fun.*

Very few visitor comments were coded into these three outcome categories.

Use of the Videos

For both videos, there was abundant evidence that visitors understood and enjoyed what the interpretive strategies were meant to show. The Dining video tended to stimulate more within group talk than the Wine-Mixing video. Visitors at the Dining video frequently laughed, made jokes, and when two or more groups of visitors were present, the conversation occasionally bounced across groups even though they did not know each other.

Most visitors sat through the entire length of both videos. With Wine-Mixing, visitors easily got the message, and some felt impatient with the length of the video. Whereas with Dining, there was a story unfolding, and visitors seemed to want to stay for dessert. Visitors often restarted the videos and sat through a partial rerun. This was particularly the case for the Dining video. Each of the videos was just over 3minutes in length. The average time visitors in the O&R study spent engaging with each video suggested that visitors watch parts of each video again.

Average time spent using the videos

Dining	5 minutes 33 seconds
Wine-Mixing	4 minutes 32 seconds

Videos—Individual Analysis

DINING VIDEO

The Dining video is a projection onto a tabletop in the gallery called Splendor by the Hour, *Fashionable Living, Evening Dining*, in which the big idea is:

As a wider range of society chose the dinner banquet as a way to display their refinement and social status, artists responded by creating exquisitely designed and more specialized dining vessels and implements.



Figure 40: Dining video

The staff's intentions for the Dining video include to

- Show the objects being used in an aristocratic banquet in the 1700s
- Convey the feeling of being there—an immersive video
- See the many kinds of foods and dishes
- Be reminded of your own special long meals

In the gallery, the table is surrounded by cases containing some of the same objects that are used in the video of an elegant four-course banquet being served in 18th-century France. Hands of the servants and the guests can be seen reaching into view, as plates, dishes, flatware, etc., with the various fare are brought to the table. Food is consumed and tableware is removed. The soundtrack plays muffled voices, speaking French, and the clinks of glasses and silverware. Visitors can sit at the table or stand to watch the 4½-minute video.

How did visitors use the Dining video?

This gallery was included in the T&T study, and the data (n=56 tracking samples) showed the Dining video to be a very popular exhibit, with approximately 70% Users. Many visitors sat down to watch (if the seats were not already taken), and the majority watched the film in its entirety. People often talked about the video as they watched it.

There were two other interpretive strategies in *Fashionable Living*, an Eye Spy and an audio component, both of which attracted fewer visitors than the Dining video.

Users of the Dining video in the T&T study spent an average of almost 7 minutes in the whole gallery; nonusers of the video averaged 2½ minutes, and the difference between the users and nonusers--4½ minutes--is roughly the length of the Dining video.

The same behaviors (e.g., sit, talk, watch it all) were observed by data collectors in the O&R study (n=33). With this focused study we could see and hear more details as visitors watched the video. Visitors used the video actively, enthusiastically, and thoroughly. More than half of them (18 of 33) sat down as they used it. Most people pushed the button to start the program.

All but one person (with a "restless nephew") watched the entire video, and visitors tended to point at or touch the scenes on the table. Many people talked about the video as they watched it, including cracking jokes and laughing. Remarks made by visitors as they used Dining were overheard and noted by data collectors and included conversations about the following:

Length of time the meal took:

- "How long is this meal going to take?" (1)
- "They went through all this, and today you just go to the drive thru." (4)
- "First Course 4 pm. An hour later, this is what they're going to eat." (27)

Quantity and variety of foods:

- "Oh wow, there's the roast pig. It's a centerpiece." (5)
- "You always have room for dessert." (16)
- "Why all this food if you're not going to eat it all?" (17)
- "How do you have room for all of that?" (23)

Preference for certain foods:

- "That soup looks awesome." (1)
- "What? It's a pig? Does that look good." (18)
- "That looks good." (pointing to roast turkey) (30)
- "I see a lot of meats. You know what I don't see a lot of? Carbs." (32)

Feelings about or connections to the food:

- "Well, it's definitely not McDonald's." (6)
- "Man, that made me hungry!" (9)
- "It would be nice to eat like that every day." (11)

"I feel like I'm looking at the Antique Road Show!" (23)
"So it's like you're sitting here." (28)

References to the French:

"Those French sure do love to cook and eat, don't they?" (2)
"Doesn't French [the language] just sound so much better?" (30)

Joking:

"See, I eat a lot more than you do." (30)
"They don't let you keep your fork." (16)
"It was very tasty." (10)
"I'm just wild about saffron." (31)

In the absence of video narration, visitors clearly created their own dialog, literally “writing” the video script themselves.

Visitors seemed to pay more attention to the food and the dining process than to the plates, vessels, and implements (the art objects represented in that gallery) involved in the banquet. Some people mimicked the actors in the video, pretending to eat, and applauded when the pig was served. Many people named the food or echoed the name of the food identified in the video, such as “lobster bisque” or “soup,” “stuffed roast turkey breast,” “roast pig,” “hollandaise sauce,” “stuffed artichoke with red pepper sauce,” “asparagus,” “strawberries,” “dessert,” “gelato,” and, most commonly mentioned (five times), was “jello.”

"In the Renaissance they had jello?" (10)
"Wonder how they got their jello mold to stay cold without a freezer?" (7)

Sometimes people did make references to the objects in general ways:

"Pretty dishes." (4)
"The porcelain is beautiful." (12)

Several people made comments about the cases nearby at the dishes, although less than half of the 33 visitors in this sample seemed to pay attention to the objects. The data from this study did not attempt to assess why this was the case. But it may be that most of the objects nearest the Dining video were not represented in the video itself. One is:

"Hey, that's the thing in the middle!" (25) [Points to the centerpiece in the vitrine adjacent to the interpretive]

What did visitors understand about the purpose of the Dining video?

