



BUILDING EVALUATION CAPACITY

Connections Gallery Evaluation Report
June 11, 2013



Visitor drawing left in Connections Gallery: Still Life

Submitted to the Hartford Foundation for Public Giving Nonprofit Support Program by Johanna Plummer, Jama Holchin, Dina Silva, and Patricia Hickson

PROJECT SUMMARY

The Wadsworth Atheneum team completed an evaluation of the Connections Gallery, an experimental space in the Museum used to test interpretation strategies. We wanted to learn more about visitor engagement in the current and past exhibitions, as well as consider how the findings could impact the Museum's greater reinstallation plan. We used two different evaluation methods, observations of visitors in the current exhibition and record reviews of comment cards left in the previous seven exhibitions held in the space over a three year period between October 2009 and September 2012.

The team consisted of:

- Johanna Plummer, Georgette Auerbach Koopman Director of Education
- Jama Holchin, Education Assistant and Visitor Services Representative
- Dina Silva, Development Manager
- Patricia Hickson, Emily Hall Tremain Curator of Contemporary Art

PROGRAM DESCRIPTION

CONNECTIONS GALLERY

The Connections Gallery was launched in October 2009 as a part of the Museum's Community Engagement Initiative (CEI). At the outset of CEI (from September 2008 to February 2009) the Museum invited various constituent groups to participate in discussion sessions, called "ChatBacks," to provide feedback about the institution. In total over 1,000 people were invited to the ChatBacks and 212 people participated from across eight groups targeting Downtown Neighbors, Educators, Social Service Agencies, Artists, Latinos, African Americans, Young Professionals and Regional Audiences. Several key issues emerged from the feedback, one of which was creating greater relevance for visitors around exhibitions.

The Connections Gallery was created in response to this feedback. The gallery is an 800 square foot space connecting two of our buildings with an accessible handicap ramp, formerly called the Connector Gallery. To date, there have been eight exhibitions in the space. See Appendix A on page 22 for a full description of each exhibition.

- *Mark Dion*: October 1, 2009 – February 14, 2010
- *American School for the Deaf*: February 27 – June 6, 2010
- *Pepón Osorio*: August 7, 2010 – January 9, 2011
- *Rashaad Newsome*: February 3 – May 11, 2011
- *Iona Rozeal Brown*: June 1 – September 25, 2011
- *Patti Smith*: October 21, 2011 – February 19, 2012
- *The Amistad Center for Art & Culture*: April 22 – September 23, 2012
- *Still Life*: January 19, 2013 – ongoing

Our goals in the space include:

- Presenting works from across collections to examine them in new ways
- Testing new interpretation strategies
- Creating opportunities for visitor participation

Exhibitions feature artwork from the collection and typically include a mixture of the following interpretive elements, beyond the standard wall text and labels:

- Related reading materials
- Comment cards
- Participatory activities
- Listening stations
- Drawing stations
- Videos

The main focus of this evaluation is the current exhibition *Connections Gallery: Still Life*. The exhibition explores four centuries of European and American painting and then invites visitors to create their own tabletop still life. Artwork featured includes:

- Balthasar van der Ast, *Still Life with Shells and Fruit*, c. 1630s
- Salon wall hung with nine paintings:
 - Gerrit Dou, *Still Life with Hourglass*, c. 1647
 - Margaretha de Heer, *Still Life with Insects and Shells*, 1654
 - Luis Egidio Melendez, *Still Life: Pigeons, Onions, Bread, and Kitchen Utensils*, c. 1772
 - James Frans van Dael, *Roses and Blue Morning Glories*, c. 1820
 - Severin Roesen, *Floral Still Life*, c. 1848-72
 - Johann Wilhelm Preyer, *Still Life*, c. 1850
 - Charles Ethan Porter, *Apples on the Ground*, c. 1880
 - John Matulis, *Pears*, 1938
 - Wayne Thiebaud, *Half Cakes*, 1961

Interpretative components include:

- Introductory wall panel (vinyl)
- Group tombstone wall label for all artworks
- Bookcase containing related books, blank comment cards and colored pencils
- Comment card display board
- Activity station to create your own still life containing:
 - Two pedestals for arranging a still life
 - Bookcase with various objects to arrange (fruit, flowers, shells, etc.)
 - Blank paper and colored pencils
 - Child's easel on wheels
 - Four gallery stools
 - Six drawing boards
 - Explanatory wall text
- Frames for visitors to display their drawings

Figure 1:
Visitor still life arrangement in front of salon wall

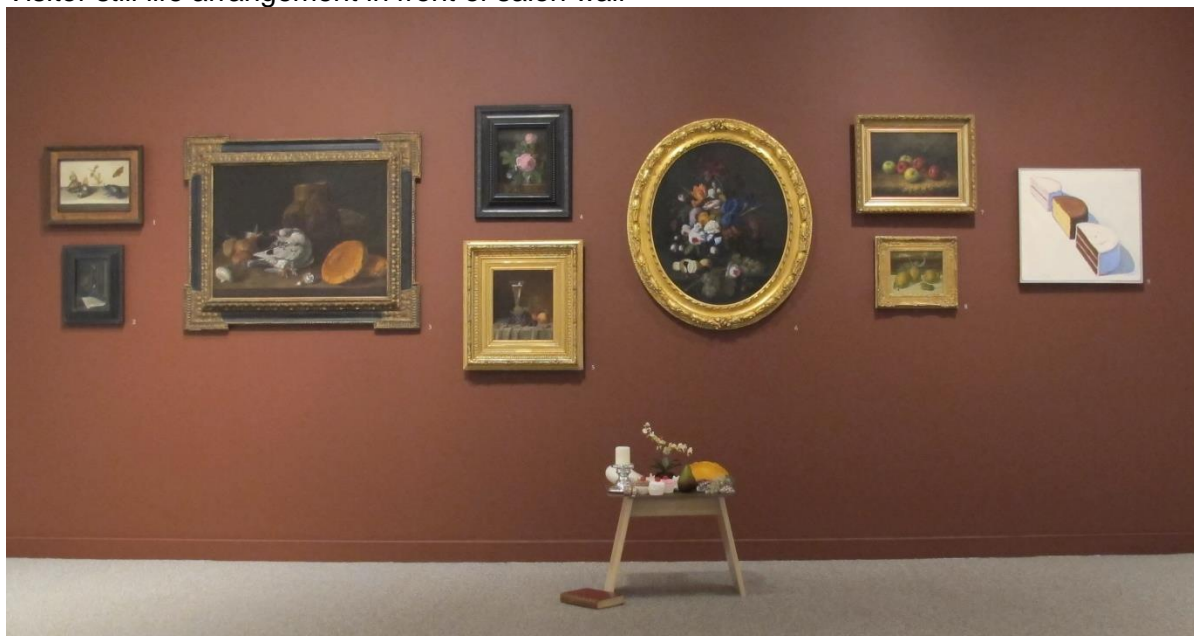


Figure 2:
Visitors using the activity station and drawing in the gallery



Figure 3:

Young girl looks at visitor contributed drawings



The BEC team chose to evaluate the Connections Gallery because the Museum is currently undergoing a comprehensive renovation project across three of the Museum's five historic buildings, with the intention of completely reinstalling the Museum's European painting and decorative arts collection. When the renovation is completed in 2015, it will result in the addition of 8,000 square feet of reclaimed gallery space, a 14% increase. Because the Connections Gallery is currently the only space being used to test new, more participatory interpretation strategies, evaluating the way visitors use the space at this moment has the potential to influence the Museum's reinstallation plan.

EVALUATION QUESTIONS

The evaluation seeks to answers the following questions:

1. To what extent are visitors demonstrating engagement during the current *Connections Gallery: Still Life* exhibition?
2. What do the comment cards tell us about levels of engagement in past exhibitions?
3. What have we learned that can be applied to the reinstallation process more broadly?

DATA COLLECTION METHODS

The BEC team utilized two different collection strategies to help us answer our evaluation questions.

Observations form the primary component of this evaluation. The team utilized a specialized form of observation, tracking and timing, which is frequently used in museum settings. In this observation

strategy, an evaluator unobtrusively watches a visitor in the gallery setting recording their use of the space. They trace the visitor's path through the gallery on a map (see Appendix B on page 31), record any specific behaviors and note the total time spent in the space. Once data from a number of visitors is compiled, it provides insight into visitor behavior and use of the space.

