



IMPACT PLANNING • EVALUATION • AUDIENCE RESEARCH



SUMMATIVE EVALUATION

NEW GLASS NOW EXHIBITION

Prepared for
Corning Museum of Glass
Corning, NY

TABLE OF CONTENTS

| | |
|---|-----------|
| SUMMARY & DISCUSSION | 3 |
| STUDY BACKGROUND | 7 |
| METHODOLOGY..... | 7 |
| ABOUT THE EXHIBITION..... | 9 |
| TIMING AND TRACKING FINDINGS | 10 |
| DATA COLLECTION CONDITIONS..... | 10 |
| VISITOR BACKGROUND CHARACTERISTICS | 11 |
| OVERALL EXHIBITION VISITATION | 12 |
| EXHIBIT COMPONENT VISITATION | 17 |
| BEHAVIORS..... | 25 |
| EXIT INTERVIEW FINDINGS | 26 |
| MOTIVATION TO VISIT THE MUSEUM..... | 27 |
| MUSEUM VISIT BEHAVIOR..... | 28 |
| KNOWLEDGE OR INTEREST IN GLASS..... | 28 |
| MOST MEMORABLE | 29 |
| IDEAS AND CONCEPTS..... | 30 |
| CONFUSING ASPECTS..... | 31 |
| SEE GLASS IN A NEW LIGHT | 32 |
| APPENDIX | 33 |
| TIMING & TRACKING OBSERVATION FORM..... | 33 |
| TIMING & TRACKING OBSERVATION DATA..... | 37 |
| INTERVIEW GUIDE..... | 42 |

SUMMARY & DISCUSSION

RK&A conducted observations of and interviews with visitors to *New Glass Now* at the Corning Museum of Glass. There are four key findings from the evaluation, which are discussed on the following pages.

I. THE EXHIBITION SUCCEEDED IN ACHIEVING ITS INTERPRETATIVE GOAL

New Glass Now aimed to challenge visitors to expand their notions of what glass in contemporary art and design can be. The exhibition was successful to this end as most interviewed visitors said the exhibition made them think about glass differently than they had before. While visitors' reflections were often simplistic, such as stating they were surprised that something that did not look like glass was indeed made of glass, these responses were marked with genuine wonder and delight (see the quotation below). We attribute the success in challenging visitors to expand their notion of glass to the selection of a wide array of glasswork, exhibited in a way that visually highlights the diversity of artworks.

(Were there any pieces of art in this exhibition that challenged the way that you had previously thought about glass?)

“Certainly that aquarium [Cephaloproteus Riverhead] was really wild. . . . and also these sort of computer cable things [Smokey Comet Constellation]. I was like, ‘That doesn't look like glass.’ It was just surprising, the things that didn't look like glass but were glass.”

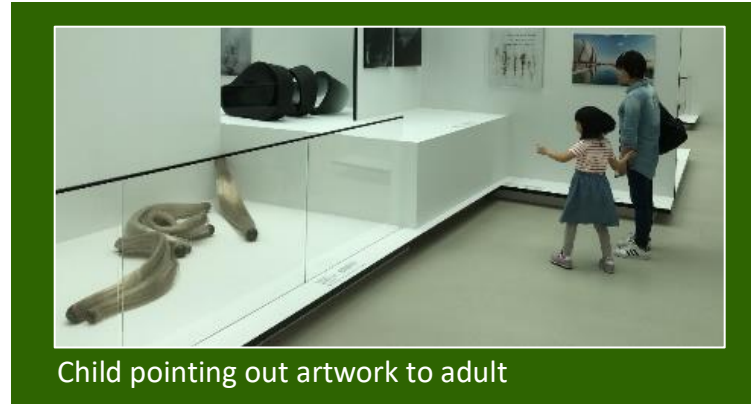


2. VISITORS' EXPERIENCES IN THE EXHIBITION ARE SOCIAL

Most visitors to the exhibition, 82 percent, were visiting in a social group—groups of adults as well as groups of adults with children. But moreover, the observation data indicate that visitors were truly engaged in social behaviors, interacting with each other in three different ways during their visit. First, 74 percent of observed visitors, and most visitors in social groups, conversed with another visitor in the exhibition.

Second, 47 percent of visitors pointed out an artwork to another or beckoned a member of their group to come look at an artwork at least once in the exhibition. Pointing and beckoning is a behavior we consider to be an indication of social engagement. Cephaloproteus Riverhead (pictured on prior page) and Smokey Comet Constellation (pictured right) are two artworks frequently pointed out, presumably because of their surprising qualities. Finally, photo taking was

frequent: 41% took at least one photo in the exhibition and one visitor photographed 27 different artworks. We consider photo taking a social behavior as it is often used to share with family and friends.



Child pointing out artwork to adult



Adult photographing Meat Chandelier

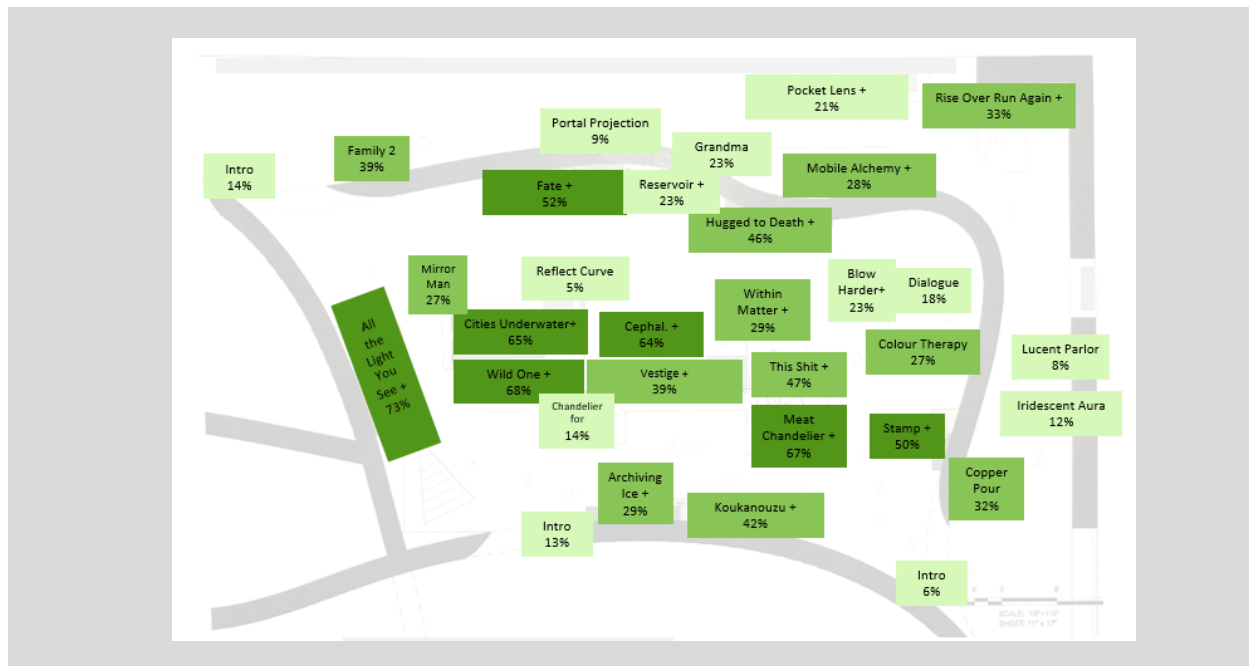
We hypothesize that at least one explanation for the social nature of the experience can be attributed to visitors' surprise at how diverse the medium of glass can be. As noted in the introduction label, the intent is to introduce visitors to the "incredible diversity of contemporary glass making and thinking." Data shows that *New Glass Now* tends to be one of the first areas of the museum visited on the day of their visit; it seems, to encounter such a wide array of glasswork at the beginning of their visit is striking to them.

3. THERE IS NO PREDOMINANT ORDER TO THE EXHIBITION VISIT

Observation data reveal that visitors enter the exhibition with approximate even frequency from all of the three entrances: 43 percent from the interior gallery, 28 percent from ticketing, and another 28 percent from the porch. Additionally, there is no specific order in which visitors move through the exhibition. Sightlines, however, seem to be very important to movement through the exhibition. For instance, the artworks on the porch are more likely to be visited by visitors entering the exhibition from the hallway from ticketing, whereas other artworks are more visited by visitors entering from the interior (as shown in the graphic on the right).



Additionally, when looking in general at visitation to components of the exhibition overall (as shown below), some of the most stopped at artworks are those with sightlines from one of the entrances. As the first exhibition evaluation in the contemporary gallery to be evaluated, these findings may be considered for future installations.



4. INTRODUCTION & ARTWORK LABELS WERE UTILIZED INFREQUENTLY

In *New Glass Now*, visitors read a label at an average of 3 of the 10 stops that they made in the exhibition, meaning they were used less than one-third of the time. Anecdotally, the evaluator noticed some visitors needing to stoop to read labels, as shown in the picture below. In some cases, physical discomfort may have prevented them from reading more labels.

From visitor studies research, we know that reading in an exhibition is often limited. We do not expect that visitors will read every label. However, the evaluation data from this study suggests that visitors desired interpretative support from the labels. For example, one visitor group, when asked if anything about the exhibition was confusing or hard to understand said:



“...And their intentions. Sometimes, you really have to think about what their intentions are when you read the caption [on the label] and look at the words. You know, you can say, oh, okay, well, that’s what they’re thinking about.”

“I just couldn’t understand to start with. It wasn’t clearly explained to figure it out.”

Though couching their response in politeness, the first visitor in the group seems to be saying that they experienced confusion that was unresolved by reading the label. On the other hand, the second visitor in the same group candidly states they did not understand the explanations. When interpreting what visitors tell us in interviews, we most often focus on the dominant trends, or what is said by the greatest number of people. Yet in cases where visitors’ responses indicate confusion or other negative experiences, we consider the “halo effect”: visitors telling the interviewer what they think the interviewer wants to hear. Thus, we give credence to the few who expressed a negative reaction. In the case of *New Glass Now*, the few visitors who expressed confusion suggests that visitors could have benefited from accessible label placement and meaningful content.

STUDY BACKGROUND

The Corning Museum of Glass contracted RK&A to conduct a summative evaluation of the temporary exhibition *New Glass Now*. The goal of the study is to explore visitors' experiences in the temporary exhibition, and specifically to explore:

- ◆ Time spent in the exhibition and at specific components of the exhibition;
- ◆ Frequency of visitor behaviors, such as looking at specific artworks and social behaviors;
- ◆ Visitors experiences with the artworks;
- ◆ Potential barriers to the exhibition experience; and
- ◆ What ideas visitors take away from the exhibition, and specifically whether they see glass in a new light as a result of the experience.