Visitors' feedback on the reflection response form was also rich and varied, showing evidence that they understood what was going on, appreciated the

experience, saw and realized new things, and also wondered about or were reminded of different things.

Although this did not show up in listening to visitors' comments while watching the video, almost half (16 of the 33 visitors) wrote something about the objects in their responses on the questionnaire as evidenced by a sample of comments below:

- "You can see how the decorative objects in the gallery (and adjacent galleries) were in fact used." (8)
- "How the wealthy ate, length of their dinners (time) and the tableware that was used." (14)
- "The relationships of the purpose of various service/dishware (size, shape, symmetry)." (31)

In their written responses, as with their overheard comments as they watched the video, more emphasis was placed on eating and food than on its presentation with the tableware. "Dining" (plus "dine" and "dined") were frequently mentioned.

- "[To show...] How the wealthy dined and socialized over food and drink at the time--a lovely exercise in conspicuous consumption." (8)
- "[To show...] The art of fine dining in the mid-17th century with European aristocrats." (31)

The most common words associated with the objects were "dishes" and "plates," which could mean the food on the dish or the physical food dishes. Visitors also used words such as "dinnerware," "tableware," "china," "silver," "place settings," "cutlery," "glasses," and "porcelain" quite often.

- "[To show...] The progression of the courses and dinnerware at a 1700 meal/dinner." (10)
- "[To show...] How and what French people ate in 1700 (elite) — variety of dishes, silver utensils, servants, statues decorating table." (33)

Many visitors cited a feeling, especially feeling like they were really present during that time, experiencing and enjoying fashionable dining – a finding that resonates positively with one of the staff's goals.

Similar to what we overheard in the observations as visitors used the video, many of their written responses also mentioned the length of time and the amount of food:

- "[I never realized...] How time consuming dining can be." (4)
- "[I never realized...] That they ate so much!" (7)
- "[I never realized...] How long they ate and the assortment of foods that were available to them." (14)

A few people had thoughts about the servants:

- “I noticed that the servants didn't place the food on the plate.” (1)
- “I was wondering how well and what the servants ate.” (14)

People were reminded of their own travels to France, of other festive family meals at Thanksgiving and Christmas, movies, and elegant table settings.

- “It reminded me of old family meals where the best china and silver was used.” (8)
- “The plate had to be in the center of my grandmother's table. All other plates were arranged around it.” (23)
- “[It reminded me...] of the ritual of dining and social structure.” (31)
- “[It reminded me...] of the movie Pride and Prejudice.” (14)

A few visitors were reminded of the decadence leading to the French Revolution.

- “Why the French Revolution took place.” (3)
- “French Revolution—they invented it by their selfish self-indulgence.” (22)

Visitors frequently wrote comments in the “Anything else?” section of the reflection form. Most often their comments reflected how much they enjoyed the video, using words such as “great,” “awesome,” “interesting,” “fun,” and a “neat way to experience the dining.” Some visitors noted that they “always visit this display, every time we come, and we've brought guests here too.” (7)

Of all the individual interpretive strategies in this study, Dining was ranked the highest for “making art relevant,” at 4.53 out of a possible 5 points.

WINE MIXING VIDEO



Figure 41: Wine Mixing video



The big idea for the gallery called *This Ancient House* is: People in ancient Greece and Rome expressed their identity through bodily adornment, interior decoration and ritualized social occasions such as banquets.

The staff's goals for the Wine video are to

- Show how the objects on display were used
- Show the different functions of the objects in the wine-mixing process
- Let visitors witness the ritual mixing and consumption practices

The Wine Mixing video runs 3 minutes 20 seconds. It is a monochromatic silhouette of a man on a high couch or bed who drinks the wine and eats the food that a servant brings him. There is no dialogue, but brief texts appear on the screen. The video begins with a brief title: "Mixing and serving wine / Every shape has its purpose." Later in the video, the names on the different vessels appear as they're used. Before serving the wine, the servant mixes it with water, using several vessels that are silhouetted in the video and matched by real objects in the cases to the right and left of the video screen.

How did visitors use the Wine Mixing video?

During the O&R observations (N=32), most people sat down on the bench to watch the video, and the vast majority of them (28 of 32 visitors) looked at the cases at some point while they watched. Some people went up to the case labels and read them.

Many people talked about the video, almost like they were providing the narration for the actions they saw, making comments, or asking questions, such as:

- "What did they bring that one out for? See? That's that one. I don't know why he tilts his head up when he eats the grapes. "(3)
- "See, that one is over there. That's huge. I wonder if they, like, spill. I wonder if he's eating grapes they make wine with?" (4)
- "I think that's a wine jar too. Oh no, it's a water jar." (6)
- "What is that? Oh, the krater. It's for mixing. The hydra has the water." (7)
- "Seems like an awful lot to do." (11)
- "That's a big ole cup!" (14)
- "That actually diluted the wine." (19)

Most people pushed the button to start the video (only six of the 32 did not), and most people watched the entire sequence. A few people did not, and two of them explained that they'd seen it before.

The average time cued visitors spent watching the video was 3 minutes 40 seconds--more than the running time, which reflects the fact that a few people watched parts of it more than once. We do not have uncued data from the tracking study, but it was probably less, based on some of the comments made by visitors about the length and point of the video (see below).

What did visitors understand about the purpose of the Wine Mixing video?