As BEC instructor Anita Baker was not practiced in this specific method of evaluation, the Hartford Foundation for Public Giving generously decided to fund an additional three-part workshop on tracking and timing. Taught by museum evaluator Karen Wizevich (see appendix C on page 33 for details and her biography), the workshop was organized by the Wadsworth and offered to all current and past BEC cultural institutions. The BEC team was joined by additional Wadsworth staff members, colleagues from Connecticut Landmarks and the Connecticut Historical Society, as well as Anita Baker and Jamie Bassell of Evaluation Services. The workshop guided participants through developing tracking and timing protocols, collecting data, and analyzing the results.

For this evaluation, the BEC team developed a study to track visitor behavior in the Connections Gallery. The team used Beverly Serrell's work published in *Paying Attention: Visitors and Museum Exhibitions*, 1998 to provide a benchmark against which to compare the findings.

Benchmark data was available for the following indicators as defined in Serrell's book:

- Average total time
- Sweep rate (square footage of the exhibition divided by average total time)
- Percentage of diligent visitors (visitors who stop at 51% or more of exhibition elements)
- Median percentage of stops

Additionally, the team also looked at:

- Which elements visitors most frequently stopped at or that prompted conversation
- If visitors were reading labels, and if so, which ones
- If visitors were utilizing the different interpretive elements available, and if so, which ones

The team completed 100 observations in the Connections Gallery from January 25 through April 14, 2013. Approximately 65% were completed on weekends and 35% on weekdays as this is proportional to overall Museum visitation patterns.

The second evaluation method was **record reviews**. Each of the previous exhibitions included comment cards, which provide insight into engagement levels in exhibitions where more in-depth evaluation strategies were not utilized. All exhibitions have invited visitors to offer feedback with the prompt "Offer an opinion. Post a drawing. Make your mark." and provided pencils and a display area for people to leave the cards. Selected exhibitions have included an additional prompt specific to the content of the show. This is the only area of the Museum where visitor feedback is explicitly solicited, and each exhibition generates a wide variety of responses. While it has been standard practice to sort the cards into broad categories following each exhibition (related to the exhibition, related to art/the Museum, unrelated), there was no set protocol for developing categories.

This evaluation provided an opportunity to standardize the process to provide continuity across exhibitions. The following procedure was developed:

1. Jama Holchin performs an initial sort of all the cards from a given exhibition, and proposes a list of potential categories that could be considered "related."

2. Johanna Plummer performs a second sort of the cards, modifying the list as needed.
3. Johanna and Jama meet, as needed, to resolve any lingering issues and settle on the final list of “related” categories.
4. Attendance data is compiled with the results to estimate participation.

The BEC course requires each team to select at least two evaluation methods. While the Wadsworth team selected record reviews and observations, we decided more feedback was needed given the importance of this research to inform immediate planning for reinstallation and reinterpretation strategies for collections. Given the importance of the findings, limited staff availability, and a desire for findings to parallel our BEC evaluation, we hired Karen Wizevich to conduct **surveys** and **interviews** with visitors during the *Connections Gallery: Still Life* exhibition. Training provided through the BEC program allowed the team to be very involved in developing both the implementation plan and instruments used for this evaluation. The BEC team worked with Wizevich through multiple versions of the instruments in order to ensure that the final results spoke to our evaluation questions. Staff will be able to use the surveys developed in future Connections Gallery exhibitions, thereby creating a product that will support ongoing evaluation efforts. Wizevich’s report will be available in July 2013 and summarize the findings from all visitor research conducted in the Connections Gallery. For a full description of her project and copies of her instruments, please see Appendix D on page 35.

FINDINGS

TRACKING AND TIMING

Of the 100 observations completed in the Connections Gallery, there were 91 unique visitors. Eight individuals were tracked passing through the space more than once during an observation period¹. For the purposes of analysis, multiple visits by the same individual were combined into a single record. According to Serrell (1998), visitors are excluded from the study if their visit was less than one minute or if they did not stop at any exhibition elements. A stop was considered to be when a visitor paused for 2-3 seconds, with their feet planted, looking at an object. Applying the same criteria to the data collected at the Wadsworth provides a final sample of 30 visitors. Table 1 compares the observed demographic information between all visitors, the comparative group of 30, and the 61 eliminated visitors. Only visitors that appeared to be 16 or older were tracked.

¹ 83 people passed through the space once, 7 people twice and 1 person three times.

Table 1:
Comparison of demographic information: all visitors, comparative visitors and eliminated visitors

		All visitors (n = 91)	Comparative visitors (n = 30)	Eliminated visitors (n = 61)
Age				
	Youth ²	11%	10%	11%
	Adult	64%	83%	54%
	Senior	24%	7%	33%
Gender				
	Male	34%	37%	33%
	Female	66%	63%	67%
Group composition				
	Visited alone	42%	20%	52%
	Group, with kids	12%	30%	3%
	Group, adults only	46%	50%	44%

This division suggested by Serrell's exclusions provides a rough look at engagement. It is interesting to note that people were more likely to qualify for the comparative group if they visited the space with other people. The proportion of single visitors and seniors included in the comparative group was much lower than in the total population.

The high number of observations that were eliminated from the data pool seems largely due to the architectural nature of the gallery itself. The room is long, and the two entrances to the space are located on the same end, making it easy to pass through the space without stopping. In fact, the evaluation team observed that almost half of visitors (45 of 91) passed through the gallery without making any stops. Some meandered through without ever meeting the criteria for a stop (2-3 seconds with feet planted, looking at object) but most simply passed through from door to door. This suggests that one strategy for planning future exhibitions may be working to create strong visual hooks that draw visitors deeper into the gallery.

Breaking down the data with Serrell's exclusions also facilitated comparisons with visitors to other art museums from Serrell's larger body of research presented in *Paying Attention: Visitors and Museum Exhibitions*. Of the 110 exhibitions in 62 museums included in the study, four were roughly comparable to our work in the Connections Gallery. The studies were conducted at the J. Paul Getty Museum, Cleveland Museum of Art, Roswell Museum and Art Center, and San Francisco Museum of Modern Art in exhibitions that ranged in size from 700-1345 square feet with 11-29 objects. While the total number of observations completed amongst these four exhibitions is much higher, it presents a standard against which the data collected at the Wadsworth can be judged. In particular, Serrell specifies four

² Youth were considered to be ages 16-21.

measures of engagement that can be used to draw this comparison: average time, sweep rate index, percentage of diligent visitors, and median percentage of stops.

Table 2:
Comparison of Serrell’s indicators: Wadsworth visitors and benchmark institutions

	Comparative visitors (n = 30)	Getty (n = 101)	Cleveland (n = 25)	Roswell (n = 40)	SFMOMA (n = 76)
Average time	9:36 minutes	3 minutes	3 minutes	3 minutes	3 minutes
Sweep Rate Index	83	233	297	448	347
Diligent Visitors	23% ³	30%	20%	26%	21%
Median % of stops	33%	27%	24%	36%	29%

The data presented in Table 2 reveal the level of success the Connections Gallery is achieving with visitors who stop—they are spending three times longer in the space than at other exhibitions at various art museums. The average time and sweep rate index (square footage of the exhibition divided by average total time) are dramatically more favorable than in the compared exhibitions, and median percentage of stops and the percentage of diligent visitors are both higher than two of the four institutions.

Table 3 shows what the observed visitors did in the gallery, as well as, for the smaller subset of visitors who came as a member of a group, if they commented (talked to each other) about a specific element. This table shows all indicators of visitor participation observed. Moving forward it will be important for the Museum staff to work together to define institutionally what visitor engagement means and desired levels of participation, and then to develop indicators during exhibition planning.

³ Serrell defines a diligent visitor as one who visits 51% of exhibition elements. Given that *Connections Gallery: Still Life* only has eight elements, for the purposes of analysis, the BEC team went with a percentage of 50%.