METHODOLOGY

Two methods were employed: timing and tracking observations and in-depth interviews. The two methodologies provide a mix of quantitative and qualitative data. All observation data were collected in August 2019 and interview data in October 2019.

TIMING AND TRACKING OBSERVATIONS

Timing and tracking observations provide an objective and quantitative account of how visitors experience the *New Glass Now* exhibition, including which components visitors use, for how long, and how visitors behave. Timing and tracking observations document visitor behaviors in a standardized manner, which we can analyze statistically.

Observations are unobtrusive, so visitors were not asked to participate, but they were selected randomly upon entering the exhibition from one of its three entrances. To select visitors, the evaluator positioned herself in sight of all three entrances. She imagined a line in front of the entrances and selected the first adult visitor to cross the imaginary line, recording the entrance they used. Once the visitor crossed the line, the observer started a stopwatch and discreetly observed the movements of the selected visitor through the gallery, recording the components used, time spent, and behaviors (see the Appendix for the timing and tracking form).

Data are quantitative and were analyzed using IBM SPSS Statistics Version 20. Analyses include:

- ◆ Frequency distributions (e.g., percent of visitors to stop at a component)
- ◆ Summary statistics (e.g., median time spent at a component)
- ◆ Inferential statistics¹ to examine the relationship among variables, including:
 - Cross-tabulations to show the joint frequency distribution of the variables, and the chi-square statistic (X^2) to test the significance of the relationship.
 - The Kruskal-Wallis (K-W) test, which is a nonparametric test for differences in the medians of two or more groups.²

IN-DEPTH INTERVIEWS

RK&A conducted in-depth interviews with visitors who had completed their visit to *New Glass Now*. Interviews are open-ended and encourage interviewees to express their opinions, understandings, and the meaning they construct using language and words that they naturally use to express themselves (as opposed to the language of the evaluator). Visitors 18 years and older were recruited for interviews by random selection as they exited the exhibition. The recruited visitor could participate in the interview with others in their visiting group. The data collector used an interview guide to frame the discussion and asked probing and clarifying questions as necessary (see the Appendix for the interview guide). All interviews were audio-recorded and transcribed to facilitate analysis.

Interviews were analyzed qualitatively. That is, the evaluator read the interview transcripts and used codes to identify patterns and trends in the data. Trends are reported from most- to least-frequently occurring. Verbatim quotations, edited for clarity, are included to exemplify trends.

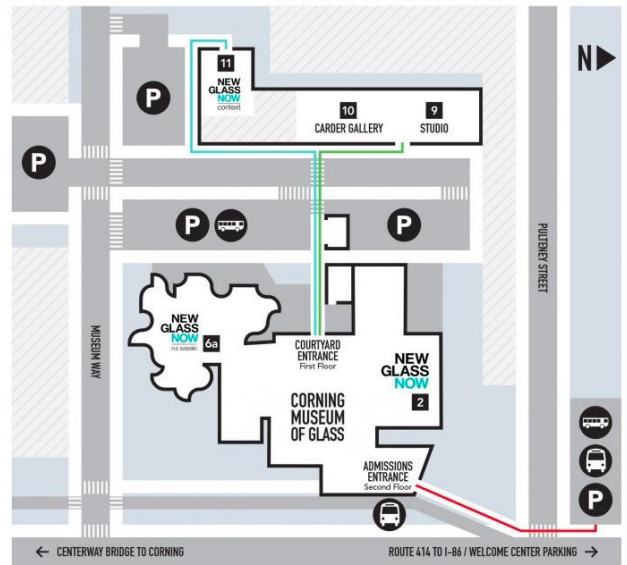
¹ A 0.05 level of significance (p) was employed to preclude findings of little practical significance. When the level of significance is set to $p = 0.05$, any finding that exists at a probability (p -value) ≤ 0.05 is “significant.” When a finding (such as a relationship between two variables) has a p -value of 0.05, there is a 95 percent probability that the finding exists; that is, in 95 out of 100 cases, the finding is correct. Conversely, there is a 5 percent probability that the finding would not exist; in other words, in 5 out of 100 cases, the finding appears by chance.

² The Kruskal-Wallis (K-W) test is a nonparametric statistical method for testing the equality of population medians of two or more groups. Nonparametric statistical methods do not assume that the underlying distribution of a variable is “normal” with a symmetric bell-shape, so they are appropriate for testing variables with asymmetric distributions such as “total time in the exhibition.” The K-W test is analogous to a One-way Analysis of Variance, with the scores replaced by their ranks. The K-W test statistic H has approximately a chi-square distribution.

ABOUT THE EXHIBITION

New Glass is a large project expanding across the museum’s campus. The evaluation, however, was limited to visitors’ experiences with *New Glass Now*, which is on display at the museum from May 12, 2019 – January 5, 2020 in the museum’s contemporary art + design galleries (labeled 2 on the museum floorplan). Therefore, keep in mind that this evaluation does not include visitors’ experiences with the larger *New Glass* project, including:


- ◆ *New Glass Now* | *Context* in Rakow Library
- ◆ Liquid Sunshine / I Am a Pluviophile, in the temporary exhibition space
- ◆ El Patio, which was just outside the main gallery space of the exhibition
- ◆ “Bubble” Cabinet & ClydeStew1, which are near the Heineman Gallery.




The interpretative goal guiding the project is: “*New Glass* will challenge our visitors to expand their notions of what glass in contemporary art and design can be.” The exhibition’s introduction label, which appears at all three entrances to the exhibition, reads:

Who selected these 100 pieces?


The work in *New Glass Now* was selected by a diverse panel of thinkers, makers, and writers. This exhibition is the result of their varied perspectives and experiences. Their choices are identified in this exhibition by their initials, which are printed alongside the works they chose. Some pieces were chosen by only one panelist, others by all four.



© SAM CLEGG
Curator, *New Glass Now*



© BETH PHILLIPS
Curator, *New Glass Now*



© ELIZABETH WEST JOHNSON
Curator, *New Glass Now*



© MARIE PERLE
Curator, *New Glass Now*

How were they selected?

In 2018, the Museum launched an open call for submissions to artists and designers from around the world, asking for works made in the last three years. Anyone working in glass could apply, and all—from the novice hobbyist to the most famous artists—were given equal consideration. Over 1,600 individuals and companies submitted nearly 4,000 images.

To choose the works in *New Glass Now*, the Museum asked a panel to review the submissions and select 100 artworks representative of the diverse approaches to glass working today.

New Glass Now gives voice to a new generation of artists and designers who are harnessing the possibilities of glass to respond to our complex contemporary moment. Though just the tip of the iceberg, these 100 pieces are an introduction to the incredible diversity of contemporary glass making and thinking. From technically masterful vessels to experiments in the chemistry of glass, these works challenge the very notion of what the material of glass is and what it can do.

This is the present tense of contemporary glass.

This is New Glass Now.

NEW
GLASS
NOW

TIMING AND TRACKING FINDINGS

RK&A conducted 100 timing and tracking observations in *New Glass Now* in August 2019 on weekdays between 9:30am and 8:00pm. Observations are unobtrusive to provide an objective account of visitors' experience.

DATA COLLECTION CONDITIONS

The greatest number of observations took place between 1 and 5pm (60 percent). While not statistically significant, visitors observed from 1-5pm generally moved more quickly than did visitors early and late in the day, which is why more observations took place from 1-5pm. During most observations, crowding was low (61 percent). Crowding was highest from 1-5pm.

DATA COLLECTION CONDITIONS

| Time of Day | % of Observed Visitors |
|--------------------|-------------------------------|
| 9am – 1 pm | 25 |
| 1 – 5 pm | 60 |
| 5 – 8 pm | 15 |

| Crowding | % of Observed Visitors |
|-----------------|-------------------------------|
| Low | 61 |
| High | 39 |

VISITOR BACKGROUND CHARACTERISTICS

Data collectors noted some general characteristics of the 100 observed visitors. Visitors ranged in age, but the greatest percent are middle-aged: 47 percent of visitors are between the ages of 36 and 55 years. Most visitors were visiting in a social group: 42 percent were visiting in an adult-only group, and 40 percent were visiting in a group of adults and children. Visitors with children included children of a range of ages. Notably, the children were younger than those visiting *Glass of the Architects* with adults.

VISITOR CHARACTERISTICS

| Approximate Age Range | % of Observed Visitors |
|-----------------------|------------------------|
| 18-25 | 19 |
| 26-35 | 11 |
| 36-45 | 24 |
| 46-55 | 13 |
| 56-65 | 21 |
| 66-75 | 9 |
| 76+ | 3 |

| Group Composition | % of Observed Visitors |
|---------------------|------------------------|
| Adult-only | 42 |
| Adults and children | 40 |
| Alone | 18 |

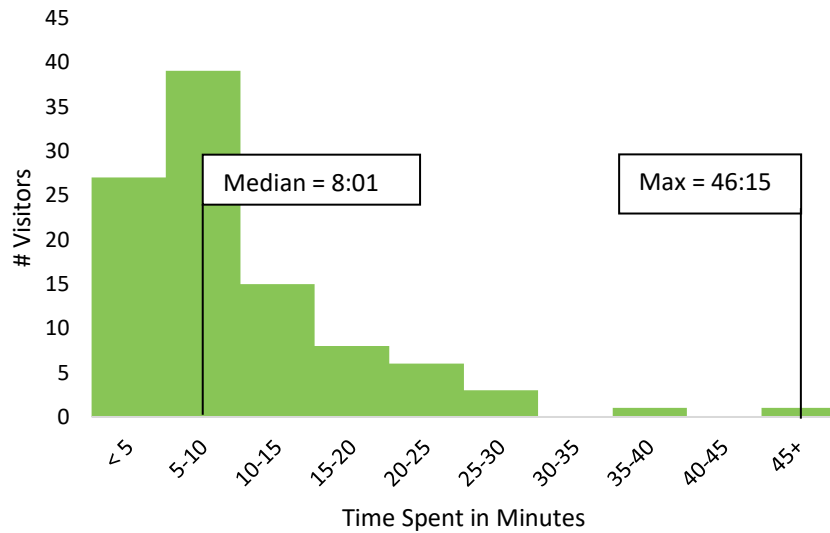
| Approximate Age of Children (in groups with children) | % of Observed Visitors with Children |
|--|---|
| 0-3 | 28 |
| 4-8 | 28 |
| 9-12 | 39 |
| 13-17 | 39 |

OVERALL EXHIBITION VISITATION

MEDIAN TIME SPENT

Observed visitors spent between 37 seconds (0:37) and 46 minutes 15 seconds (46:15) in the *New Glass Now* exhibition. The majority of visitors spent less than 5 minutes in the exhibition (66 percent spent less than 10 minutes in the exhibition). The median time spent in the exhibition is 8 minutes 1 seconds (8:01),³ and the mean time spent is 9 minutes 53 seconds (9:53).