There was abundant evidence that visitors understood what the video was meant to show, and many people related the sizes and shapes of the objects in

the case to the ones they saw in the video. They wrote about how the wine was mixed, brought, served, and consumed. Responses to the prompt "To show..." included

"How people drank a long, long, long time ago; what kinds of special dishes and things were needed to make ancient Greek wine." (3)

"How wine and water were mixed in ancient times to illustrate the wine service portion of the banquet." (7)

"The process of mixing wine and water and the aeration that is caused by the stirring of the two in the mixing jar before consumption." (19)

"Functional purpose of objects in the collection in order to contextualize shape versus purpose and decoration." (32)

Many people had not realized that the wine was mixed with water in ancient Greece, the number and variety of different vessels used in the process, or the size of the drinking cup. One person did not like the idea of mixing:

"Thinning out wine with water seems like a cheap idea. Reminds me of when people put ice in wine. Very bad!!" (24)

Visitors were reminded of a wide variety of other experiences and objects, including other aspects of Greek culture, and their own love of the grape and rituals.

"Red-attic figures and the style black-attic figures." (2)

"Greeks and Romans often dined in a reclining position." (7)

"Roman and Greek societies with slaves and masters." (19)

"Making wine with my Italian relatives (9)

"My mom, because she loves wine." (25)

"I like wine." (18)

"The various ceremonies utilizing other objects, like brewing tea in a pot, drinking 'the blood of my lord' from a chalice at a Catholic church." (24)

While visitors clearly understood the Wine Mixing video, it was not ranked highly by several people, which gave it one of the lowest rankings, 3.97, of all the types of interpretive strategies in this study. The reason for the low score, when a reason was given, was that it was too long.

"I think we get it right, don't extend the footage too long." (14)

"I think the video could be shorter. The ending where they take away the vessels could be edited out." (16)

"The whole table clearing is a little anti-climactic. I'd cut after showing all the vessels again." (20)

"Message takes too long. Was reminded of an instructional video." (29)

Similar to the Dining video, visitors seemed to feel comfortable and actively involved enough to joke around about the content:

"It'd be good if there was some wine WITH the video!" (22)

"They need to watch this at Trader Joe's! They'd learn something!" (23)

"Holy s***, that's a big cup. They must have gotten loaded!" (24)

"The purpose was to make people thirsty." (11)

Summary and comparison of outcomes and evidence for the two videos

Outcome Objectives—Intended and Emergent	Dining	Wine-mixing	Evidence—Actual Behavior and Feedback
Do things together	●	●	Talking, pointing, joking
Look closely/Notice details	○	●	Noticed nearby objects in cases
Understand meaning	●	●	Related to content; learned new things
Sense of being there	●	○	Related to experience
Right length	●	●	Stayed for entire program, didn't say it was "too long"

More evidence < < <> > > Less evidence

Summaries & Recommendations

Summary of O&R Outcomes Achievement (M. Adams)

The degree to which visitors' comments reflected the outcome areas varies somewhat by interpretive type but there are some important trends across the range of interpretive strategies.

Context/Function

One of the most frequently noted outcomes for visitors was in the context/function category. This trend was strongest for both videos, Dining and Wine-Mixing, and was a notable but slightly lesser pattern in all the other interpretive strategies except for the eye spy labels. Visitors enjoyed the "you are there" feel of the videos, particularly the Dining video. They also appreciated the way the other interpretive strategies provided enough, but not too much, context surrounding the objects to increase their enjoyment of the viewing experience.

Learn/Appreciate

This outcome area was only articulated once by the interpretive team at the beginning of the design process, but it did emerge for most of the interpretive strategies when staff was asked to complete the written reflection sheets as they hoped visitors would answer it. Visitors' comments frequently reflected some aspect of this outcome category, particularly for the lift labels, pull-out panels, and layered labels. This outcome was a slightly smaller trend for viewpoint labels, and the two videos. It showed up very little for eye spy labels.

From one perspective learning about something is an important motivation for visitors in museums and something many visitors say is a benefit of their experience.³ When people make a decision to go to a museum they do so because they believe the experience will be, in some way, enlightening, illuminating, and/or interesting. This outcome category is so much a fundamental part of the museum experience, both for staff and visitors that learning about art and artists perhaps is a given – the starting place for the interpretive strategies. The interpretive strategies provide a variety of ways that visitors can enter into learning about and appreciating art.

³ Adams, Renner, & Simpson. (2011) *Evaluating the Balboa Park Experience*. Unpublished technical report. San Diego, CA: Balboa Park Cultural Partnership.

Falk. (2009) *Identity and the Museum Experience*. Walnut Creek, CA: Left Coast.

Connections

Making personal connections was an important purpose for the interpretive team for the layered labels, viewpoint labels, eye spy labels, and the dining video. For visitors, this outcome category was strongest at the dining video and present but less notable for the other interpretive types. It is difficult to interpret this finding as the prompt “This reminded me of...” that visitors responded to on the written reflection sheet was the place that most of the personal connection comments were found. It leads us to question if this finding is due to the structure of the prompt that specifically asked visitors about a memory related to the interpretive strategy. Conversely, visitors’ responses to the other prompts were distributed across the other outcome types.

Expand Perception

Influencing visitors’ opinion and perspective about art is no small task and there is good evidence that this happened for many visitors. This outcome area was an original purpose for the viewpoint labels and visitors’ responses for this interpretive strategy suggested that it was successful at shifting how visitors thought about the art and/or artist. The interpretive team also had this purpose in mind with the pull-out panels and layered labels. Visitors, however, had few comments that suggested they had expanded or shifted their perception at these interpretive strategies. This did emerge for the interpretive team as a desired outcome for the videos and the evidence suggests that visitors at these stations did shift how they thought about the objects and/or the times in which they were made.

Close Looking

Four of the interpretive strategies were designed with the purpose of encouraging visitors to look more closely and notice details that they might otherwise miss. These were the lift labels, pull-out panels, layered labels, and eye spy labels. Visitors’ written responses suggest that this purpose was achieved in the pull-out panels and the eye spy labels, in particular. Some comments were in this outcome category for the lift labels and layered labels. The observation notes suggest that most all of the interpretive strategies stimulated visitors to look repeatedly and often with great attention at the featured works.