Table 3:
Frequency of visitor stops and comments at exhibition elements

	Visitors who... (n=30)	Visitors (in groups) who commented (n=24)
Stopped at activity station	53%	29%
Stopped at comment card display	50%	21%
Stopped at framed visitor drawings	50%	21%
Stopped at the art: salon wall	43%	21%
Stopped at artwork label	20%	8%
Stopped at wall text	20%	4%
Stopped at the art: <i>Shells</i>	17%	8%
Stopped at the bookcase / comment card station	7%	4%
Took a photo	7%	N/A
Read a book	0	0

While the drawing station, comment card display, framed visitor drawings and salon wall proved most popular both in terms of stops and comments, fewer visitors stopped at or commented on the painting hung in isolation (*Still Life with Shells and Fruit*), artwork label, introductory wall text, or the bookcase / comment card station. The popularity of the displays for the interactive components indicates that visitors enjoy seeing what others visitors produce and leave behind.

Beyond the indicators used by Serrell (average time, sweep rate index⁴, diligent visitors, and median % of stops) we used several indicators unique to this evaluation. In particular, the evaluation team looked at the percentages of people who stopped to look at the art, read the label or wall text, viewed other visitors' contributions, worked on the activity or accompanied someone who did⁵, or worked on a comment card.

⁴ Sweep Rate Index will not appear in any further tables, since its primary function is to compare differently sized spaces. All of the remaining data focuses solely on visitors to the Connections Gallery.

⁵ Visitors who manipulated any of the still life objects or started drawing were considered to have worked on the activity, and this is abbreviated in the tables as "Worked on activity / accompanied."

Our observation method, as well as the choices we made in executing the evaluation, impacted the resulting data. When tracking visitors, only one member of the group has their behavior recorded so activities of other group members do not appear in the data. In several instances, individuals other than those being tracked would perform an otherwise tracked activity (for example, taking a photo) but that is not reflected here. The one exception to this is for those that “worked on the activity or accompanied someone who did.” This element was especially popular with children, who we decided not to track. However, we thought it was important to include those who spent an extended time period in the space because of a group member’s participation.

The comparison of all visitors, comparative visitors, and the eliminated visitors across all of these indicators appears in Table 4. Note that we have eliminated the Sweep Rate Index as all tables moving forward relates to the same space and average time conveys the same information.

Table 4:
Comparison of engagement indicators: all visitors, comparative visitors and eliminated visitors

	All visitors (n = 91)	Comparative visitors (n = 30)	Eliminated visitors (n = 61)
Average time	3:28 minutes	9:36 minutes	0:24 minutes
Diligent Visitors (4+ stops)	8%	23%	0
Median % of stops	13%	31%	0
Stopped at the art	21%	43%	10%
Read label or wall text	19%	43%	7%
Viewed visitor contributions	27%	67%	7%
Worked on the activity / accompanied	13%	40%	0
Worked on a comment card	3%	10%	0

Tables 5 and 6 begin to take a closer look at visitor engagement across different types of visitors. All of these form subgroups of the 30 visitors who qualified for the comparative group. The figures for the complete comparative group are shown on the left in each table.

Table 5:
Comparison of engagement indicators: Group Composition

	Comparative visitors (n = 30)	Visited alone (n=6)	Groups (n = 24)	
Average time	9:36 minutes	1:10 minutes	11:42 minutes	
	Comparative visitors (n = 30)	Visited alone (n=6)	Group, with kids (n = 9)	Group, adults only (n=15)
Average time	9:36 minutes	1:10 minutes	13:33 minutes	10:36 minutes
Diligent Visitors (4+ stops)	23%	17%	11%	33%
Median % of stops	31%	31%	25%	38%
Stopped at the art	43%	17%	33%	60%
Read label or wall text	43%	67%	33%	40%
Viewed visitor contributions	67%	80%	67%	67%
Worked on the activity/accompanied	40%	17%	78%	33%
Worked on a comment card	10%	0	22%	7%

Clearly groups spent the most time in the space, indicating that the gallery is fulfilling a social function. While the majority of comparative visitors tracked came in groups, thought should be given in future exhibitions as to how the single visitor can be better engaged.

It is also interesting to note the high percentage of groups with children (78%) who had at least one member work on the “create a still life” activity. During our observations, we overheard several visitors questioning if the gallery was intended specifically for children. This may indicate a need to clarify that the gallery is for visitors of all ages or to make the activities more appealing to older visitors.

Table 6 compares visitors who either worked on the activity or accompanied someone who did with those that stopped at the artwork. Please note that these two groups are not mutually exclusive, as in Table 5.

Table 6:
Comparison of engagement indicators: visitors who worked on activity and/or stopped at the art

	Comparative visitors (n = 30)	Worked on activity / accompanied (n = 12)	Stopped at the art (n = 13)
Average time	9:36 minutes	18:20 minutes	4:51 minutes
Diligent Visitors (4+ stops)	23%	8%	46%
Median % of stops	31%	25%	50%
Stopped at the art	43%	17%	100%
Read label or wall text	43%	25%	54%
Viewed visitor contributions	67%	67%	69%
Worked on activity / accompanied	40%	100%	15%
Worked on a comment card	10%	8%	0

Unsurprisingly, working on the still life drawing activity was the single most likely factor in increasing the average time in the gallery, as shown in Table 5. However, the data shows that visitors who worked on the activity were less likely to stop at the art than the general population. While the art and participatory activities were chosen to complement one another and enhance the overall experience, tracking and timing data shows that fewer visitors are taking advantage of both. Casual observation does reveal that visitors are absorbed in the space while creating their own still life drawing, and that many people do look at the art without it meeting the criteria to count as a stop. It is also interesting to note that visitors are consistently interested in viewing other visitors contributed comments and drawings.

Only seven of the observed visitors worked on the activity themselves, and their behavior is noted in Table 7.

Table 7:
Behaviors of visitors who worked on the activity

	Visitors who worked on the activity (n = 7)
Average total time	22:35 minutes
Average time at activity	21:11
Also had another group member do the activity	4
Manipulated objects	5
Drew a related picture	2
Drew an unrelated picture	2
Left their picture	2

While this may seem like a low percentage, looking at the number of drawings that have been left in the gallery helps paint a different perspective. A total of 423 drawings had been left by visitors during the period of observations in the Connections Gallery. Attendance during that time period was 14,778, meaning that 1 in 35 visitors left a drawing, which slightly improves upon our observed ratio of 1 in 45. It seems likely that the cumulative effect of the interactive component is much greater than it may at first appear. Not everyone who visits the Museum goes into the Connections Gallery and half of the people we observed who made a drawing took it with them. While we estimate we spent over 10 hours observing visitors in the gallery, this is only a small fraction of the 378 total hours the exhibition was open during the observation time period, which may contribute to the disparity.

Table 8 looks at the behavior of visitors who worked on a comment card.

Table 8:
Behavior of visitors who worked on comment cards

	Visitors who worked on a comment card (n = 3)
Average time	16:19
Left comment card	1

The situation with the comment cards is similar to that of the drawings, but even more dramatic. During the observation period, 270 comment cards were left in the gallery, meaning that 1 in 55 left a comment card, which is rather different from our observed ratio of 1 in 91. It seems that despite our best efforts to conduct the observations during the busiest times on all days of the week, we were not able to track a proportional number of visitors who worked on the activity or completed a comment card. Some of this is due to the tracking and timing protocols themselves (i.e. only one person can be tracked at a time, and you must be present in the gallery for the entirety of their visit). People may also be less likely to participate with another person in the room, even if the team strove to be as unobtrusive as possible. Either way, the number of creative responses left in the gallery, whether drawings or comment cards,

ends up being by 1 in 21 visitors, a reassuring statistic in light of the reality that the number of people observed participating was lower than we had hoped.

RECORD REVIEW

In addition to the evaluative work in the current exhibition, the team also reviewed the comment cards from all of the previous exhibitions in order to get a broad look at visitor engagement even when more in depth evaluative strategies were not used. The results can be seen in Table 9 below.