MEDIAN TIME SPENT IN THE EXHIBITION



³ Medians (versus means) are reported because, as is typical, the number of components used and the time spent by visitors are distributed unevenly across the range. When the distribution is extremely asymmetrical (i.e., “lopsided”), the mean is affected by the extremes and, consequently, falls further away from the distribution’s central area. In such cases, the median is a better indicator of the distribution’s central area because it is not sensitive to the values of scores above and below it.

Age has a statistical relationship to time spent in the exhibition:

- ♦ Visitors 56 years and older spent more time in the exhibition than visitors 18-55 years (median time 9 minutes 9 seconds (9:09) versus 6 minutes 47 seconds (6:47)).

STATISTICAL DIFFERENCES IN TIME SPENT IN THE EXHIBITION BY AGE

| | Observed Visitors by Age Group | |
|-------------------------------------|--------------------------------|------|
| | 18-55 | 56+ |
| Median time spent in the exhibition | 6:47 | 9:09 |

MEAN TIME SPENT COMPARED TO PAST TEMPORARY EXHIBITIONS

Comparing *New Glass Now* to other exhibitions based on the mean time spent, time spent is on the higher end at 9 minutes 53 seconds (rounded to 10 minutes). Note, however, that the square footage of the *New Glass Now* gallery space is larger than the space of the other temporary exhibitions.

COMPARISON OF MEAN TIME SPENT AMONG TEMPORARY EXHIBITIONS

| Exhibition | Mean Time Spent in Minutes |
|-----------------------------|----------------------------|
| Medieval '10 | 12 |
| Tiffany '17 | 11 |
| Botanical '07 | 11 |
| New Glass Now '19 | 10 |
| Alchemists '08 | 9 |
| Rene' Lalique '14 | 9 |
| Fragile Legacy '16 | 7 |
| Mt Wash & Pairpoint '11 | 6 |
| Ennion '15 | 6 |
| Czech Glass '05 | 5 |
| Glass of the Architects '18 | 5 |
| Life on a String '13 | 5 |
| Maharajahs '06 | 4 |
| Favorites '09 | 4 |
| Making Ideas '12 | 4 |

MAXIMUM TIME SPENT COMPARED TO PAST TEMPORARY EXHIBITIONS

The maximum time spent in *New Glass Now* is 46 minutes. Compared to other temporary exhibitions, it is at the higher end of maximum time spent for temporary exhibitions. Again, note that the square footage of the *New Glass Now* gallery space is larger than the space of the other temporary exhibitions.

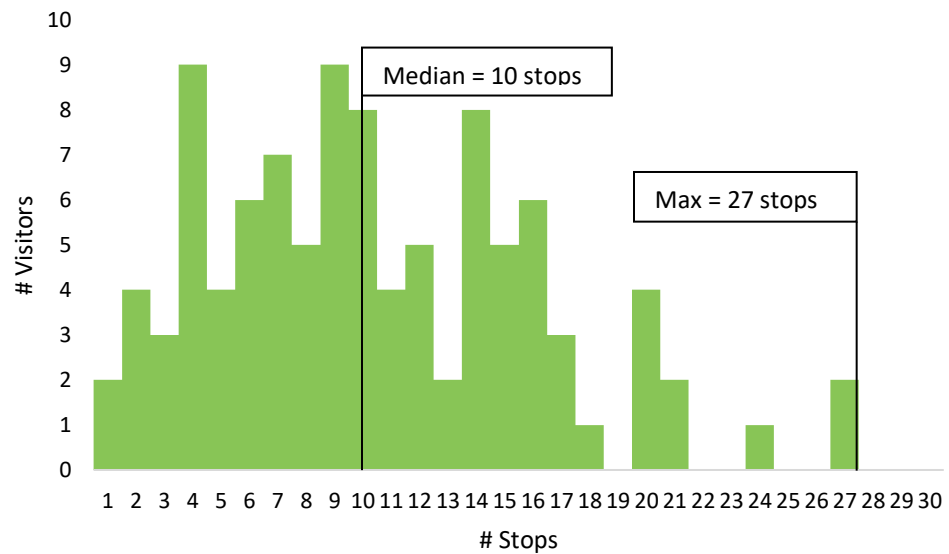
COMPARISON OF MAXIMUM TIME SPENT AMONG TEMPORARY EXHIBITIONS

| Exhibition | Max Time Spent in Minutes |
|-----------------------------|---------------------------|
| Medieval '10 | 73 |
| Rene' Lalique '14 | 56 |
| Tiffany '17 | 54 |
| Alchemists '08 | 50 |
| New Glass Now '19 | 46 |
| Botanical Wonders '07 | 45 |
| Making Ideas '12 | 44 |
| Fragile Legacy '16 | 40 |
| Glass of the Architects '18 | 36 |
| Ennion '15 | 30 |
| Czech Glass '05 | 26 |
| Mt Wash & Pairpoint '11 | 23 |
| Life on a String '13 | 23 |
| Favorites '09 | 20 |
| Maharajahs '06 | 16 |

TOTAL NUMBER OF STOPS IN THE EXHIBITION

RK&A identified 30 “stops” or distinct exhibits in the exhibition. Stops were selected because they are distinct and observable sections, text panels, object cases, or interactives in the exhibition. Stops vary in size; some are small (e.g., a singular artwork) and some are large (e.g., entire wall of artworks). Of the 30 stops, observed visitors stopped at between 1 and 27 stops. Like time spent, the number of stops does not follow a normal distribution. The median number of stops is 10 stops.

TOTAL NUMBER OF STOPS



We have not compared the number of stops to that of past exhibitions given that stops can vary greatly from exhibition to exhibition in size and scope, thus making meaningful comparisons across exhibitions difficult.

ENTRANCE

Visitors to the exhibition most often entered from the interior gallery in the contemporary wing (43 percent) versus from the entrance closest to ticketing (28 percent) or from the porch (28 percent). The entrance visitors used did not significantly affect time spent in the exhibition or number of stops.

ENTRANCE



EXHIBIT COMPONENT VISITATION

STOPS AT EXHIBIT COMPONENTS

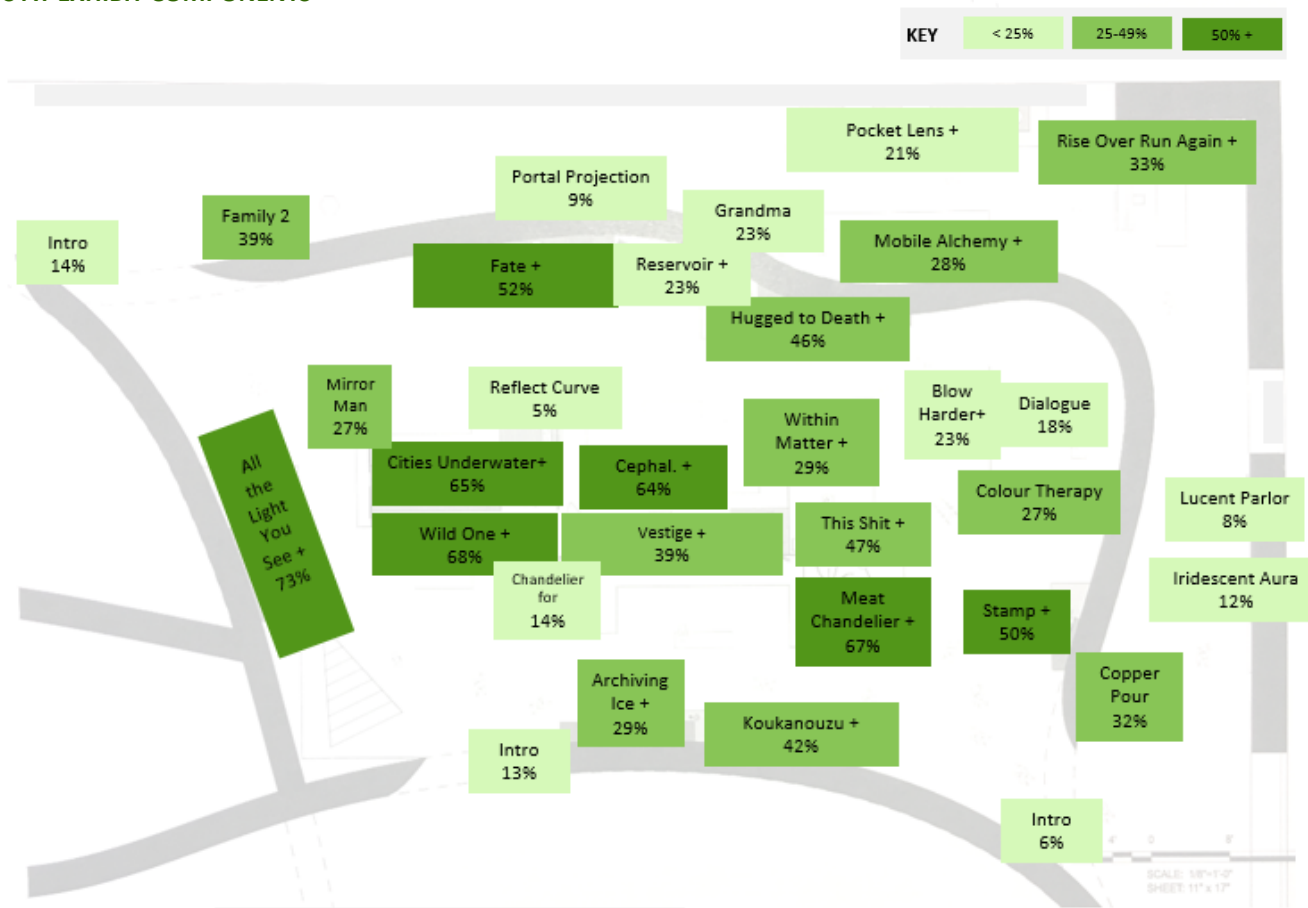
Below is a list of stops in order from most- to least-stopped at.