Do things together/have fun & Test skills/experience success

These two outcome categories were considered by the interpretive team to be important purposes for both the eye spy and lift labels. The written responses from visitors provide strong evidence that this happened for visitors at the eye spy labels and that finding was further supported by the observation data. Families, which were the target audience for the eye spy labels, demonstrated and expressed how these interpretive strategies gave them enjoyable tasks to

complete together and there was expressed pleasure at accomplishing the tasks successfully. There were some written comments in this category for the lift labels, however, most of the evidence that this outcome was addressed for the lift labels came from the observation field notes. Many visitors within their social group were observed trying to answer the questions posed by the lift labels. The spirit of search-and-find that was so evident in the eye spy labels was not as present for the lift labels, however.

Develop Confidence

The interpretive team wanted the viewpoint labels, pull-out panels, and layered labels to facilitate visitors' comfort and confidence to "read" a work of art and develop their own interpretation. Data for this outcome category was scant both in the written reflections and observation field notes. Finding evidence for this outcome is challenging. Visitors may have been "reading" artworks and creating their own interpretations but it is difficult to design methodologies to get inside visitors' heads. In addition, teaching people how to read an artwork and increasing comfort in creating their own interpretations generally requires a sustained experience with art looking over time. It is not something that happens in one moment. It is possible that if visitors engage with many of the interpretive strategies at the DIA that their confidence and comfort with looking at and thinking about art might increase over the course of a single visit but this measure was out of the scope of this study

Summary of O&R Purposes, Rankings, and Recommendations (B. Serrell)

In this summary I will first discuss my impressions of the development team's original purposes for the types of interpretive exhibits and the degree to which they were realized in the final installation as evidenced by visitor behaviors and feedback. Second, I will review the individual interpretive exhibits by their rankings by visitors and discuss the evidence that may have contributed to the higher and lower rankings. Finally, I will offer suggestions for ways to continue the successes of the current installations of special interpretives and to add to the effectiveness of new ones in the future.

Original Purposes and the Special Interpretives that Afforded Them

I have lumped, and slightly edited, the original purposes that were listed by the team and then listed the types of interpretives that accomplished them. Some of the intended purposes for one type were actually realized by others. Some of the purposes were accomplished in more ways than others.

Offer fun social experiences

- Lift labels
- Eye Spy
- Wine video
- Dining video

Visitors participated in these experiences with other members in their group, actively talking, pointing, and reading out loud. The content of the label text, layouts, the objects/art involved promoted doing things together.

Encourage looking closely at details

- Lift labels
- Pull-out panels
- Layered labels
- Wine video

Visitors used these special interactives by reading the text, looking at the art, going back to the text, and again looking at the art. In their written comments they frequently referred specifically to the things they'd read and seen.

Tell surprising stories

- Layered labels
- Pull-out panels
- Lift labels

Feedback from visitors showed evidence that they had learned many new things that contributed to their enjoyment of the art.

Test knowledge and feel successful

- Lift labels
- Eye Spy

When they took the challenge and guessed correctly, many visitors felt good about their accomplishment, which may have contributed to feeling more confident in their ability to be good art museum visitors.

Bring objects to life in another time and place

- Wine video
- Dining video

These two installations represent a large resource commitment by DIA that has largely paid off in informative and enjoyable experiences for many visitors. Visitors' engagement was sustained, that is, they spent more time with these interactives than with any others. More than 3 minutes is very long in museum time.

Understand the meaning and functions of the art or the interactive

All of them

Visitors gave feedback that showed evidence that their thinking about art had been broadened, especially in their answers to the question/prompts, "I didn't know or never realized..." The majority of the visitors also understood the specific purposes of the special interactives.

Be reminded of other art, objects, or personal experiences

All of them

Visitors' feedback to the prompt "It reminded me..." was often rich in relating their DIA experiences to things they'd done or seen in their own lives.

Make comparisons across cultures

Link interpretations to real people

Develop their own interpretations

There was little evidence in my analysis for these outcomes based on visitors' behaviors or written feedback. Marianna's analysis may have revealed them in the outcome coding categories, e.g., #7 Develop confidence in understanding art, and #8 Connection to the personal (self and others).

Review of Visitors' Rankings and Evidence

On the written feedback form of the O&R study, the last question was:

"The overall goal of the DIA is to make art relevant to each visitor. To what degree do you think this exhibit label was successful?" (They circled one number.)

Not at all Very much
1 2 3 4 5

There were not large differences in the average rankings by visitors, which ranged from 4.53 to 3.75. But the order of the rankings, from high to low, does resonate with the observations and feedback from visitors about the effectiveness of the exhibits. Highest-ranking exhibits were enjoyed and appreciated more and were more successful at achieving the interpreters' intentions. Ones that were rated lower might have been less satisfying experiences for visitors due to lack of clarity or familiarity. At least one example of each type (video, viewpoint, pull-out panel, layer label, lift label, and Eye Spy) ranked among the top 50%, so no single strategy stood out as more successful than the others.

The results were:

Order	Rank	ID# ⁴	Type	Name
1	4.53	1982_VIDEO	Evening - Dining	
2	4.50	2448_VIEW	The Nightmare	
3	4.33	2710_POP	Judith and Maidservant	
4	4.33	2817_LAYL	Das Geviert	
5	4.27	1658_POP	Meeting of David and Abigail	
6	4.27	1292_LFT	Male Shalako Kachina	
7	4.25	1765_LFT	Sylvette Picasso	
8	4.17	4453_ISPY	Cow	
9	4.08	2162_LFT	Gladiator's Helmet	
10	4.08	4545_ISPY	Praying Mantis	
11	4.00	2330_VIEW	Ancient Americas	
12	4.00	2683_LAYL	Minnehaha	
13	3.97	1564_VIDEO	Mixing Vessel	
14	3.92	1085_VIEW	Maternity Figure	
15	3.75	2239_POP	Change Your Luck	
16	3.75	6000_LAYL	Sacred Manuscripts	
17	3.75	4553_ISPY	Model of Sailing Vessel	

1 4.53 VIDEO Evening - Dining

The very popular Art of Dining video was ranked highest of all the special interpretives. Observations of visitor behavior revealed that most visitors who used the video did not look at the objects in the nearby cases, but nevertheless they felt that the experience made art relevant to them. There was abundant evidence of engagement: length of time spent, active involvement through talking, joking, and pointing, and positive comments about the video. Visitors were very engaged in creating their own dialog for the video.