Table 9:
Comment card analysis from previous exhibitions

	Total cards	Directly related	Reference art/Museum	Museum attendance	Visitors who left comment	Average comment cards/day
Mark Dion Oct 1, 2009 – Feb 14, 2010	422	5% (23)	12% (49)	29,172	1 in 69	4
American School for the Deaf Feb 27 – Jun 6, 2010	395	24% (95)	10% (40)	13,830	1 in 35	6
Pepón Osorio Aug 7, 2010 – Jan 9, 2011 Q2: Do you remember your first (or worst) haircut?	513	39% (199)	8% (41)	21,787	1 in 42	5
Rashaad Newsome Feb 3 – May 1, 2011 Q2: Design your own Coat of Arms	467	79% (369)	0% (2)	18,497	1 in 40	7
Iona Rozeal Brown Jun 1 – Sep 25, 2011	443	13% (57)	17% (76)	16,112	1 in 36	5
Patti Smith Oct 21, 2011 – Feb 19, 2012 Q2: Write a poem about someone who has inspired you.	750	25% (189)	3% (26)	26,025	1 in 35	9
The Amistad Center Apr 22 – Sep 23, 2012 Q2: Make a self portrait with words. Describe yourself.	1,079	16% (168)	5% (52)	22,869	1 in 21	9
Still Life Jan 19 – Apr 14, 2013 Q2: Write a poem about an object	270			14,778	1 in 55	5
<i>Drawings</i>	423			"	1 in 35	7
<i>Total</i>	693			"	1 in 21	12

Below is the list of directly related categories developed, the number of cards, and an example from each exhibition. Additional examples are located in Appendix A.

Figure 4:
Comment card and categories from *Mark Dion*

MARK DION CAN MAKE
THE MUNDANE, ExtraORDINARY

COMMENTS? Post a drawing. Offer an opinion. Make your mark.
Name (optional) _____ Where are you from? _____ Date _____

Total cards: 422

Related cards: 23

- References exhibition: 11
- Opinions about exhibition: 8
- Objects and collecting: 4

Figure 5:
Comment card and categories from *American School for the Deaf*

I hopeful all hearing people who not
knew deaf would learned how to sign language,
so they could easier to communition to deaf people
like me! We, deaf people, are very intelligence same
as you.

COMMENTS? Post a drawing. Offer an opinion. Make your mark.
Name (optional) Zuma Where are you from? West Hartford Date 4/16/10

Total cards: 395

Related cards: 95

- References exhibition: 26
- Opinions about exhibition: 20
- American School for the Deaf: 20
- Sign language: 17
- Communication: 6
- Deaf pride: 3
- Well wishes: 3

Figure 6:
Comment card and categories from *Pepón Osorio*

What about what I want?

can't cut this no no no!

But you don't see me

COMMENTS? Post a drawing. Offer an opinion. Make your mark.
Name: (OPTIONAL) _____ Where are you from? CT Date: _____

Total cards: 513


Related cards: 199

Q2: Do you remember your first (or worst) haircut?

- Responded to prompt: 82
- References exhibition: 11
- Opinions about exhibition: 11
- Haircuts/cutting instruments: 29
- Hairstyles: 14
- Hair – general: 52

Figure 7:
Comment card and categories from *Rashaad Newsome*

DESIGN YOUR OWN COAT OF ARMS



Name (optional) TIANA GLOVER

Where are you from? C+ Date 3/24/11

www.wadsworthatheneum.org


Total cards: 467
Related cards: 369
Prompt 2: Design your own Coat of Arms

- Responded to prompt: 359
- References exhibition: 4
- Graffiti: 5
- Black power: 1

Figure 8:
Comment card and categories from *Iona Rozeal Brown*

COMMENTS?

Offer an opinion.
Post a drawing. Make your mark.



Name (optional) Anonymous

Where are you from? Hartford Date 6/5/11

www.wadsworthatheneum.org

Total cards: 443
Related cards: 57

- References exhibition: 26
- Opinions about exhibition: 27
- Japan: 3
- Consumerism: 1

Figure 9:
Comment card and categories from *Patti Smith*

CREATE Write a poem about someone who has inspired you.

Thank you

♥

Patti !
(and Robert)

Name Jesse Lent Year I was born 1977

Wadsworth Atheneum Museum of Art

Total cards: 750
Related cards: 189
Prompt 2: Write a poem about someone who has inspired you.

- Responded to prompt: 56
- References exhibition: 18
- Opinions about exhibition: 19
- Patti Smith: 64
- Music: 25
- Photography/Polaroid: 6
- The 1970's: 1

Figure 10:
Comment card and categories from *The Amistad Center for Art & Culture*

Make a self portrait with words. Describe yourself.

CREATE

BLACK
HISTORY

Learn your story

Name _____ Year I was born _____

Wadsworth Atheneum Museum of Art

Total cards: 1,079
Related cards: 168
Prompt 2: Make a self portrait with words. Describe yourself.

- Responded to prompt: 148
- References exhibition: 9
- Opinions about exhibition: 6
- Freedom: 3
- Social divisions: 1
- Black history: 1

While this is rich, complex data, a few immediate conclusions do rise to the surface. For most of the exhibitions that included a specific prompt (*Pepón Osorio*, *Rashaad Newsome*, and *The Amistad Center for Art & Culture*), the highest percentage of directly related cards were those that responded to the prompt. The exception is *Patti Smith*, where the highest percentage belongs to cards referencing Smith herself. These exhibitions also have the highest number of comments left overall. This seems to indicate that specific prompts help facilitate people relating and responding to the exhibition.

The four shows that garnered 20% or more related comments were *Rashaad Newsome*, *Pepón Osorio*, *Patti Smith*, and the *American School for the Deaf*. Looking through the comment cards themselves, it becomes clearer why each of those shows were so successful:

- *Rashaad Newsome*: The secondary prompt was actually a suggested activity wherein visitors could use provided stencils and a light box to design a coat of arms that reflected their own identity.
- *Pepón Osorio*: The prompt, asking about the visitor's first or worst haircut, was clear and connected to an important and/or memorable personal experience for many people.
- *Patti Smith*: The exhibition attracted many fans of Patti Smith, who used the cards to share memories of her and her work.
- *American School for the Deaf*: This exhibition was a collaboration with a local institution, and many of their students, faculty, and families came to see the exhibition and left comments

Each of these shows presents a different strategy for increasing relevancy in the comment cards, whether it is introducing an activity, connecting to personal experiences, drawing in active fan bases, or collaborating with local communities. While they may not be suitable for every show, they are helpful strategies to consider when planning future exhibitions.

Finally, it is interesting to note that, roughly speaking, the two participation indicators (visitors who left a comment card and average comment cards per day) increase over time, with a rather dramatic increase starting with *Patti Smith*. Hopefully this indicates that the lessons taken away from each exhibition are helping make each new installation increasingly relevant to our visitors, and that repeat visitors are coming to value the unique interpretive experience it offers. While that conclusion can't be stated definitively with the data available, it is certain that the increased participation is a positive sign of engagement. Underscoring this is the reality that the participation indicators presented are in all likelihood underestimates. First, the data assumes that all Museum visitors also visit the Connections Gallery, which, given its location on the third floor seems unlikely. Secondly, it assumes that all people who fill out a comment card leave it in the display provided. In our observations in the current exhibition, we only saw 1 in 3 actually leave their card behind (see Table 8). While the sample is much too small to be generally relatable, it helps make the case that participation is likely much greater than is represented by the data.

KEY FINDINGS AND ACTION STEPS

OBSERVATION – TRACKING AND TIMING

Almost half (45 of 91) visitors passed through the gallery without making any stops. While some meandered through without ever meeting the criteria for a stop (2-3 seconds with feet planted, looking at object), most did not really enter the gallery at all but simply passed through. The room is long, and the two entrances to the space are located on the same end, making it easy to simply pass through without stopping.

Action step: Create strong visual hooks to hopefully draw visitors into the gallery and make them stop

The data collected during tracking and timing demonstrates that visitors who stop are spending three times as long in the Connections Gallery when analyzed alongside the comparative research pulled from the work by Beverly Serrell in other art museums. The average time and sweep rate index (square footage of the exhibition divided by average total time) are dramatically more favorable than in the comparable exhibitions, and median percentage of stops and the percentage of diligent visitors are both higher than two of the four institutions.

Action step: Offer more opportunities for visitor participation throughout the Museum

Groups clearly spent the most time in the space, indicating that the gallery is fulfilling a social function. It is interesting to note the high percentage of groups with children (78%) who had at least one member work on the “create a still life” activity. During our observations, we overheard several visitors questioning if the gallery was intended specifically for children. This may indicate a need to clarify that the gallery is for visitors of all ages or to make the activities more appealing to older visitors.

Action step: Clarify that the gallery is intended for visitors of all ages, not just children

Visitors who worked on the activity were less likely to stop at the art than the general population. While the art and participatory activities were chosen to complement one another and enhance the overall experience, fewer visitors who worked on the activity were actually tracked “stopping” at the art.