| STOPS AT EXHIBIT COMPONENTS | |
|--------------------------------------|--------------------------------|
| Component ID & Name | % of Observed Visitors Stopped |
| 25. All the Light You See + | 73 |
| 26. The Wild One + | 68 |
| 11. Meat Chandelier + | 67 |
| 22. Cities Underwater + | 65 |
| 20. Cephaloproteus Riverhead + | 64 |
| 23. Fate + | 52 |
| 13. The Stamp + | 50 |
| 12. This Shit is Bananas + | 47 |
| 18. Hugged to Death + | 46 |
| 30. Koukanouzu + | 42 |
| 10. Family 2 | 39 |
| 29. Smokey Comet Installation + | 39 |
| 2. Copper Pour | 32 |
| 5. Rise Over Run + | 33 |
| 1. Introduction Panel (any) | 30 |
| 17. Within Matter #2 + | 29 |
| 27. Archiving Ice + | 29 |
| 6. Mobile Alchemy Research Station + | 28 |
| 14. Colour Therapy | 27 |
| 24. Mirror Man on TV | 27 |
| 8. Grandma | 23 |
| 16. Blow Harder + | 23 |
| 19. Reservoir + | 23 |
| 7. Pocket Lens + | 21 |
| 15. Dialogue & a Series of Moments | 18 |
| 28. Chandelier for the End of Time | 14 |
| 3. Iridescent Aura Diptych II | 12 |
| 9. Portal, Projection #2 | 9 |
| 4. The Lucent Parlor Chapter 1 | 8 |
| 21. Reflect 3.2 Curve | 5 |

From the heat map on the next page, you will notice:

- ◆ **As shown in the table on the prior page, 30 percent of visitors stopped at one of the three introduction panels.** The figure on the following page shows the frequency with which the introduction panel was viewed: 14 percent stopped at the introduction at the porch entrance, 13 percent at the introduction at the interior entrance, and 6 percent at the introduction at the ticketing entrance.
- ◆ **Stops with the greatest percent of visitors are those with visible sightlines from the various entrances.** For example, the most stopped at component was 25. All the Light You See +, which is visible from all three entrances. Furthermore, the next three most stopped at components are: 26. The Wild One +, which is visible from the interior entrance, 11. Meat Chandelier +, which is visible from the ticketing entrance, and 22. Cities Underwater +, which is visible from the porch entrance.
- ◆ **Components on the porch were stopped at relatively infrequently.** Five of the nine porch components were visited by the less than one-quarter of exhibition visitors. However, stops at either end of the porch and at its corner had the highest visitation among the porch components: 39 percent stopped at 10. Family 2; 33 percent at 5. Rise Over Run +; and 32 percent at 2. Copper Pour.

STOPS AT EXHIBIT COMPONENTS



Visitors' age, group composition, and exhibition entrance have a statistical relationship to stops:

- ◆ **Age:** Visitors 56 years and older are more likely than visitors 18-55 to visit five specific components: 1. Introduction (any); 12. This Shit is Bananas +; 13. The Stamp +; 17. Within Matter #2 +; and 19. Reservoir +.
- ◆ **Group Composition:** Visitors without children are more likely than visitors with children to stop at: 1. Introduction (any) and 2. Copper Pour.
- ◆ **Entrance:** Visitors who enter from the ticketing entrance are more likely to visit four porch components, including 5. Rise Over Run +. Visitors who enter from the interior entrance are more likely to visit five components spread across the exhibition, including 17. Within Matter #2 + and 27. Archiving Ice +.

STATISTICAL DIFFERENCES IN STOPS BY AGE

| Component ID & Name | % of Observed Visitors by Age Group | |
|----------------------------|-------------------------------------|-----|
| | 18-55 | 56+ |
| 1. Introduction (any) | 23 | 47 |
| 12. This Shit is Bananas + | 40 | 63 |
| 13. The Stamp + | 42 | 69 |
| 17. Within Matter #2 + | 20 | 47 |
| 19. Reservoir + | 14 | 41 |

STATISTICAL DIFFERENCES IN STOPS BY GROUP COMPOSITION

| Component ID & Name | % of Observed Visitors by Group Composition | | |
|-----------------------|---|-------------|-------------------|
| | Alone | Adults only | Adults & children |
| 1. Introduction (any) | 47 | 39 | 15 |
| 2. Copper Pour | 53 | 34 | 18 |

STATISTICAL DIFFERENCES IN STOPS BY ENTRANCE

| Component ID & Name | % of Observed Visitors by Entrance | | |
|--------------------------------------|------------------------------------|-------|----------|
| | Ticketing | Porch | Interior |
| 5. Rise Over Run + | 57 | 25 | 23 |
| 6. Mobile Alchemy Research Station + | 54 | 21 | 16 |
| 7. Pocket Lens + | 39 | 18 | 12 |
| 8. Grandma | 39 | 25 | 12 |
| 17. Within Matter #2 + | 14 | 21 | 44 |
| 18. Hugged to Death + | 29 | 43 | 61 |
| 19. Reservoir + | 25 | 7 | 33 |
| 22. Cities Underwater + | 57 | 50 | 81 |
| 23. Fate + | 39 | 39 | 70 |
| 27. Archiving Ice + | 14 | 25 | 42 |

TIME SPENT AT EXHIBIT COMPONENTS

Below is a list of stops in order from most- to least-median time spent.

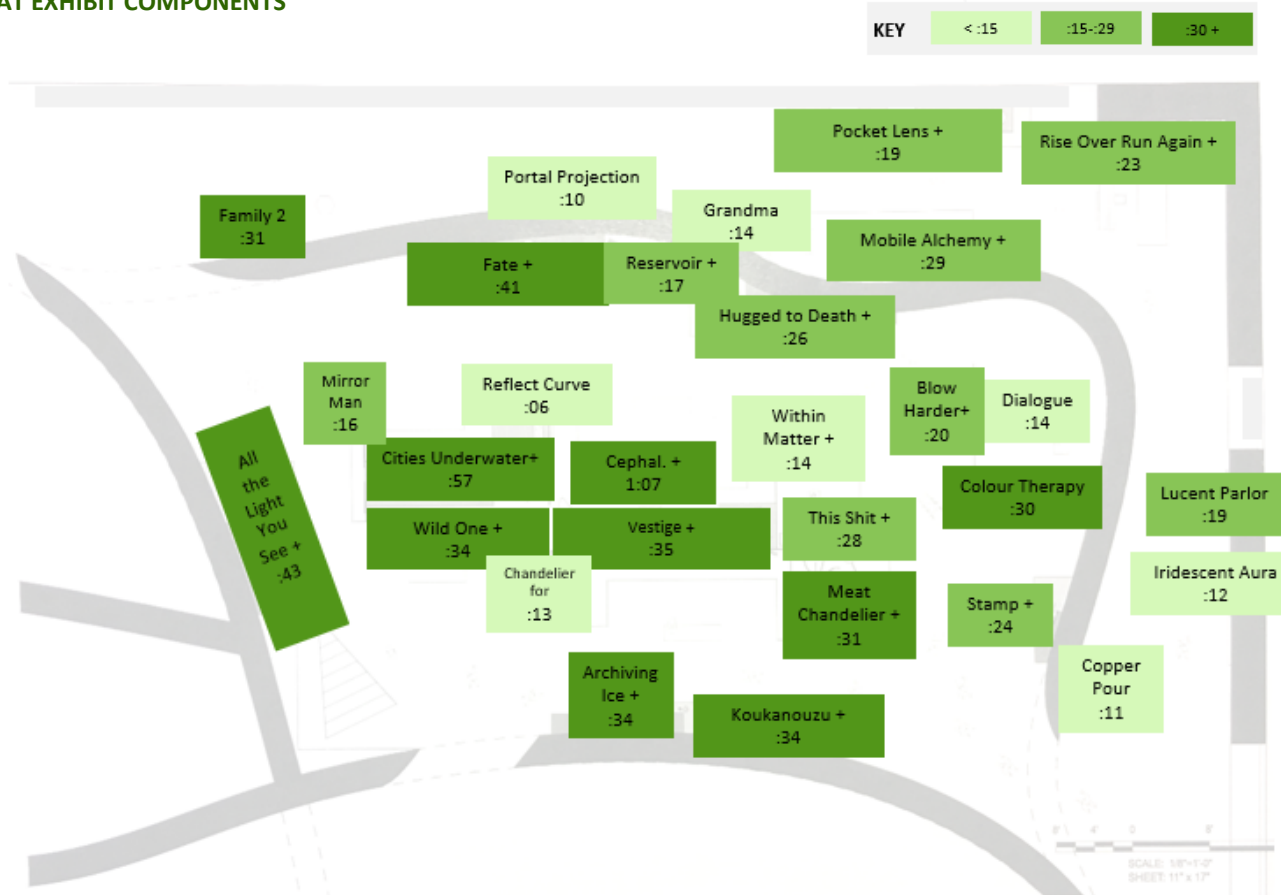
MEDIAN TIME AT EXHIBIT COMPONENTS

| Component ID & Name | Median Time Spent |
|--------------------------------------|-------------------|
| 20. Cephaloproteus Riverhead + | 1:07 |
| 22. Cities Underwater + | :57 |
| 25. All the Light You See + | :43 |
| 23. Fate + | :41 |
| 29. Smokey Comet Installation + | :35 |
| 26. The Wild One + | :34 |
| 27. Archiving Ice + | :34 |
| 30. Koukanouzu + | :34 |
| 10. Family 2 | :31 |
| 11. Meat Chandelier + | :31 |
| 14. Colour Therapy | :30 |
| 6. Mobile Alchemy Research Station + | :29 |
| 12. This Shit is Bananas + | :28 |
| 18. Hugged to Death + | :26 |
| 13. The Stamp + | :24 |
| 5. Rise Over Run + | :23 |
| 1. Introduction Panel (any) | :20 |
| 16. Blow Harder + | :20 |
| 4. The Lucent Parlor Chapter 1 | :19 |
| 7. Pocket Lens + | :19 |
| 19. Reservoir + | :17 |
| 24. Mirror Man on TV | :16 |
| 8. Grandma | :14 |
| 15. Dialogue & a Series of Moments | :14 |
| 17. Within Matter #2 | :14 |
| 28. Chandelier for the End of Time | :13 |
| 3. Iridescent Aura Diptych II | :12 |
| 2. Copper Pour | :11 |
| 9. Portal, Projection #2 | :10 |
| 21. Reflect 3.2 Curve | :06 |

From the heat map on the next page, you will notice:

- ◆ **For this exhibition, time spent correlates approximately to frequency of stops.** That is, the components most frequently stopped at are also those with the highest time spent. For example, All the Light You See + is the most stopped at component and has the third longest time spent.
- ◆ **Components with the shortest time spent are individual artworks.** In dividing the exhibition into observable components, a component sometimes includes multiple artworks and sometimes is just one artwork. Not surprisingly, the components with the shortest time spent happen to be singular artworks, such as Reflect 3.2 Curve.
- ◆ **The component with the longest median dwell time is 20.** Cephaloproteus Riverhead +. Not only does this component include multiple artworks in a relatively large space, the Cephaloproteus Riverhead was particularly attractive to visitors—who anecdotally spent a long time observing it and/or sometimes had to wait to get close to the artwork.
- ◆ **Components on the porch had relatively low dwell times.** Four of the nine stops had median dwell times less than 15 seconds. Perhaps, the space encouraged movement down the corridors and thus the shorter dwell times.