2 4.50 VIEW The Nightmare

The Nightmare viewpoint label successfully communicated different interpretations of the artwork and encouraged visitors to look more closely at it. The emotional content was very appealing, and visitors understood the various ways in which the piece could be viewed by different people. There was not, however, much evidence that they formed their own opinions about it.

3 4.33 POP Judith and Maidservant

This shadowy painting's pull-out panel helped visitors understand the story, look closely, and see how the technique of using light was important to the design. Visitors' comments were very closely aligned with the goals and content of the label.

⁴ ID numbers allow readers to search the different transcriptions and databases

4 4.33 LAYL Das Geviert

This large dimensional painting attracted many visitors, and the layered label helped them look closely, understand the construction, and, to their surprise, discover the symbolism. There was more text-echo here than at the other two layered labels, Qur'an and Edmonia.

5 4.27 POP Meeting of David and Abigail

The pull-out panel helped visitors focus on different parts of the story and appreciate the details (even the bread!) of this large and complex painting.

6 4.27 LFT Male Shalako Kachina

More visitors guessed at the answers under this lift label, looked closely at the objects, and felt successful than they did with the other two lift labels in this study.

7 4.25 LFT Sylvette Picasso

There were four lifts on this label that asked visitors to guess which Picasso woman was portrayed in each of four paintings on the wall. Most users were engaged with the experience but did not text-echo the content under the flips.

8 4.17 ISPY Cow

While family visitors clearly had fun doing this together and text-echoed the label's "moooo," once they'd been successful at finding the art, there was not a lot of further exploration of it.

9 4.08 LFT Gladiator's Helmet

There were five lifts on this label, which may have made it more difficult to use than the Picasso and Kachina lift labels, yet the clues and content were concretely related to the objects and seemed to promote text-echo.

10 4.08 ISPY Praying Mantis

This was another interactive that family groups enjoyed, relating it to their own experiences. But once they achieved success by finding the art, they did not pursue their exploration much further.

11 4.00 VIEW Ancient Americas

Perhaps the lack of nearby objects to connect with this viewpoint label contributed to it being ranked lower than Nightmare, although there was abundant evidence that visitors understood its different messages and used it thoroughly.

12 4.00 LAYL Minnehaha

Visitors understood the messages in this layered label, but it did not seem to promote more exploration of the sculptures.

13 3.97 VIDEO Mixing Vessel

There was clear evidence that visitors enjoyed this video, made connections between the video and the nearby objects, and understood the purpose. But the rating was dragged down by those people who felt it lasted too long.

14 3.92 VIEW Maternity Figure

This viewpoint was located near one object, and its messages related to a wide range of topics about motherhood, a very familiar topic. Several visitors had suggestions for how to improve it.

15 3.75 POP Change Your Luck

This pull-out panel interpreted what was a difficult painting for most people, and there was evidence that it was effective in helping them understand and appreciate it more, but the nature of the content—race—was off-putting to some, who rated it low.

16 3.75 LAYL Sacred Manuscripts

Located in a less well-traveled area of the museum, the Qur'an was not a familiar object, and the details in the layered label were probably new to most people. They could relate to it on a general level—this is an important religious document—but they seemed to come away with a variety of small details rather than an overall understanding.

17 3.75 ISPY Model of Sailing Vessel

This label was located in the Egyptian gallery, where it had to compete with the exceptionally popular mummy exhibits. Also it referenced a more complicated work of art (a boat with people in it) than the simpler cow in a painting or sculpture of a praying mantis.

Recommendations

In this final section I will offer suggestions for ways to continue the success of the current and future special interpretives.

Some of the recommendations below apply to interactives across the board, and some are more specific recommendations for a type or an individual exhibit. They are not listed in order of importance. They contain a mix of information from these DIA studies, from other visitor studies, and from my own experience and opinions.

Every interactive exhibit is unique. What we have learned from the 17 exhibits studied closely in this O&R report cannot be applied directly to any new ones without also taking the necessary steps of setting specific objectives and doing formative evaluation. There's no general formula for getting it right without those two activities. Sorry.

Mock it up and try it out. Visitors will always surprise you with something you never thought of, and they will give you good ideas for ways to improve the interactive if you try it out as a prototype. It can be difficult to generalize from a type to a new individual exhibit, and the past success of a type of lift label or pull-out panel will not guarantee a winner with a new one. Certainly there can be good models, but testing and revising will help avoid costly mistakes.

Set higher goals. DIA has been quite successful with creating exhibits that can encourage visitors to have fun, look closely, be surprised at the stories, and imagine another time and place. Vistiors easily make personal connections with the special interpretives and are reminded of experiences in their own lives. But what about creating more lasting impacts for visitors, beyond being reminded "of... (something)" or "that... (something)," with outcomes intended to help visitors "do... (something)"? What kinds of interactives could encourage visitors to say, "I really should... (take some action)" as a result of a trip to the DIA. What would the DIA like people to be reminded to do?

Make the relationship between the art and the label obvious. The Eye Spy labels announced that there was a relationship! The words and visuals on Kachina, Nightmare, Judith, and The Square helped visitors see the connections between the art and the interactive in ways that did not come across with Maternity, Picasso, or Edmonia. Distancing lift labels and pull-out panels from the larger works of art rendered them too far away to seem related. This probably means that the interpretive staff needs to work more closely with the curators and designers to have objects in better sightlines, for example.