Action step: Create stronger connections between the artwork and the interpretive elements either through placement or signage

A total of 50% of visitors stopped at the comment card display and framed visitor drawings. The popularity of the displays for the interactive components indicates that while a smaller proportion of visitors actually complete the activities, many more people are engaged in seeing what other visitors produce.

Action step: Offer more opportunities for visitor participation throughout the Museum

Half of the people we observed who made a drawing took it with them, as did one third of the people who worked on a comment card. It seems likely that the cumulative effect of the interactive components is much greater than it may at first appear.

Action step: Start recording the total number of comment cards made available in the gallery to get more precise data the number that visitors take with them.

RECORD REVIEW

Exhibitions that feature a specific prompt have the highest number of comments left overall. This seems to indicate that the prompt helps facilitate people relating and responding to the exhibition.

Action step: Include exhibition specific prompts on all comment cards

A number of best practices emerge when you look at the four shows that garnered 20% or more relevant comment cards. Each of these shows presents a different strategy for increasing relevancy in the comment cards, whether it is introducing an activity, connecting to personal experiences, drawing in active fan bases, or collaborating with local communities.

Action step: Evaluate future exhibitions to see if one or more of these strategies can be used

Roughly speaking, the two participation indicators for comment cards (visitors who left a comment card and average comment cards per day) have increased over time when looking at all of the exhibitions. It is certain that the increased participation is a positive sign of engagement. While it can't be stated definitively with the data available, hopefully this indicates that the lessons taken away from each exhibition are helping make each new installation increasingly relevant to our visitors, and that repeat visitors are coming to value the unique interpretive experience it offers.

ISSUES FOR FURTHER CONSIDERATION

The strongest comparative data for evaluating the success of the Connections Gallery would come from other galleries within the Museum itself. While Beverly Serrell's work provides a great starting point, even more could be learned by completing tracking and timing in other Museum spaces.

Action step: Complete a tracking and timing study in another area of the Museum

There were some inconsistencies amongst the observers completing the tracking and timing. For example, the team attempted to gauge the visitors' level of engagement while looking at an artwork, but because this was not recorded consistently amongst all observers, this measurement was not included in the report. These types of problems should be addressed in future work.

Action step: Clarify tracking and timing instruments to ensure consistency amongst observers

The experiences of children are not represented in the current tracking and timing data. While the decision was initially made to only track visitors who appeared to be 16 years or older, because younger children do not often have complete autonomy over their visit, in retrospect it would have made the data more representative of the total population of visitors.

Action step: Include children in future tracking and timing studies

We do not have an institutional definition of what counts as "engagement." It is a complex topic, and each evaluation method presents a slightly different perspective. More input is also needed from other Museum staff and stakeholders. For example, we have considered visitors who observe other visitors' displayed art work as engaging.

Action step: Start a series of conversations to help come up with a definition for engagement here at the Wadsworth

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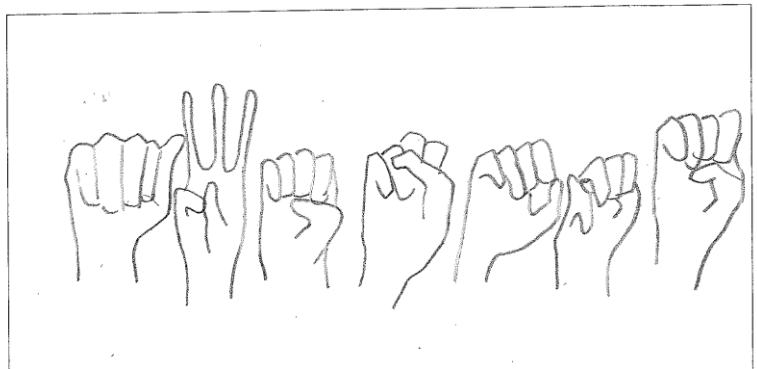
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APPENDIX A: Connections Gallery Exhibitions

The Connections Gallery launched in October 2009 as a new interpretative space in response to visitor comments about making our collections more relevant to their lives. The Connections Gallery is an 800 square foot space that connects two of our buildings with an accessible ramp, formerly called the Connector Gallery. Our goal in the space is to highlight works from our collection, examine them in new ways and engage our visitors.



COMMENTS? Post a drawing. Offer an opinion. Make your mark.

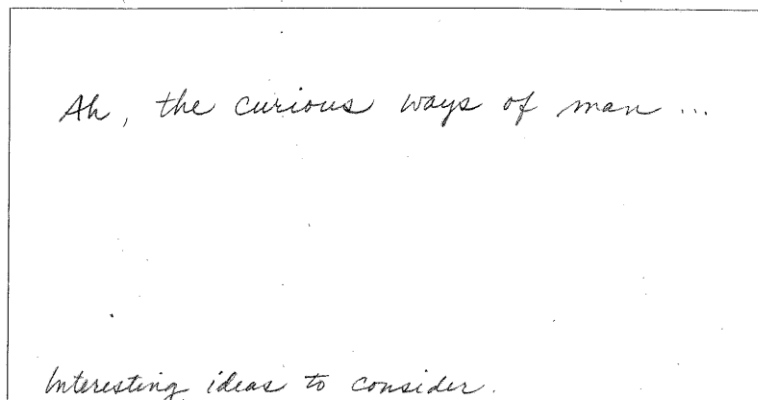


“AWESOME”

Connections Gallery: Mark Dion October 1, 2009 – February 14, 2010
Comment Cards posted: 422
5% directly related to installation

Artist Mark Dion's **Providence Cabinet**, 2001 is part of his New England Digs project, a weeklong excavation on the shores of the Seekonk River and Narragansett Bay. Modeled on a Renaissance cabinet of curiosities, it is filled with artifacts dating from the past 150 years. However, these items are neither rare nor particularly well preserved. By placing them within a museum context, Dion asks us to think about the ways that museums collect and exhibit objects, and consider how the most mundane artifact may tell us as much about our past as the most valuable. Also from the Wadsworth collection was William Trost Richard's watercolor **The Old Fort, Conanicut Island**, 1877 – the island is the second largest in Narragansett Bay. The two works presented a comparison between how each artist worked out of doors but captured very different atmospheres of the coast.

In an interactive component "Wadsworth Dig," visitors were invited to rearrange the objects to create their own display. Museum staff and volunteers were asked to "dig" around in their basements, attics and closets to contribute objects similar to those found during Mark Dion's New England Digs. There was also a selection of related reading materials and a display of visitor comments.

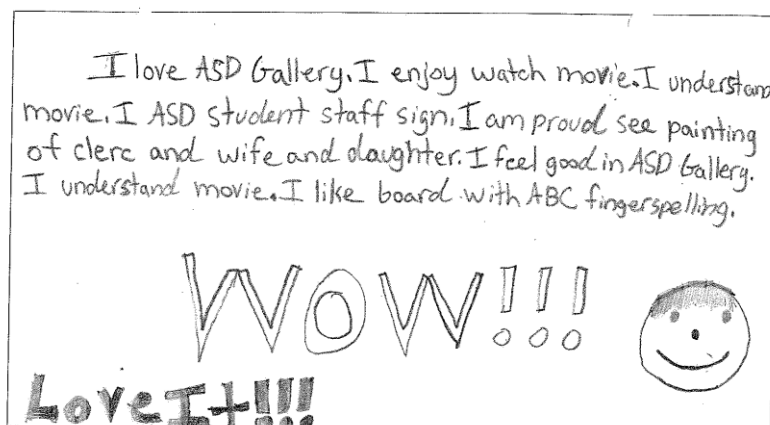


COMMENTS? Post a drawing. Offer an opinion. Make your mark.

Connections Gallery:
American School for the Deaf
 February 27 – June 6, 2010
 Comment Cards posted: 395
 28% directly related to installation

The American School for the Deaf (ASD) and the Wadsworth collaborated to create an installation celebrating ASD co-founder Laurent Clerc in conjunction with *Reunited Masterpieces*. The Connections Gallery featured two portraits of Laurent and Eliza Clerc by Charles Willson Peale on long-term loan at the Wadsworth from ASD as well as other historical artifacts from the School's museum. A 34-minute film was created for the installation "Portrait of a Community: American School for the Deaf," which documented the legacy of Laurent Clerc through the work and aspirations of the women and men of ASD. Through video, the letter "e" that Eliza signs in the Peale painting expands and reveals the lyrical beauty of American Sign Language (ASL). The students, faculty, staff and alumni of ASD represent a language minority. Using ASL, 150 women, men and children at ASD today tell us their names, their connection to the School, their favorite things and their hopes for the future. Their video portraits connect almost 200 years of teaching and learning at ASD.