TIME AT EXHIBIT COMPONENTS



Visitors' age and exhibition entrance have a statistical relationship to time spent at components:

- ◆ **Age:** Visitors 56 years and older are more likely than visitors 55 years and younger to spend time at 29. Smokey Comet Installation +
- ◆ **Entrance:** Visitors who entered the exhibition from the ticketing and the interior entrance spent more time at 27. Archiving Ice + than visitors who entered from the porch.

STATISTICAL DIFFERENCES IN TIME SPENT AT EXHIBIT COMPONENTS BY AGE

| Component | Time Spent by Age (min:sec) | |
|----------------------------------|-----------------------------|------------|
| | < 55 years | 56 + years |
| 29. Smokey Comet Constellation + | :19 | 1:00 |

STATISTICAL DIFFERENCES IN TIME SPENT AT EXHIBIT COMPONENTS BY ENTRANCE

| Component ID & Name | Time Spent by Entrance (min:sec) | | |
|---------------------|----------------------------------|-------|----------|
| | Ticketing | Porch | Interior |
| 27. Archiving Ice + | :39 | :17 | :38 |

BEHAVIORS

During observations, RK&A was looking for several behaviors in the exhibition. We have indicated what we consider the most salient data points on behavior, but please see the Appendix for the prevalence of all behaviors by stop.

- ◆ **Conversation:** 74 percent of observed visitors conversed with another person at least once in the exhibition.⁴ At most, a couple of visitors talked to one another at 15 of the 30 exhibits. Conversation happened most at 20. Cephaloproteus Riverhead + (30 percent); 26. The Wild One + (26 percent); and 11. Meat Chandelier (24 percent).
- ◆ **Point/beckon:** 47 percent of observed visitors pointed something out to another visitor or beckoned another visitor to come see something at least once in the exhibition. At most, visitors pointed or beckoned at 1 of the 7 exhibits. Pointing and beckoning happened the most at 20. Cephaloproteus Riverhead + (19 percent of visitors to this stop pointed or beckoned to another visitor).
- ◆ **Take photos** – 41 percent of observed visitors took at least one photo in the exhibition.⁵ Visitors who took photos did so at between one and 27 artworks: 18 percent at 11. Meat Chandelier +; 15 percent at 20. Cephaloproteus Riverhead +; 10 percent at 12. This Shit is Bananas +; and 8 percent at 25. The Wild One +.
- ◆ **Look at labels:** 81 percent of observed visitors looked at one of the labels. The median number of stops at which labels were read is 3. When considering that the median number of stops is 10, observations reveal that labels were used less than one-third of the time.

⁴ Keep in mind that 82 percent of visitors were visiting the exhibition in a social group of adults and/or children so we can infer most visitors in social groups conversed.

⁵ Over twice the percent that took photos in *Glass of the Architects*.

EXIT INTERVIEW FINDINGS

RK&A conducted 32 one-on-one and small group interviews with 57 walk-in visitors exiting the *New Glass Now* exhibition.⁶ The participation rate for the interviews is 60 percent.⁷ Of the participants:

- ◆ **Age:** Adult participants range in age from 20 to 78 years. The median age of adult participants is 48 years. One group interview included children—age 10.
- ◆ **Residence:** Almost all are U.S. residents, and nearly two-thirds are visiting from the state of New York. Visitors also hail from nearby Pennsylvania, Maryland, and New Jersey as well as from faraway Alaska, California, and Oregon.
- ◆ **Visitation:** More than one-half of participants are first-time visitors to the museum.
- ◆ **Visit group:** Many interviewees were visiting in a group of adults only; a few were visiting with a group of adults and children; and one was visiting alone.

⁶ A total of 40 interviews were conducted but 8 interviews were removed from the sample for analysis because the audio recording was unclear.

⁷ The participation rate is calculated by dividing the number of visitor groups who agreed to participate in the interview (40) by the number of all eligible visitor groups recruited (67). Additionally, 2 participants were deemed ineligible owing to language barriers.

MOTIVATION TO VISIT THE MUSEUM

Participants were asked what brought them to the museum that day. Motivations included:

- ♦ **Visiting the area:** About one-third said they were from out of town and were in the area for various reasons but also decided to go the museum. For example, one was in Upstate New York for a family event and had extra time. One group was visiting Corning specifically to go to the museum only.
- ♦ **Leisure activity:** About one-third decided to go because they had either not been to the museum in a long time or had never been and have been wanting to for a long time. They mostly live within a three-hour drive of the museum. They usually said things like “didn’t have anything else to do,” or that it would be “something fun to do.”
- ♦ **Family/friends:** A few were attending with a family member or friend who wanted to go to the museum.
- ♦ **Interest in glass:** A few said they really enjoyed glass art or were involved in glassmaking so they came to the museum because they wanted to see more glass.
- ♦ **New Glass Now:** A few came specifically for the exhibition. All groups were from outside of New York. One amateur glassblower wanted to see the exhibition for a while, one was visiting a friend who had been to the museum several times before and wanted to see the exhibition and another came back for a second day in a row specifically to go through the exhibition because they were unable to the previous day.
- ♦ **Miscellaneous:** A few gave miscellaneous responses. For example, one was given a gift to create their own glass item, one came because it was First Responders Day, so admission was free, and one watched the Netflix series, *Blown Away*, and had interest in the museum.

NEW GLASS NOW

“I’m an amateur glassblower and have wanted to see this for a long time. . . And it’s not very frequent that they have a big exhibition like this on New Glass. So that’s what brought me.”

VISING THE AREA

“We are camping in Watkin’s Glen and we were looking for something to do just in the area.”

INTEREST IN GLASS

“I like to look at glassworks and I’ve always wanted to see how it was all made. Now I know and there are some real nice ones, pretty good ones in here and that’s why me and my wife came to see it.”

FAMILY/FRIEND

“A friend and I decided to make a weekend trip up from Philadelphia. Neither of us have been...”

MUSEUM VISIT BEHAVIOR

Participants were asked what they had done so far during their visit. About two-thirds had only seen the *New Glass Now* exhibition. Several had watched glassblowing demonstrations. A few had seen other exhibitions, and a few said they had walked around the museum, not specifying where exactly. One said they had gone on a guided tour, and one had participated in a Make Your Own Glass experience.

KNOWLEDGE OR INTEREST IN GLASS

Participants were asked what interests them in glass.

- ◆ **General Interest:** Two-thirds specifically noted that they have a general interest in glass art. For example, several said they really like glass art, a few said they were interested in the aesthetics of glass art, one collects glass art, one worked in a glass-related industry, and one stated they liked the show, *Blown Away*.
- ◆ **Family connection:** Several said they have an interest in glass because of a personal family connection. A few have a family member that is a glass artist, and one said specifically it reminds them of family because their mother worked in mosaics.
- ◆ **Creation/production:** Two said they were interested in how glass is made.
- ◆ **Multiple functions:** Two said they were interested in all the uses and purposes of items made from glass.
- ◆ **Hobby:** Two said they participate in glass blowing at the amateur level.
- ◆ **Nothing:** About one-quarter said they do not have a background or special interest in glass.

CREATION/PRODUCTION

“Well, how they can form it into different shapes and stuff like that, you know. It always amazed me how we get glass things, but yet, we don't know how it's made. I know it's made somehow but how?...”

FAMILY CONNECTION

“...my sister introduced us to depression glass collecting and we both enjoyed it because of the color. And from there now we're branching out.”

GENERAL INTEREST

“...I've always just really liked glass things.”

“I love watching the glassblowing.”

“I like three-dimensional art better than paintings. I really enjoy this a lot.”

MOST MEMORABLE

Participants were asked what works of art from the exhibition that they remember most and why. They were prompted twice but some participants named more than two objects.

- ◆ **Details:** Two-thirds said that they remembered the works of art because of the details, which includes the colors, size, and shapes. Works with intricate components or large sizes were especially memorable; for example, many groups remembered the robot-like piece because of all the small intricate components that made up the work of art.
- ◆ **Craftsmanship:** About one-half of groups said works were memorable because they liked how the work was made and recognized how difficult some of the works were to create. They appreciated the complexity and thought works were beautiful. Several groups liked how something was designed or being surprised that something was made from glass.
- ◆ **Concept:** About one-half of groups remembered works because the concepts behind the works of art were memorable. A few said they remembered the works that dealt with politics or the environment (climate change). One group specifically thought the work was memorable because it was “thought provoking.” A few of the groups were unsure of the concepts or did not like the concepts and that is why they were memorable. Still others described how artworks made them think of a concept (see quotation below).
- ◆ **Unique:** Several thought works were most memorable because they were different than works they had seen before and liked the creativity.
- ◆ **Personal Connection:** Two said artworks reminded them of something personal and made ties to it based on a connection in their own lives. For example, one said they liked the petri-dish work because they are a scientist.
- ◆ **Humor/Entertaining:** A few groups remembered works they thought were amusing or enjoyable. For example, three groups said the Meat Chandelier was “fun.”

DETAILS

“Just because of how vivid those colors are, it's hard to walk past it and not see it, miss it. So that's what's sticking in my mind. I would not say that it's my favorite or even the most interesting, but it's the one I'm remembering at the moment.”

CONCEPT

“For the copper one, it made me think of ocean pollution. It was just something that made me think.”

UNIQUE

“Only because they're so unique in a sense where either the shape, the type of glass, or the technique is something that is visually stunning, but also just unique in that I haven't seen it before.”

IDEAS AND CONCEPTS

Participants were asked what ideas or concepts came to mind as they viewed the art in this exhibition.

- ◆ **Artist Intent:** Several said that the meaning or concept behind the artist's works was interesting to them. A few said the political and environmental concepts were especially memorable.
 - ◆ **Craftsmanship:** Several said that they were interested in how the works were made and were thinking about the time, skills, and tools needed to create glass art. Two groups specifically mentioned thinking about the details incorporated into the works.
 - ◆ **Miscellaneous:** A few named miscellaneous ideas or concepts that came to mind. One said they were interested in how glass art has evolved over time, one was interested in the new tools and technology incorporated into glass art, one was said they thought the works were unique, and one said they were interested in the number of different uses for glass.
 - ◆ **Inspiration:** A few said that the works inspired creativity within themselves. For example, these participants mentioned wanting to create their own art based on what they saw in the galleries. One specifically drew inspiration for their own glass creations while the other groups said they were inspired to create works based on what they saw in their own mediums such as woodworking.
 - ◆ **Nothing:** One-half did not name any specific ideas or concepts that came to mind.
-

INSPIRATION

"Well, I saw inspiration. I'm an artist...So, oh, I like that idea. I'd take this, take that, and see what I can do with that. So the eye is always open for thing like that, even just colors."