Improve design interfaces. This issue is a lot more common with interactives that require visitors to use an exhibit in more complex ways, such as performing more than one step in the directions, manipulating variables, or drawing conclusions. Nevertheless, the simple failure of an instruction to get people to "LIFT" a liftable label or "TURN" a turnable viewpoint label is a big deal. This study did not exhaustively explore why so many people did not lift or turn, but there was certainly evidence that many people didn't. Why not? The DIA needs to to find out and fix it.

Less is more. The Wine video could get its point across in a shorter time. But occasionally, more is more. The dining table exhibit had a prolonged narrative (courses served for the meal) that visitors instinctively understood (starters, main course, dessert) and anticipated, which sustained their attention. The “less” in the case of the sumptuous, excessive experience of the French dinner is that the main idea of the Dining video was very tightly prescribed. All videos should be just as long as they need to be.

Sometimes more is too much. Marlene Chambers, in her *Curator* review⁵ of the DIA, makes the point that every gallery offers an “enormous number of interpretive labels in a half-a-dozen different formats, each requiring at least a minute to read, and even more to digest.” To me, the layered labels seemed over the top in terms of fact-presenting, time-consuming experiences. Only one layered label, The Square, was part of the T&T and the O&R studies, and there was clearly evidence that cued visitors found it helpful to understand the artwork. In addition, 22% of the uncued, tracked visitors were attracted to use it, which confounds my complaint about layered labels in general. Specifically, this one “worked” according to the data in this study. My recommendation is to use layered labels judiciously, and infrequently, to interpret large, eye-catching, or difficult-to-comprehend works of art.

Refresh and change the Eye Spy labels. Family visitors look for these and enjoy them. The use of jokes, poems, and wordplay were appreciated by visitors. But maybe it is time to take down some of the original ones and add new ones. Keep the labels fresh and the visitors guessing. An Eye Spy about some detail on a mummy would probably be very popular.

“Test your knowledge” should not mean guessing. The answers to questions on the lift labels should be found by looking, not guessing or tapping prior knowledge. There should be enough clues in the text and the art to anticipate the correct answer and to feel competent. Guessing wrong makes visitors feel stupid and does not reinforce participatory behaviors. Formative testing should make sure that the vast majority of the users feel confident about their answers before lifting the label and are rewarded with the right answers.

Encourage more text reading out loud (ROL). Reading aloud is a way for visitors to share information and engagement, and it adds to the social nature of the experience. I had thought that the pull-out panels would generate a lot of sharing of the captions as visitors looked from the panel to the art. But visitor behaviors at the pull-out panels showed little evidence of ROL. In the O&R study,

⁵ Chambers, Marlene. “Sometimes More Is Too Much,” *Curator*, Vol 52, No. 1, January 2009.

only two of the thirty-nine visitors who looked at one of the three panels (Judith, Luck, David and Abigail) read out loud. In the T&T study, no one read out loud at Luck, and only five of the forty-four tracked visitors at David and Abigail were observed reading aloud. (Judith was not part of the T&T study.) Visitors at Luck may have been inhibited about talking aloud about racial issues; in fact, very little ROL was observed in the whole Political Consciousness – African American gallery. Perhaps all of the panels were a bit too verbose for visitors to feel comfortable taking the time to read to each other. Also, few of the captions stood alone: They were part of a story that benefitted from being read in the right order.

Use viewpoints labels to express three clear viewpoints. Nightmare and Ancient Americas seemed more successful than Maternity because the three sides had three clearly contrasting viewpoints, all of equal validity. In future designs, the turning function needs to be absolutely obvious, and the labels should not require the visitor to bend over to see or read them.

Keep up the good work.

Appendix A: Cued Focused Observations, Interview, & Written Reflection Protocol

DIA Interpretive Study Protocol

SUPPLIES:

2-3 folding chairs if seating is not available in the gallery, clipboards & pencils, thank-you gift

The data collector will randomly intercept 12 visitor groups at each of the selected interactive stations and invite them to participate in the study.

Sample Script:

Hello, my name is ____ and we are talking to visitors today about their response to a label in this gallery and am inviting you/your group to help us. It will take about 5-10 minutes, depending on how long you want to spend. Will you help us?

[Decline: Note on your data collector information sheet]

[Agreement] *Great! Here is how it will work.*

First, we will have short conversation, then, I'll invite you to explore that (name the interpretive device/area/label and point it out – then stand in the visitor's sight line so he/she can't read it while you are talking) for as long or as short as you want to. Try to forget I'm here. After you've explored it as much or as little as you want to, you will answer some questions about the experience (Show reflection page - quickly).

[After agreement to participate] *Thanks for helping us.*

Ask the questions of the group but select ONE TARGET person (adult) and record answers to the questions.

- *[If applicable] How old are your children?*
- *Have you ever visited the DIA before? If YES, how many times in the last 12 months?*
- *If not in the last 12 months, when was the last time you visited the DIA?*
- *Do you have any special interest, knowledge, or training in art? If YES, please explain.*

Visitor(s) move to the interpretive and data collector completes observation protocol.

When visitors are finished, data collector approaches them and shows them the "sentence-completion" form and says:

Are you finished? Great!

Here are the questions about your experience with the label (Show paper). You can either sit over there to write the answers yourself or you can tell me your answers and I'll write them down.

When finished, the data collector gives the visitor(s) the thank-you gift and says:

Thank you so much for your help. Enjoy the rest of your visit.