Visitors were encouraged to learn basic signing skills with an interactive component "E is for Eliza: Fingerspell your name," by using ASL alphabet magnets. There was also a selection of related reading materials and a display of visitor comments.



COMMENTS? Post a drawing. Offer an opinion. Make your mark.

Name (optional) Jonathan Where are you from? ASD Date 4/16/10

Connections Gallery: Pepón Osorio

August 7, 2010 – January 9, 2011

Comment Cards posted: 518

34% directly related to installation

This exhibition highlighted artist Pepón Osorio's (born Puerto Rico) work, organized by Real Art Ways in 1994, where he transformed a vacant store at 481 Park Street into an installation based on the traditional Latino barber shop. The Connections Gallery installation at the Wadsworth included the barbershop chair acquired by the Wadsworth, contextual photographs and video of the installation, related reading materials and visitor comment cards with the goal of re-examining the community based installation *En la barbería no se llora*. Visitors were invited to post comments or share a memory of their first (or worst) haircut.

Community Day: Hartford Inspires

October 30, 2010

Attendance: 804

FREE admission 10am – 5pm

Visitors explored all things Hartford as they took part in activities based on two special exhibitions inspired by our city, *Connections Gallery* and *MATRIX 160*. Local artists Donald Boudreaux and Gabriella Campos Matteson facilitated two large-scale art-making activities, while four additional "Creation Stations" were placed in select galleries.

Panel Discussion: A conversation about Pepón Osorio's *En la barbería no se llora* 1994 installation on Park Street and its effect on the mainly Latino Frog Hollow community and the general community of Hartford. Moderated by Director of Education Johanna Plummer with the artist, Will K. Wilkins, Luis Cotto and Andrea Miller-Keller.



Artist Pepón Osorio with Mayor Pedro Segarra 10/30/10



Name: Celia

Where are you from? UConn

Date: 10/7

**Connections Gallery:
Rashaad Newsome**

February 3 – May 1, 2011

Comment Cards posted: 467

68% directly related to installation

MATRIX 161 artist Rashaad Newsome selected works from the Wadsworth's collections based on their armorials or coats of arms. Heraldry is the art of designing coats of arms and uses various symbols to convey the identity and status of the object's owner. Some symbols are universal. The lion embodies strength and is a fierce hunter. Jewels are rare, desirable and valuable. A crown implies the rank of nobility. Newsome combines these recognizable symbols with current emblems of status. Louis Vuitton hats, gold rope chains, jewels and fur-covered shields become coats of arms for a 21st-century celebrity royalty.

Visitors created their own coat of arms, with inspiration from artworks by Rashaad Newsome and the permanent collection.

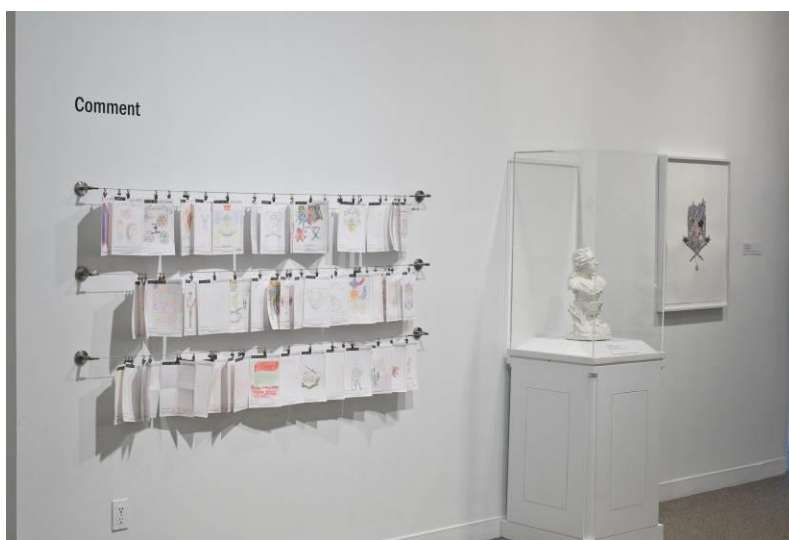
**Last Saturdays for Families:
Hip Hop Morning**

February 26, 2011

Attendance: 728

FREE admission 10am – 1pm

Families worked together to make crests inspired by the work of MATRIX 161 artist Rashaad Newsome. Underground Coalition, a community based organization that brings art and culture to local youth, provided Rapoetry/Beat Box and B-boy workshops and an interactive performance in Avery Court.



Cream – slang expression:
"cash rules everything around me"

**Connections Gallery:
Iona Rozeal Brown**

June 1 – September 25, 2011

Comment Cards posted: 443

6% directly related to installation

13% related to art or the Museum

In the "a3" series ("afro-asiatic allegory"), Iona Rozeal Brown explores the confluence of African American and Asian cultures, and the global impact of hip-hop. Brown's imagery is inspired by the ganguro, a group of Japanese teens who go to extreme lengths to emulate the appearance of black hip hop performers. Employing the style of seventeenth-century Japanese woodblock prints, Brown evokes the ganguro through the guise of geishas and kabuki actors. In a subversive spin each figure is adorned with the unmistakable trappings of twenty-first-century hip-hop culture--flashy gold jewelry, elaborately painted acrylic fingernails, Afros, and baggy clothes. While visually striking, this unexpected combination of periods and styles is not merely an aesthetic tool, but offers a profound commentary on mimicry, stereotyping, and non-Western constructions of black identity.

**Gallery Talk:
Making Connections: Ukiyo-e and
Hip Hop**



July 22, 2011

Attendance: 9

Visitors took a closer look at *Connections Gallery: Iona Rozeal Brown* with Director of Education Johanna Plummer as she explored how the artist references and reinterprets traditional Japanese printmaking within the context of contemporary hip-hop culture.



COMMENTS? Offer an opinion.
Post a drawing. Make your mark.

I want to meet
this artist!

Name (optional) BA
Where are you from? L.A. Date 7/21

www.wadsworthatheneum.org

**Connections Gallery:
Patti Smith**

October 21, 2011 – February 19, 2012

Comment Cards posted: 750

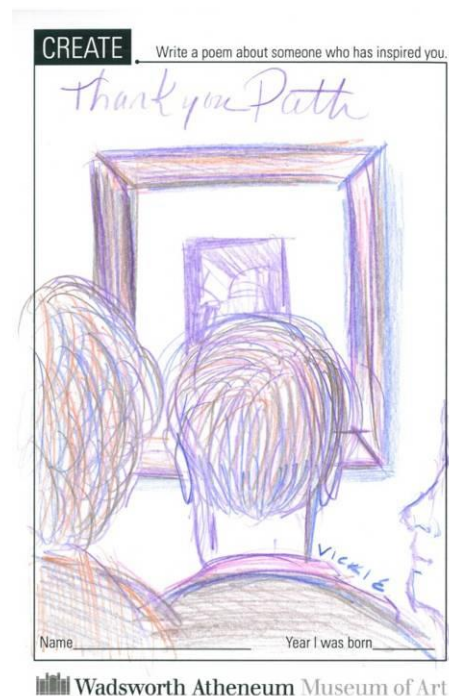
24% directly related to installation

3% related to art or the Museum

In conjunction with the exhibition Patti Smith: Camera Solo, visitors explored the poetry, music, art and life of cultural icon Patti Smith. The exhibition included related images by and about Smith's friend and collaborator, the vanguard photographer Robert Mapplethorpe as a reflection of their singular relationship.