ARTIST INTENT

"I think it's interesting about sea-level rise. I thought that was neat how they evoked thoughts about modern concerns, either political or environmental, and using art to bring that forward."

CONFUSING ASPECTS

Participants were asked if there were any parts of the exhibition that were particularly confusing or hard to understand.

- ◆ **Nothing:** Most said that there was nothing confusing about the exhibition. Two indicated that they liked the labels and how you could tell which of the curators' view was given.
- ◆ **Alarms:** A few said that they were confused and caught off guard by the alarms going off. Two groups were confused if or how they set it off and another group was irritated by the alarm going off.
- ◆ **Exhibition boundaries:** Two said they were confused where the exhibition stopped and started as they were walking through and that they had accidentally wandered out of the exhibition.
- ◆ **Specific artworks:** A few said they were confused about various aspects of one or two specific pieces in the exhibition, but the visitors did not elaborate enough to understand their specific confusions. For instance, one seemed to be confused by the materials of an artwork, calling it the “Styrofoam-looking piece.” Others seemed to have confusions about the meaning of the artworks, but again, visitors did not elaborate sufficiently.
- ◆ **Meaning behind works:** A few said they were unsure what many of the works in the exhibition were about or why they were included. For example, they often said things like “what’s the point?”, or “why is it here?” One group said they were confused about why the works were included until they read the label and had a better understanding.

MEANING BEHIND WORKS:

“...And their intentions. Sometimes, you really have to think about what their intentions are when you read the caption and look at the words. You know, you can say, oh, okay, well, that’s what they’re thinking about.”

“I just couldn’t understand to start with. It wasn’t clearly explained to figure it out.”

SEE GLASS IN A NEW LIGHT

Participants were asked if anything about the works of art surprised them or if the works made them think about glass differently than before their visit.

- ◆ **Ways in which glass can be used:** Most said that they thought differently about ways glass can be shaped and presented. They were often surprised that glass could be shaped in certain ways and said they had never viewed it as more than something functional versus artistic. A few said that the art made them see everyday objects that they take for granted differently.
- ◆ **Appreciation:** A few said that they have a new respect and admiration for glass art. One specifically said they appreciated learning the terminology for glassmaking because they had never seen these words. All groups also indicated that they were surprised by the ways in which glass was used in the exhibition.
- ◆ **Expression:** Two said they were surprised by the layered concepts and meanings behind the works. One was positively receptive to this, while one noted feeling negatively towards this type of expression. For example, one group appreciated artists showing new ideas and said that they liked seeing artists “taking glass and expressing themselves through glass and not shaping it into something typical and conventional.” On the other hand, one group said that “there’s more like a message and I really don’t like that.”
- ◆ **Overall exhibition:** Two did not elaborate about what was surprising or different for them but said that everything in general made them see glass differently.
- ◆ **Nothing:** A few said that they did not see glass differently after going through the exhibition. Notably all described being confused by contemporary art—potentially stymied in trying to understand its meaning.

WAYS IN WHICH GLASS CAN BE USED:

“I was like, ‘That doesn't look like glass.’ It was just surprising, the things that didn't look like glass but were glass. So that's for me.”

“It was interesting thinking about things that we maybe take for granted every day.”

APPRECIATION

“I think seeing certain art pieces done with glass makes me appreciate it a lot more. I didn’t know there was so much work that went into doing glass...”

APPENDIX

TIMING & TRACKING OBSERVATION FORM

NEW GLASS NOW - T&T OBSERVATION FORM

ID #: _____

Data collector initials: _____

ENTRANCE: Ticketing Porch Interior

| | Component | Start Time | Stop Time | Total | Panel viewed | Behaviors |
|---|--------------------|------------|-----------|-------|---|---|
| 1 | Introduction panel | | | | <input type="checkbox"/> Ticketing <input type="checkbox"/> Porch <input type="checkbox"/> Interior | <input type="checkbox"/> Read <input type="checkbox"/> Point/beckon <input type="checkbox"/> Converse |

PORCH

| | Component | Start Time | Stop Time | Total | Artwork viewed | Behaviors |
|----|-----------------------|------------|-----------|-------|---|---|
| 2 | Chandelier | | | | <input type="checkbox"/> Copper Pour | <input type="checkbox"/> Read <input type="checkbox"/> Point/beckon <input type="checkbox"/> Converse |
| 3 | Rainbow | | | | <input type="checkbox"/> Iridescent Aura Diptych II | <input type="checkbox"/> Read <input type="checkbox"/> Point/beckon <input type="checkbox"/> Converse |
| 4 | Media | | | | <input type="checkbox"/> The Lucent Parlor Chapter 1 (media) | <input type="checkbox"/> Read <input type="checkbox"/> Point/beckon <input type="checkbox"/> Converse |
| 5 | Corner of porch | | | | <input type="checkbox"/> Rise Over Run Again <input type="checkbox"/> Things Change <input type="checkbox"/> Carved Cast 1 | <input type="checkbox"/> Read <input type="checkbox"/> Point/beckon <input type="checkbox"/> Converse |
| 6 | Interior wall | | | | <input type="checkbox"/> Transparency in Which Certain Things are Crossed Out <input type="checkbox"/> Corporal Mercies 1-3 <input type="checkbox"/> Mobile Alchemy Research St. <input type="checkbox"/> "Radiant Light" Wall Light | <input type="checkbox"/> Read <input type="checkbox"/> Point/beckon <input type="checkbox"/> Converse |
| 7 | Window cases | | | | <input type="checkbox"/> High RI Bottles <input type="checkbox"/> Pocket Lens <input type="checkbox"/> Neo Tumbler | <input type="checkbox"/> Read <input type="checkbox"/> Point/beckon <input type="checkbox"/> Converse |
| 8 | Old projector | | | | <input type="checkbox"/> Grandma | <input type="checkbox"/> Read <input type="checkbox"/> Point/beckon <input type="checkbox"/> Converse |
| 9 | Portal, Projection #2 | | | | <input type="checkbox"/> Portal, Projection 32 | <input type="checkbox"/> Read <input type="checkbox"/> Point/beckon <input type="checkbox"/> Converse |
| 10 | Face | | | | <input type="checkbox"/> Family 2 | <input type="checkbox"/> Read <input type="checkbox"/> Point/beckon <input type="checkbox"/> Converse |

MAIN GALLERY NORTH SIDE

| | Component | Start Time | Stop Time | Total | Artwork viewed | Behaviors |
|----|------------------------|------------|-----------|-------|---|---|
| 11 | Meat Chandelier + | | | | <input type="checkbox"/> Meat Chandelier <input type="checkbox"/> Bonded <input type="checkbox"/> "Super" Strong Lamp | <input type="checkbox"/> Read <input type="checkbox"/> Point/beckon <input type="checkbox"/> Converse |
| 12 | This Shit is Bananas + | | | | <input type="checkbox"/> This Shit is Bananas <input type="checkbox"/> I was Here | <input type="checkbox"/> Read <input type="checkbox"/> Point/beckon <input type="checkbox"/> Converse |

Photography: Photo of specific object/label: _____ Photo in general: _____

| | | | | | | |
|----|--|--|--|--|---|---|
| 13 | The Stamp + | | | | <input type="checkbox"/> The Stamp <input type="checkbox"/> The Observer | <input type="checkbox"/> Read <input type="checkbox"/> Point/beckon <input type="checkbox"/> Converse |
| 14 | Rainbow Flag | | | | <input type="checkbox"/> Colour Therapy media <input type="checkbox"/> Colour Therapy object | <input type="checkbox"/> Read <input type="checkbox"/> Point/beckon <input type="checkbox"/> Converse |
| 15 | Dialogue and a Series of Moments (media) | | | | <input type="checkbox"/> Dialogue and a Series of Moments (media) <input type="checkbox"/> Sit | <input type="checkbox"/> Read <input type="checkbox"/> Point/beckon <input type="checkbox"/> Converse |
| 16 | Blow Harder & Le Pressepapier Executiv (media) | | | | <input type="checkbox"/> Blow Harder <input type="checkbox"/> Pressepapier Executiv (media) | <input type="checkbox"/> Read <input type="checkbox"/> Point/beckon <input type="checkbox"/> Converse |
| 17 | Interior section 1 - with blurred face | | | | <input type="checkbox"/> Within Matter #2 <input type="checkbox"/> Promise | <input type="checkbox"/> Read <input type="checkbox"/> Point/beckon <input type="checkbox"/> Converse |
| 18 | Outside section 1 cases | | | | <input type="checkbox"/> The Leith Pattern, Mary <input type="checkbox"/> Sibylla with X <input type="checkbox"/> Hugged to Death, Creeps, All Wound Up <input type="checkbox"/> Breathe <input type="checkbox"/> Flow Necklace <input type="checkbox"/> Gateau au fromage et chocolat | <input type="checkbox"/> Read <input type="checkbox"/> Point/beckon <input type="checkbox"/> Converse |
| 19 | Outside section 2 cases | | | | <input type="checkbox"/> Gerda Stein <input type="checkbox"/> Penguin Jugs <input type="checkbox"/> Reservoir <input type="checkbox"/> Red Sedge Reeds Fish Basket | <input type="checkbox"/> Read <input type="checkbox"/> Point/beckon <input type="checkbox"/> Converse |
| 20 | Interior Section 2 – with robotlike figure | | | | <input type="checkbox"/> 039 to 058 <input type="checkbox"/> Fision <input type="checkbox"/> Lapi Boil Project <input type="checkbox"/> Cephaloproteus Riverhead <input type="checkbox"/> Amber Increment <input type="checkbox"/> Borderline <input type="checkbox"/> Grade | <input type="checkbox"/> Read <input type="checkbox"/> Point/beckon <input type="checkbox"/> Converse |
| 21 | Interior Section End - architecture | | | | <input type="checkbox"/> Reflect 3.2 Curve | <input type="checkbox"/> Read <input type="checkbox"/> Point/beckon <input type="checkbox"/> Converse |
| 22 | Transcendence | | | | <input type="checkbox"/> Transcendence <input type="checkbox"/> Cities Underwater: 7 sites <input type="checkbox"/> Alphabet <input type="checkbox"/> Converging Line 2 | <input type="checkbox"/> Read <input type="checkbox"/> Point/beckon <input type="checkbox"/> Converse |
| 23 | Outside Section 3 | | | | <input type="checkbox"/> 1L Caraffe and 0,2L Glass <input type="checkbox"/> Bifurcation <input type="checkbox"/> Terrazzo & its Reinterpretation <input type="checkbox"/> "Ruutu" Vases <input type="checkbox"/> Fate <input type="checkbox"/> vessel/black <input type="checkbox"/> Tranquility-The Scholars 4 Treasures <input type="checkbox"/> Abstract Thoughts <input type="checkbox"/> Oam Deh <input type="checkbox"/> Serape <input type="checkbox"/> Expanding Matter Cylinder Series | <input type="checkbox"/> Read <input type="checkbox"/> Point/beckon <input type="checkbox"/> Converse |