Interpretive Strategy	Source	Total N
Flip Labels	3 different labels/galleries n=12 at each	36
Pull-out Labels (details)	3 different labels/galleries n=12 at each	36
Eye-Spy	3 different labels/galleries n=12 at each	36
Multiple Points of View	3 different labels/galleries n=12 at each	36
Response Stations	3 response stations n=12 at each	36
Dining Table	One-off	36
Wine Making	One-off	36
TOTAL		17
		252

TO BE COMPLETED BY DATA COLLECTOR

Date: _____

Time of day: _____

Data Collector Name: _____ Sample # _____

MALES			FEMALES		
Adult	Teen/Tween Age 11-17	Child Age 0-10	Adult	Teen/Tween Age 11-17	Child Age 0-10

Circle the target person who answers the following questions.

Number of people in group: _____

Social Group (present in the gallery during the observation):

All adult (2 or more) Adult/child On Own/Singleton

Have you ever visited the DIA before? YES NO

If YES, how many times in the last 12 months:

None Once 2 times 3-4 times 5+ times

If not in the last 12 months, when was the last time you visited the DIA?

1-2 years ago 3-5 years ago 6 or more years ago

Do you have any special interest, knowledge, or training in art?

YES NO

If YES, tell me more.

(For Videos) ASK AFTER OBSERVATION

Did you notice that the objects shown in the video are in the gallery? If yes, do you know where they are?

(For Pull-Out Panels) ASK AFTER OBSERVATION Were the numbers helpful?

(For Lift Labels) ASK AFTER OBSERVATION

Did you guess any of the answers before lifting the label? (Probe if correct answers)

Observation Points

TOTAL Minutes & Seconds _____

(For ALL Interpretive Strategies)

Observation Focus:

- What they do with interpretive
- What they do with each other
- What they do in relation to the objects the interpretive is about

(For Flip Books)

- Which pages do visitors look at and in what order?

(For Lift Labels)

- Which panels do visitors read and/or lift and in what order?

(For Lift Labels)

- Do visitors seem to read the clues (3-4 seconds) before checking the answers?

(For Lift Labels)

- Do visitors seem to read the information after lifting the label (3-4 seconds) or just check the answers?

FOR VIDEOS

Pushed button to start:	Yes	No	N/A
Entered video in progress:	Yes	No	
If Yes, restarted to see full:	Yes	No	

R = reading (silently)	RO = reading (out-loud)	T = talking	P = pointing/ gesturing	L = laughing	M = Touch/ Manipulate/	O = Observed/ looked for art



What is the purpose of this Dining Table Video?

To show _____

To make people _____

What is one new idea you are taking away with you?

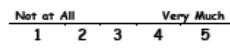
I didn't know or never realized _____

What connections did you make?

It reminded me _____

Anything else you'd like to add?

The OVERALL GOAL of the DIA is to make art relevant to each visitor.
To what degree do you think the Dining Table Video was successful?



What is the purpose of this Wine Tasting Video?

To show _____

To make people _____

What is one new idea you are taking away with you?

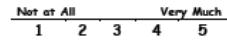
I didn't know or never realized _____

What connections did you make?

It reminded me _____

Anything else you'd like to add?

The OVERALL GOAL of the DIA is to make art relevant to each visitor.
To what degree do you think the Wine Tasting video was successful?





What is the purpose of this label for *The Nightmare*?

To show _____

To make people _____

What is one new idea you are taking away with you?

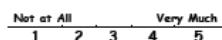
I didn't know or never realized _____

What connections did you make?

It reminded me _____

Anything else you'd like to add?

The OVERALL GOAL of the DIA is to make art relevant to each visitor.
To what degree do you think *The Nightmare* label was successful?



What is the purpose of this label for the Maternity Figure?

To show _____

To make people _____

What is one new idea you are taking away with you?

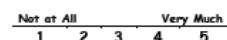
I didn't know or never realized _____

What connections did you make?

It reminded me _____

Anything else you'd like to add?

The OVERALL GOAL of the DIA is to make art relevant to each visitor.
To what degree do you think the *Maternity Figure* label was successful?



What is the purpose of this Ancient Americas label?

To show _____

To make people _____

What is one new idea you are taking away with you?

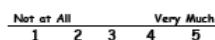
I didn't know or never realized _____

What connections did you make?

It reminded me _____

Anything else you'd like to add?

The OVERALL GOAL of the DIA is to make art relevant to each visitor.
To what degree do you think the *Ancient Americas* label was successful?



What is the purpose of this label for the *Meeting of David & Abigail*?

To show _____

To make people _____

What is one new idea you are taking away with you?

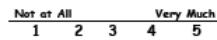
I didn't know or never realized _____

What connections did you make?

It reminded me _____

Anything else you'd like to add?

The OVERALL GOAL of the DIA is to make art relevant to each visitor.
To what degree do you think the *Meeting of David & Abigail* label was successful?





What is the purpose of this label for *Change Your Luck*?

To show _____

To make people _____

What is one new idea you are taking away with you?

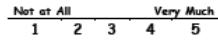
I didn't know or never realized _____

What connections did you make?

It reminded me _____

Anything else you'd like to add?

The OVERALL GOAL of the DIA is to make art relevant to each visitor.
To what degree do you think the *Change Your Luck* label was successful?



What is the purpose of this label for the Egyptian sailing vessel model?

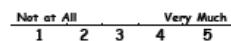
To help people _____

What connections did you make?

It reminded me _____

Anything else you'd like to add?

The OVERALL GOAL of the DIA is to make art relevant to each visitor.
To what degree do you think the label was successful?



a



What is the purpose of this label for the *Judith & Her Maidservant*?

To show _____

To make people _____

What is one new idea you are taking away with you?

I didn't know or never realized _____

What connections did you make?

It reminded me _____

Anything else you'd like to add?

The OVERALL GOAL of the DIA is to make art relevant to each visitor.
To what degree do you think the *Judith & Her Maidservant* label was successful?