*Much has been said about Robert,
and more will be added. Young men
will adopt his gait. Young girls will
wear white dresses and mourn his
curls. He will be condemned and
adored. His excesses damned or
romanticized. In the end, truth will be
found in his work, the corporeal body
of the artists. It will not fall away.
Man cannot judge it. For art sings of
God, and ultimately belongs to him.*

-Patti Smith,
prologue to *Just Kids*



**Connections Gallery:
The Amistad Center for Art &
Culture**

April 22 – September 23, 2012

The Amistad Center for Art & Culture and the Wadsworth Atheneum Museum of Art have been partners for 25 years. This exhibition celebrates that history by connecting photographs from The Amistad Center's Simpson Collection with two former MATRIX artists. The Simpson Collection documents changes in portraiture featuring Black subjects. Images of celebrities, political figures, religious leaders, and everyday people make a compelling argument for the individuality of their experiences and the strength of their shared humanity. MATRIX artist Glenn Ligon's series evokes nineteenth century slavery and the treatment of Black people as objects. Dawoud Bey's images, produced for MATRIX in collaboration with The Amistad Center, embrace young people who often must push past media depictions to affirm their identities. Together they address a transition in representation for African Americans who have seen multiple shifts in depictions that are finally moving toward nuance and accuracy.



Connections Gallery: Still Life

January 19, 2012 – ongoing

Pull up a chair and become part of life at the table. Still life paintings suggest both the good life and that life is short. The pleasures of taste and smell are juxtaposed with the fleeting nature of time. Paintings of inert, everyday objects have been a subject in art since Ancient Egypt. Images of fruit, found in tombs, were made to sustain the dead in their next life. Still life paintings gained immense popularity in the seventeenth century when Dutch artists turned toward domestic subjects. They often attached symbolic meaning to objects. A book might represent knowledge and a butterfly the human soul. While all things are passing, artists have been painting still lifes for centuries. Explore four centuries of European and American painting in this gallery and then create your own tabletop still life.

Drawing in the Galleries

Teaching artists were stationed in the gallery on a number of days where a high volume of families were expected to help facilitate the activity.



APPENDIX B: Tracking and Timing Instruments

Side A

Total time: _____

Gender: M F Age: Youth Adult Senior

Group size: 1 2 3 4 5+ Group ages: Child:____ Youth:____ Adult:____ Senior:____

Date: _____

Observer: _____

Time of Day: _____

LOE: ____

Worked on a comment card: _____

Left a comment card: _____

Codes:

X = stop, 2-3 seconds, feet planted, looking at an object

LOE

1 = cursory

2 = minimal

3 = moderate

4 = extensive

C = comment, exhibition related

RL = read label or wall text

RB = read books

P = took photo

~~Nu~~ = unrelated activity

Comments:

LOE: ____

Side B

Activity in: _____ Activity out: _____

Circle activities: Manipulated objects Draw a related picture Draw an unrelated picture Left picture

Circle any objects they manipulated:



APPENDIX C: Tracking and Timing Evaluation Workshop

Tracking and Timing Evaluation Workshops

January 10, January 17 and February 8, 2013, 9am-12noon
Wadsworth Atheneum Museum of Art, 600 Main Street, Hartford, CT

These workshops are sponsored by Hartford Foundation for Public Giving and are open to all past and current participants of the Building Evaluation Capacity Program.

If you want to know how visitors use something in an exhibition, or how they behave in an entire gallery, you will need to observe them using tracking and timing studies and detailed observation. These methods tell us how visitors **actually use** exhibition environments -- as opposed to how they might perceive experience or learn from an exhibition.

Tracking and Timing studies look at the paths people take in museums, and are used to evaluate different types of exhibitions, from traditional settings to experimental and hands-on. The studies provide useful information on how much time visitors spend overall, which elements in the exhibition are most popular, how thoroughly visitors use the exhibition, and exactly what happens at each element in the space.

Taught by professional evaluator Karen Wizevich, the goal of the workshops is to train museum staff in observation methods for visitor evaluation; participants will learn both the theory and application of tracking and timing methods and come away with skills and tools that allow them to start projects in their own museums.

Session 1: Introduction of Evaluation Methods: January 10, 2013

The first workshop will introduce evaluation methods and theories, showcasing some case studies of ways in which these studies are used in museums. It will include a short hands-on exercise in the Wadsworth Atheneum galleries to show participants how to develop a timing and tracking project.

Session 2: Data Tools and Collection: January 17, 2013

In the second workshop, participants will develop their evaluation strategies and tools, in the Wadsworth Atheneum galleries, and using their own tools and questions based on their own museums.

Session 3: Data Analysis and Reporting: March 19, 2013

During this session we will review progress from all participants; develop strategies for completing data collection; discuss next steps including analysis and reporting.

Karen Wizevich, Ph.D.

Karen Wizevich is Program Coordinator and full-time faculty in the Johns Hopkins University Museum Studies program. She has worked in the museum field for over 20 years, both in-house and as a consultant. In house positions include being the Director of Exhibits and Architecture at the Museum of the Earth (Ithaca, NY), and five years at Liberty Science Center, Jersey City, NJ, starting as the Director of Evaluation, ending as the Acting Vice President of the Guest Experience. She was a Fulbright scholar in New Zealand, and worked with a variety of museums, including the Museum of New Zealand. Her consulting clients are varied, including history, science, art, and performing arts institutions, such as the American Museum of Natural History (NY), Smithsonian Institution (Washington, D.C.), Vassar College Theater (NY), Mystic Seaport (CT), and the Mystic Seaport (CT). Her interests lie in the intersection of museum architecture and the visitor experience. She holds a Ph.D. from Victoria University (New Zealand) in Architecture/Museum Studies and an M.S. from Cornell University in Design and Environmental Analysis.

Participants

1. Anita Baker, Evaluation Services (BEC facilitator)
2. Jamie Bassell, Evaluation Services
3. Sue Carey, Wadsworth Atheneum (Visitor Services)
4. Jennifer Cassidy, CT Landmarks (current BEC participant)
5. Cindy Cormier, CT Landmarks (current BEC participant)
6. Ben Gammel, CT Historical Society
7. Anne Guernsey, CT Historical Society (BEC—former participant)
8. Patty Hickson, Wadsworth Atheneum (BEC/Curatorial)
9. Jama Holchin, Wadsworth Atheneum (BEC/Education/Visitor Services)
10. Mike Messina, CT Historical Society
11. Erin Monroe, Wadsworth Atheneum (Curatorial)
12. Jodi Paroff, (Anita Baker's colleague)
13. Johanna Plummer, Wadsworth Atheneum (BEC/Education/Visitor Services)
14. Doug Shipman (HFPG-BEC program manager)
15. Dina Silva, Wadsworth Atheneum (BEC/Institution Advancement)

Evaluation

A survey of participants showed that all respondents *agreed* or *strongly agreed* that the workshops increased knowledge and skills in timing and tracking and museum evaluation and prepared participants to implement this practice in their own museums/organization.

One participant said of their experience, "Good introductory workshop. The facilitator was very professional and well informed on the whole 'science' and she freely shared her knowledge with the group! She was very clearly spoken, confident in the value of this work and helpful in the details of the hands on part of the workshop."

APPENDIX D: Evaluation of Visitor Experience in the Connections Gallery, Prepared by Karen Wizevich, Ph. D.

PURPOSE OF THE EVALUATION

Conduct a summative evaluation of visitor reactions to the Connections Gallery, using quantitative and qualitative measures that look at specific outcomes: e.g. change in visitor knowledge of, and attitude toward content; reaction to the hands-on elements; comparison of the Connections Gallery to other galleries at the Wadsworth Atheneum.

MAIN QUESTIONS

- experience in the Connections Gallery itself
 - generally: reaction to the type of experience found in the Connections Gallery
 - specifically: reaction to the content in the current exhibition
- comparison between the Connections Gallery experience and experiences in other Wadsworth Atheneum galleries
 - are the experiences different
 - in what way are the experiences different?
 - do visitors prefer more experiences of the type found in the Connections Gallery?

ISSUES TO BE ADDRESSED

This summative evaluation will investigate visitors' overall experience of the Connections Gallery. It will determine their grasp of interpretive messages, and reaction to and use of particular exhibition elements.

The following issues will form the structure for the content of questions to visitors:

- experiential reactions to the exhibition and its features (what's interesting? was it enjoyable?)
- awareness of interpretive messages (do visitors come away with a sense of main ideas, themes, messages? do people of different levels of prior knowledge and familiarity with themes covered in the exhibition, all come away having learned something?)
- assessment of the ways in which people use and experience elements within the exhibition.
- visitor comparison of the way in which the Connections Gallery interprets themes, and the way other galleries in the Wadsworth interprets similar themes.

VISITOR AUDIENCES

The evaluation will focus on general public visitors (e.g., adult visitors, and children visiting with family groups), using randomly selected adults and children.