Photography: Photo of specific object/label: _____ Photo in general: _____

MAIN GALLERY SOUTH SIDE

| | Component | Start Time | Stop Time | Total | Artwork viewed | Behaviors |
|----|---|------------|-----------|-------|---|---|
| 24 | Mirror Man on TV | | | | <input type="checkbox"/> Mirror Man on TV | <input type="checkbox"/> Read <input type="checkbox"/> Point/beckon <input type="checkbox"/> Converse |
| 25 | Wall between porch entrance and interior entrance | | | | <input type="checkbox"/> Gravity <input type="checkbox"/> Parting <input type="checkbox"/> Ghost <input type="checkbox"/> Architecture in the Environment 2 <input type="checkbox"/> Untitled (bong) <input type="checkbox"/> Echo <input type="checkbox"/> Vessel Line-up <input type="checkbox"/> Headresses <input type="checkbox"/> Mutter <input type="checkbox"/> Sunflowers & Running Greyhound <input type="checkbox"/> All the Light You See | <input type="checkbox"/> Read <input type="checkbox"/> Point/beckon <input type="checkbox"/> Converse |
| 26 | Interior Section 1 - colorful | | | | <input type="checkbox"/> The Wild One <input type="checkbox"/> R & D VII <input type="checkbox"/> Lustre Gothique Aux Saphirs <input type="checkbox"/> Amber Increment <input type="checkbox"/> Yellow Form <input type="checkbox"/> LCD 5 | <input type="checkbox"/> Read <input type="checkbox"/> Point/beckon <input type="checkbox"/> Converse |
| 27 | Wall by porch entrance | | | | <input type="checkbox"/> Cloud for Glass House <input type="checkbox"/> The Light from Zealand <input type="checkbox"/> Archiving Ice | <input type="checkbox"/> Read <input type="checkbox"/> Point/beckon <input type="checkbox"/> Converse |
| 28 | End of Interior – dog nose | | | | <input type="checkbox"/> Chandelier for the End of Time | <input type="checkbox"/> Read <input type="checkbox"/> Point/beckon <input type="checkbox"/> Converse |
| 29 | Interior Section 2 | | | | <input type="checkbox"/> Vestige <input type="checkbox"/> Problematica <input type="checkbox"/> Smokey Comet Installation <input type="checkbox"/> From a Still Point <input type="checkbox"/> Flora & Fauna <input type="checkbox"/> The Bahe'i Temple | <input type="checkbox"/> Read <input type="checkbox"/> Point/beckon <input type="checkbox"/> Converse |
| 30 | Wall by ticketing entrance | | | | <input type="checkbox"/> "Nightfall" Dome & Tower <input type="checkbox"/> Globalized <input type="checkbox"/> The Chief Herdsman & His Cattle <input type="checkbox"/> Zengglass <input type="checkbox"/> Reach <input type="checkbox"/> Koukanouzu | <input type="checkbox"/> Read <input type="checkbox"/> Point/beckon <input type="checkbox"/> Converse |

| | |
|-----------------|---------------------------|
| End time: _____ | = Total time (sec): _____ |
|-----------------|---------------------------|

EXIT: Ticketing Porch Interior

Photography: Photo of specific object/label: _____ Photo in general: _____

VISITOR BACKGROUND

Approximate Age: 18-25 / 26-35 / 36-45 / 46-55 / 56-65 / 66-75 / 76+

Group composition: Alone / Adults only / Adults and Children < 18 years

If there are children in group, approximate ages: 0-3 / 4-8 / 9-12 / 13-17

If visitor left exhibition because of timed ticket or other reason, describe: _____

If the visitor has adaptive or enabling tools (e.g., wheel chair, cane, etc.), describe: _____

OTHER VARIABLES

Crowding: Light / Moderate / Crowded

Day: Weekend / Weekday

End Time: 9am-1pm / 1-5pm / 5-8pm

Date: _____

Conversation overheard:

Photography: Photo of specific object/label: _____ Photo in general: _____

TIMING & TRACKING OBSERVATION DATA

ENTRANCE (n, % of observed visitors)

Ticketing = 28, 28%

Porch = 28, 28%

Interior = 43, 43%

| | Component | Stops (n, % of observed visitors) | Time (min:sec) | Panel viewed (n, % of visitors who stopped) | Behaviors |
|---|--------------------|--------------------------------------|---|---|---|
| 1 | Introduction panel | 30, 30% | Mean = :28 Median = :20 Min = :03 Max = 2:30 | Ticketing = 6, 20% Porch = 14, 47% Interior = 13, 43% | Read = 23, 77% Point/beckon = 2, 7% Converse = 4, 13% |

PORCH

| | Component | Stops (n, % of observed visitors) | Time (min:sec) | Artwork viewed (n, % of visitors who stopped) | Behaviors |
|---|-----------------|--------------------------------------|---|--|--|
| 2 | Chandelier | 32, 32% | Mean = :22 Median = :11 Min = :03 Max = 2:22 | Copper Pour = 32, 100% | Read = 5, 16% Point/beckon = 1, 3% Converse = 7, 22% |
| 3 | Rainbow | 12, 12% | Mean = :14 Median = :12 Min = :03 Max = :39 | Iridescent Aura Diptych II = 12, 100% | Read = 4, 33% Point/beckon = 1, 8% Converse = 3, 25% |
| 4 | Media | 8, 8% | Mean = :18 Median = :19 Min = :03 Max = :36 | The Lucent Parlor Chapter 1 (media) = 8, 100% | Read = 2, 25% Point/beckon = 0, 0% Converse = 2, 25% |
| 5 | Corner of porch | 33, 33% | Mean = :37 Median = :23 Min = :05 Max = 1:59 | Rise Over Run Again = 31, 94% Things Change = 17, 52% Carved Cast 1 = 9, 27% | Read = 11, 33% Point/beckon = 0, 0% Converse = 11, 33% |
| 6 | Interior wall | 28, 28% | Mean = :44 Median = :29 Min = :05 Max = 2:41 | Transparency in Which Certain Things are Crossed Out = 18, 64% Corporal Mercies 1-3 = 7, 25% Mobile Alchemy Research St. = 21, 75% "Radiant Light" Wall Light = 10, 36% | Read = 14, 50% Point/beckon = 0, 0% Converse = 11, 39% |

| | | | | | |
|----|-----------------------|---------|---|---|---|
| 7 | Window cases | 21, 21% | Mean = :31 Median = :19 Min = :03 Max = 1:42 | High RI Bottles = 9, 45% Pocket Lens = 20, 100% Neo Tumbler = 15, 75% | Read = 10, 50% Point/beckon = 2, 10% Converse = 5, 25% |
| 8 | Old projector | 23, 23% | Mean = :17 Median = :14 Min = :03 Max = :59 | Grandma = 23, 100% | Read = 8, 35% Point/beckon = 0, 0% Converse = 5, 22% |
| 9 | Portal, Projection #2 | 9, 9% | Mean = :11 Median = :10 Min = :03 Max = :23 | Portal, Projection 32 = 9, 100% | Read = 5, 56% Point/beckon = 0, 100% Converse = 1, 11% |
| 10 | Face | 39, 39% | Mean = :38 Median = :31 Min = :03 Max = 2:16 | Family 2 = 39, 100% | Read = 10, 26% Point/beckon = 5, 13% Converse = 14, 36% |

MAIN GALLERY NORTH SIDE

| | Component | Stops (n, % of observed visitors) | Time (min:sec) | Artwork viewed (n, % of visitors who stopped) | Behaviors (n, % of visitors who stopped) |
|----|--|--------------------------------------|---|--|---|
| 11 | Meat Chandelier + | 67, 67% | Mean = :42 Median = :31 Min = :03 Max = 4:05 | Meat Chandelier = 65, 97% Bonded = 26, 39% "Super" Strong Lamp = 20, 30% | Read = 25, 37% Point/beckon = 7, 10% Converse = 24, 36% |
| 12 | This Shit is Bananas + | 47, 47% | Mean = :36 Median = :28 Min = :03 Max = 1:50 | This Shit is Bananas = 42, 89% I was Here = 40, 85% | Read = 19, 40% Point/beckon = 2, 4% Converse = 13, 28% |
| 13 | The Stamp + | 50, 50% | Mean = :33 Median = :24 Min = :03 Max = 2:04 | The Stamp = 36, 72% The Observer = 36, 72% | Read = 24, 48% Point/beckon = 3, 6% Converse = 12, 24% |
| 14 | Rainbow Flag | 27, 27% | Mean = :43 Median = :30 Min = :05 Max = 2:20 | Colour Therapy media = 19, 70% Colour Therapy object = 25, 93% | Read = 19, 70% Point/beckon = 2, 7% Converse = 8, 30% |
| 15 | Dialogue and a Series of Moments (media) | 18, 18% | Mean = :63 Median = :14 Min = :03 Max = 7:09 | Dialogue and a Series of Moments (media) = 18, 100% Sit = 1, 6% | Read = 4, 22% Point/beckon = 0, 0% Converse = 2, 11% |