What is the purpose of this label for the Dutch cow?

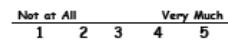
To help people _____

What connections did you make?

It reminded me _____

Anything else you'd like to add?

The OVERALL GOAL of the DIA is to make art relevant to each visitor.
To what degree do you think the label was successful?





What is the purpose of this label for Praying Mantis?

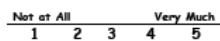
To help people _____

What connections did you make?

It reminded me _____

Anything else you'd like to add?

The OVERALL GOAL of the DIA is to make art relevant to each visitor.
To what degree do you think the label was successful?



What is the purpose of this Flip Book for the Islamic sacred manuscripts?

To show _____

To make people _____

What is one new idea you are taking away with you?

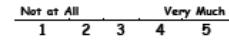
I didn't know or never realized _____

What connections did you make?

It reminded me _____

Anything else you'd like to add?

The OVERALL GOAL of the DIA is to make art relevant to each visitor.
To what degree do you think the Flip Book for the Islamic Manuscripts was successful?



What is the purpose of this label for Picasso Portraits?

To show _____

To make people _____

What is one new idea you are taking away with you?

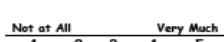
I didn't know or never realized _____

What connections did you make?

It reminded me _____

Anything else you'd like to add?

The OVERALL GOAL of the DIA is to make art relevant to each visitor.
To what degree do you think the label for the Picasso Portraits was successful?



What is the purpose of this label for the Helmets?

To show _____

To make people _____

What is one new idea you are taking away with you?

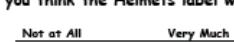
I didn't know or never realized _____

What connections did you make?

It reminded me _____

Anything else you'd like to add?

The OVERALL GOAL of the DIA is to make art relevant to each visitor.
To what degree do you think the Helmets label was successful?





What is the purpose of the label for the Kachina Dolls?

To show _____

To make people _____

What is one new idea you are taking away with you?

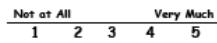
I didn't know or never realized _____

What connections did you make?

It reminded me _____

Anything else you'd like to add?

The OVERALL GOAL of the DIA is to make art relevant to each visitor.
To what degree do you think the Kachina Dolls label was successful?



What is the purpose of this Flip Book for Edmonia Lewis?

To show _____

To make people _____

What is one new idea you are taking away with you?

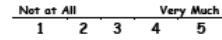
I didn't know or never realized _____

What connections did you make?

It reminded me _____

Anything else you'd like to add?

The OVERALL GOAL of the DIA is to make art relevant to each visitor.
To what degree do you think the Flip Book for Edmonia Lewis was successful?



What is the purpose of this Flip Book for The Square?

To show _____

To make people _____

What is one new idea you are taking away with you?

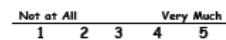
I didn't know or never realized _____

What connections did you make?

It reminded me _____

Anything else you'd like to add?

The OVERALL GOAL of the DIA is to make art relevant to each visitor.
To what degree do you think the Flip Book for The Square was successful?



**Appendix B: Interpretive Exhibits Outcomes Matched to Original Purpose
For the DIA Observation & Reflection Study**

Interpretive	Development Team's Purpose	Outcome
Lift Labels Kachina 1492 Helmets 2162 Picasso's women 1765	Offer a fun social experience for children and adults with them	6. Do things together
	Encourage visitors to look closely for details	1. Close Looking/ Notice details
	Test knowledge and experience success	3. Test Skills/Experience success
Viewpoint Labels The Nightmare 2448 Motherhood 1085 Ancient Americas 2330	Help visitors understand multiple ways of thinking about art	4. Expand perception/opinions about art
	Feel comfortable developing their own interpretations	7. Develop confidence in understanding art
	Link interpretations to real people	8. Connection to the personal (self & others)
Pull out Panels David and Abigail 1658 Change Your Luck 2239 Judith 2710	Look Closely; Notice and appreciate details that might have otherwise been missed	1. Close Looking/ Notice details
	Help visitors notice details and understand how details contribute to the overall meaning of the work	5. Learn about/ appreciate aspects of art and/or creative process
	Feel engaged with works of art that may appear confusing at first	4. Expand perception/opinions about art
Layered Labels The Square 2817 Qur'an 6000 Edmonina 2683	Surprise visitors with the rich stories behind an object's creation or provenance	5. Learn about/ appreciate aspects of art and/or creative process
	Broaden thinking about art works	4. Expand perception/opinions about art
	Make comparisons across cultures	8. Connection to the personal (self & others)
	Help visitors focus on specific aspects or details of a complex work	1. Close Looking/ Notice details
EYE Spy Labels Sailing Vessel 4553 Cow 4453 Praying Mantis 4545	Encourage visitors to look closely for details	1. Close Looking/ Notice details
	Offer a fun social experience for children and adults with them	6. Do things together
	Play in the galleries	3. Test Skills/Experience success
	Test knowledge, challenge themselves, and experience success	7. Develop confidence in understanding art
	Think about verbal clues	4. Expand perception/opinions about art
	Be reminded of other hunt-and-find games/contests	8. Connection to the personal (self & others)
Video Art of Dining Table	Attract visitors to the art by bringing the objects to life	8. Connection to the personal (self & others)
	Draw attention to the ways the objects are aesthetically and functionally exceptional	5. Learn about/ appreciate aspects of art and/or creative process
	Help visitors understand European nobility used the luxury goods during elaborate hours-long banquets	2. Understand context and/or function of art
Video Ancient Greek Wine-mixing Silhouette Video	Bring visitors' attention to the distinct forms of ancient vessels used in the wine-mixing process	1. Close Looking/ Notice details
	Connect the objects with their highly specific functions	2. Understand context and/or function of art
	Help visitors imagine another time and place	5. Learn about/ appreciate aspects of art and/or creative process