RESEARCH METHODS

For the evaluation, two strategies will be used:

- In-depth Exit Interviews (administered by trained interviewers) with randomly selected adults and children in visitor groups (seeking a sample of 20 to 30) will take place during March and April, 2013.
- Questionnaires (filled in by visitors themselves) distributed to all visitors during a pre-determined sampling frame by a research assistant. The goal here is for a sample of $n = 100$.

INTERVIEW PROTOCOL

Hi, today we're talking to visitors (kids) about this new exhibit. May I ask you (your child) some questions and get your reactions while you are looking at it? [*get permission from parent before talking to kids*] Note: if talking to ADULT – clarify to them that they are answering FOR THEMSELVES! Not for their children

1. What do you think is the **main point** of the exhibit in this gallery? (ensure they know you are talking about the CG) PROBE: What makes you say that?
2. What did you spend most of your time doing in this space?
3. Think about other galleries and exhibitions in the Wadsworth Atheneum, that you saw either today or on another visit to this Museum. I'd like your opinion about the way THIS gallery is the same or different than the other galleries. Remember -- all of the elements in this gallery – the art and the activities - make up one exhibition. For each statement you can say **DEFINITELY**, **SOMEWHAT**, or **NOT REALLY**. The first one is . . .

D	S	NR	a. This exhibition is different from the other galleries at the Museum?
D	S	NR	b. The components in this gallery are more interesting
D	S	NR	c. The way art is shown here makes it easier to learn about art (In what way?)
D	S	NR	d. I like what you can do in this gallery
D	S	NR	e. I feel more comfortable in this gallery
D	S	NR	f. This exhibit makes me enjoy art museums more (Probe: In what way?)
D	S	NR	g. I felt a connection with the art
D	S	NR	h. I enjoy having an opportunity to participate (Probe: In what way?)
D	S	NR	i. I like the way art is combined with hands-on activities
D	S	NR	j. I'd like to see more galleries set up this way, combining art w/hands-on activities
4. What do you like best about this exhibit?
5. What ideas do you have about how we could make it easier and more enjoyable for people to learn about art?
6. Thinking about everything you did today, or other days, at the WA, what is your favorite thing to do or see at the Museum?
7. There are many ways art can be displayed in a museum. Which of these statements best captures your opinion:

<input type="checkbox"/>	a. art should be on its own in a gallery, in a more traditional museum setting
<input type="checkbox"/>	b. art should be combined with hands-on art activities, like in this gallery
<input type="checkbox"/>	c. hands-on art activities should be on their own, not combined with art on display

And finally:

8. Have you visited the WA before? ☐ yes ☐ no

8a. (if YES): How many times you have you visited in the past two years?

☐ 0 ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 or more

9. Are you a member of the WA? ☐ yes ☐ no

10. How many people were in your group today? _____ ☐ adults only ☐ adults and children

(hand clipboard to visitor)

Please fill these next questions out so we know who we are talking to!

11. In what year were you born? _____

Your gender: ☐ female

☐ male

☐ _____

12. Do you consider yourself to be Hispanic or Latino?

☐ yes ☐ no

13. What category best describes your race? (select one or more)

☐ White

☐ Asian

☐ Black or African American

☐ Native Hawaiian or other Pacific Islander

☐ American Indian or Alaska Native

☐ _____

KIDS ONLY:

14. What grade are you in?

☐ 2nd ☐ 3rd ☐ 4th ☐ 5th ☐ 6th ☐ 7th ☐ 8th ☐ 9th ☐ 10th ☐ 11th ☐ 12th

ADULTS ONLY:

15. What is the highest level of school you have completed, or the highest degree you have received?

☐ Less than 9th grade

☐ Some college

☐ Some high school

☐ College graduate

☐ High school graduate

☐ Advanced graduate degree

Thank you so much for giving your opinions. We really appreciate it.

SURVEY

Thank you for taking the time to complete this survey. Your answers help the Wadsworth improve services so we can provide the best experience possible for all visitors. The survey is anonymous; your name is not requested and cannot be associated with your responses. We value and appreciate your time and feedback.

REMEMBER: These questions are asking about THIS gallery only – *Connections Gallery: Still Life* – the one that you are in right now!

Also: Please answer for YOURSELF, not for anyone else who might have been with you in the gallery!

1. What did you do during your time in this gallery? (check all that apply)

- ☐ Looked at the art on view
- ☐ Set up my own still life
- ☐ Drew a picture
- ☐ Read the books
- ☐ Other: _____
- ☐ Looked at others' drawings or comments
- ☐ Watched other visitors drawing
- ☐ Wrote a comment or poem
- ☐ Talked about the art with fellow visitors

2. Did you enjoy visiting this exhibition?

- ☐ No, not at all ☐ A little ☐ Somewhat ☐ Very Much

3. Did the exhibition explore a topic relevant to your own interests?

- ☐ No, not at all ☐ A little ☐ Somewhat ☐ Very Much

4. Did you gain new insight into or learn something new about still life painting?

- ☐ No, not at all ☐ A little ☐ Somewhat ☐ Very Much

What did you learn? _____

Think about other galleries and exhibitions in the Wadsworth Atheneum, that you saw either today or on another visit to this Museum.

5. All of the components in this gallery (the art and activities) make up one exhibition. What is your opinion about the way THIS gallery is the same or different than the OTHER art galleries at this Museum?

For each statement you can say **DEFINITELY**, **MAYBE**, or **NOT REALLY**.

- | | | | |
|--|-------------------------------------|-----------------------------------|-------------------------------------|
| This gallery is different from the other galleries | <input type="checkbox"/> Definitely | <input type="checkbox"/> Somewhat | <input type="checkbox"/> Not Really |
| The components in this gallery are more interesting | <input type="checkbox"/> Definitely | <input type="checkbox"/> Somewhat | <input type="checkbox"/> Not Really |
| The way art is shown here makes it easier to learn about art | <input type="checkbox"/> Definitely | <input type="checkbox"/> Somewhat | <input type="checkbox"/> Not Really |
| I like what you can do in this gallery | <input type="checkbox"/> Definitely | <input type="checkbox"/> Somewhat | <input type="checkbox"/> Not Really |
| I feel more comfortable in this gallery | <input type="checkbox"/> Definitely | <input type="checkbox"/> Somewhat | <input type="checkbox"/> Not Really |
| This gallery makes me enjoy art museums more | <input type="checkbox"/> Definitely | <input type="checkbox"/> Somewhat | <input type="checkbox"/> Not Really |
| I enjoy having an opportunity to participate | <input type="checkbox"/> Definitely | <input type="checkbox"/> Somewhat | <input type="checkbox"/> Not Really |
| I'd like to see more galleries combine art and hands-on activities | <input type="checkbox"/> Definitely | <input type="checkbox"/> Somewhat | <input type="checkbox"/> Not Really |

6. What do you like best about this exhibit?

7. What do like least about this exhibit?

8. What ideas do you have about how we could make it easier and more enjoyable for people to learn about art?

And finally:

9. Have you visited the Wadsworth Atheneum before? ☐ Yes ☐ No
(if YES): How many times you have you visited in the past two years?
☐ 0 ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 or more

10. Are you a member of the Wadsworth Atheneum? ☐ Yes ☐ No

11. How many people were in your group today? _____ ☐ Adults only ☐ Adults and children

Please fill these next questions out so we know who we are talking to!

12. **In what year were you born?** _____

13. **Your gender:** ☐ Female ☐ Male ☐ _____

14. **What is the highest level of school you have completed, or the highest degree you have received?**

- | | |
|--|---|
| <input type="checkbox"/> Less than 9 th grade | <input type="checkbox"/> Some college |
| <input type="checkbox"/> Some high school | <input type="checkbox"/> College graduate |
| <input type="checkbox"/> High school graduate | <input type="checkbox"/> Advanced graduate degree |

15. **Do you consider yourself to be Hispanic or Latino?**

- ☐ Yes ☐ No

16. **What category best describes your race? (select one or more)**

- | | |
|---|--|
| <input type="checkbox"/> White | <input type="checkbox"/> Asian |
| <input type="checkbox"/> Black or African American | <input type="checkbox"/> Native Hawaiian or other Pacific Islander |
| <input type="checkbox"/> American Indian or Alaska Native | <input type="checkbox"/> _____ |

Thank you so much for giving your opinions. We really appreciate it.