| | | | | | |
|----|--|---------|---|--|--|
| 16 | Blow Harder & Le Pressepapier Executiv (media) | 23, 23% | Mean = :38 Median = :20 Min = :05 Max = 4:23 | Blow Harder = 16, 70% Pressepapier Executiv (media) = 11, 48% | Read = 7, 30% Point/beckon = 0, 0% Converse = 2, 9% |
| 17 | Interior section 1 - with blurred face | 29, 29% | Mean = :23 Median = :14 Min = :03 Max = 1:13 | Within Matter #2 = 27, 93% Promise = 8, 28% | Read = 15, 52% Point/beckon = 0, 0% Converse = 4, 14% |
| 18 | Outside section 1 cases | 46, 46% | Mean = :39 Median = :26 Min = :05 Max = 2:32 | The Leith Pattern, Mary = 26, 57% Sibylla with X = 9, 20% Hugged to Death, Creeps, All = 41, 89% Wound Up Breathe = 10, 22% Flow Necklace = 14, 30% Gateau au fromage et chocolat = 20, 44% | Read = 16, 35% Point/beckon = 5, 11% Converse = 10, 22% |
| 19 | Outside section 2 cases | 23, 23% | Mean = :28 Median = :17 Min = :05 Max = 1:17 | Gerda Stein = 11, 50% Penguin Jugs = 9, 41% Reservoir = 15, 68% Red Sedge Reeds Fish Basket = 14, 64% | Read = 8, 36% Point/beckon = 0, 0% Converse = 3, 14% |
| 20 | Interior Section 2 – with robotlike figure | 64, 64% | Mean = 1:22 Median = 1:07 Min = :08 Max = 4:41 | 039 to 058 = 11, 17% Fision = 14, 22% Lapi Boli Project = 28, 44% Cephaloproteus Riverhead = 57, 89% Amber Increment = 7, 11% Borderline = 13, 20% Grade = 16, 25% | Read = 30, 47% Point/beckon = 12, 19% Converse = 30, 47% |
| 21 | Interior Section End - architecture | 5, 5% | Mean = :11 Median = :06 Min = :03 Max = :22 | Reflect 3.2 Curve = 5, 100% | Read = 0, 0% Point/beckon = 0, 0% Converse = 1, 20% |
| 22 | Transcendence | 65, 65% | Mean = 1:04 Median = :57 Min = :03 Max = 5:23 | Transcendence = 34, 52% Cities Underwater: 7 sites = 50, 77% Alphabit = 45, 69% Converging Line = 23, 35% | Read = 30, 46% Point/beckon = 5, 8% Converse = 20, 31% |

| | | | | | |
|----|-------------------|---------|---|---|---|
| 23 | Outside Section 3 | 52, 52% | Mean = :52 Median = :41 Min = :08 Max = 3:26 | 1L Caraffe and 0,2L Glass = 18, 35% Bifurcation = 34, 65% Terrazzo & its Reinterpretation = 17, 33% "Ruutu" Vases = 12, 23% Fate = 20, 39% vessel/black = 11, 21% Tranquility-The Scholars 4 Treasures = 21, 40% Abstract Thoughts = 30, 58% Daam Dah = 16, 31% Serape = 15, 29% Expanding Matter Cylinder Series = 12, 23% | Read = 25, 48% Point/beckon = 4, 8% Converse = 9, 17% |
|----|-------------------|---------|---|---|---|

MAIN GALLERY SOUTH SIDE

| | Component | Stops (n, % of observed visitors) | Time (min:sec) | Artwork viewed | Behaviors |
|----|---|--------------------------------------|---|---|--|
| 24 | Mirror Man on TV | 27, 27% | Mean = :17 Median = :16 Min = :03 Max = :44 | Mirror Man on TV = 27, 100% | Read = 12, 44% Point/beckon = 1, 4% Converse = 5, 19% |
| 25 | Wall between porch entrance and interior entrance | 73, 73% | Mean = :56 Median = :43 Min = :05 Max = 2:51 | Gravity = 49, 67% Parting = 13, 18% Ghost = 13, 18% Architecture in the Environment 2 = 16, 22% Untitled (bong) = 27, 37% Echo = 21, 29% Vessel Line-up = 20, 27% Headdresses = 36, 49% Mutter = 30, 41% Sunflowers & Running Greyhound = 15, 21% All the Light You See = 33, 45% | Read = 34, 47% Point/beckon = 12, 16% Converse = 21, 29% |
| 26 | Interior Section 1 - colorful | 68, 68% | Mean = :43 Median = :34 Min = :04 Max = 2:48 | The Wild One = 54, 79% R & D VII = 39, 57% Lustre Gothique Aux Saphirs = 39, 57% Amber Increment = 16, 24% Yellow Form = 15, 22% | Read = 28, 41% Point/beckon = 9, 13% Converse = 26, 38% |

| | | | | | |
|----|----------------------------|---------|---|--|---|
| | | | | LCD 5 = 25, 37% | |
| 27 | Wall by porch entrance | 29, 29% | Mean = :44 Median = :34 Min = :08 Max = 2:28 | Cloud for Glass House = 20, 69% The Light from Zealand = 20, 69% Archiving Ice = 25, 86% | Read = 23, 79% Point/beckon = 1, 3% Converse = 4, 14% |
| 28 | End of Interior – dog nose | 14, 14% | Mean = :22 Median = :13 Min = :04 Max = 1:29 | Chandelier for the End of Time = 0, 0% | Read = 8, 57% Point/beckon = 3, 21% Converse = 3, 21% |
| 29 | Interior Section 2 | 39, 39% | Mean = :47 Median = :35 Min = :04 Max = 3:28 | Vestige = 17, 44% Problematica = 12, 31% Smokey Comet Installation = 33, 85% From a Still Point = 15, 39% Flora & Fauna = 18, 46% The Baha'I Temple = 18, 46% | Read = 23, 59% Point/beckon = 6, 15% Converse = 8, 21% |
| 30 | Wall by ticketing entrance | 42, 42% | Mean = :46 Median = :34 Min = :06 Max = 3:18 | "Nightfall" Dome & Tower = 14, 33% Globalized = 17, 41% The Chief Haerdsman & His Cattle = 27, 64% Zandglass = 28, 67% Reach = 17, 41% Koukanouzu = 27, 64% | Read = 21, 50% Point/beckon = 6, 14% Converse = 11, 26% |

ENTRANCE (n, % of observed visitors)

Ticketing = 21, 22%

Porch = 54, 56%

Interior = 22, 22%

INTERVIEW GUIDE

Hello. I am speaking with visitors about the exhibition you just visited, *New Glass Now*. If you have about 10 minutes, I would like to ask you a few questions about your experience to help the museum plan future exhibitions.

[If visitor refuses, record on refusal log; if visitor agrees, continue....]

Great! And just so you know, I do not work directly for the museum, but I have been hired to collect feedback for the museum. I tell you this to encourage your honest feedback.

[Announce interview ID# and begin interview...]

1. **What brought you to the museum today?**
2. **What have you done at the museum so far today?**
 - a. About how long have you been at the museum so far today?
3. **Can you tell me about what interests you about glass?**

I'd like to talk about the works of art in the exhibition. You don't need to recall artists or titles—descriptions are fine.

4. **In thinking about all of the works of art from the exhibition *New Glass Now*, please describe one that you remember most?**
 - a. Any other details about that work that you can recall?
 - b. Why do you think that one is so memorable?
5. **And is there another work of art that you remember well?**
 - a. Can you describe that work for me?
 - b. Why do you think that one is memorable?
6. **Generally, what ideas or concepts came to mind as you viewed the art in this exhibition or even as you are reflecting on your experience now?**
 - a. What part of the exhibition made you think about that?
 - b. Any other ideas or concepts come to mind?
7. **From your perspective, what if anything about the exhibition was confusing or hard to understand?**
8. **What, if anything, about the works of art surprised you? In other words, were there any works of art that made you think about glass differently than you did before?**
 - a. Can you tell me about that?
 - b. How, if at all, does it challenge the way you normally think about glass?
9. **Is there anything else you would like to share about your experience with the exhibition?**

Thank you so much for your time! Do you mind if I ask:

1. Is this your first time visiting the museum?
2. Who are you visiting with?
3. May I ask your zipcode or country of residence?
4. And may I ask your age?

SUMMATIVE EVALUATION

NEW GLASS NOW EXHIBITION



RK&A

LEARN WITH US

Amanda Krantz, Managing Director

RK&A, Inc.

rka-learnwithus.com



PLAN

Does this program support the impact we want to achieve?



EVALUATE

In what ways have we achieved impact?

IMPACT

What impact do we want to achieve?

ALIGN

How do we align our actions to achieve impact?



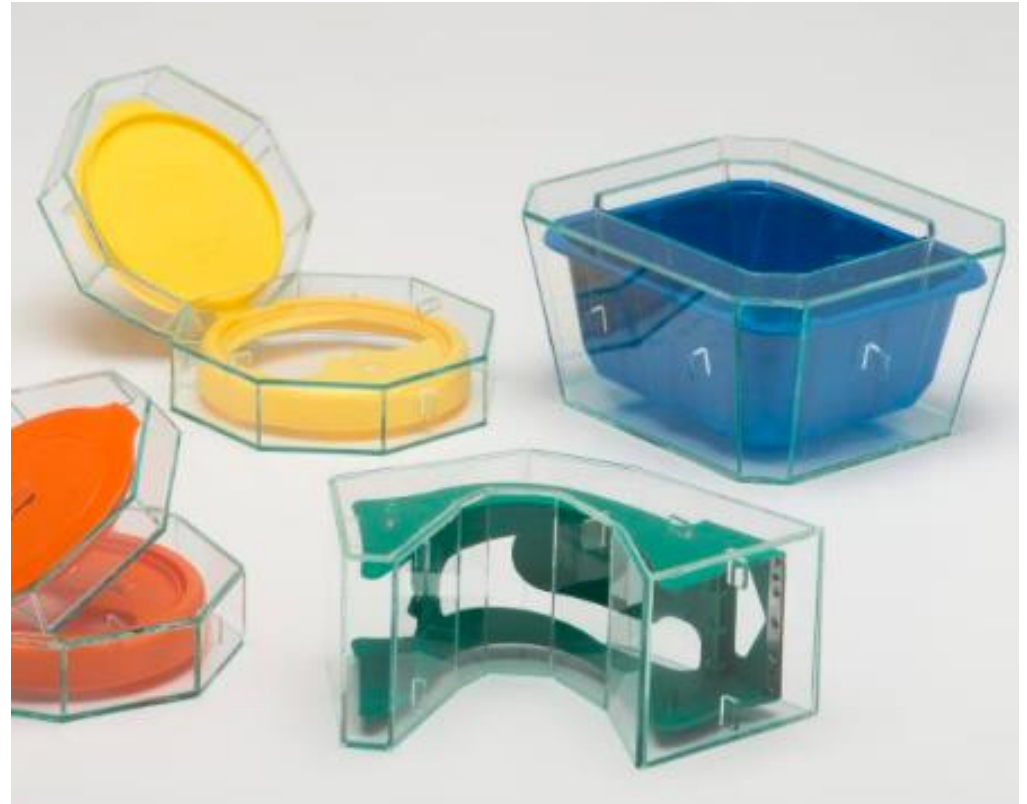
REFLECT

What have we learned?
How can we do better?



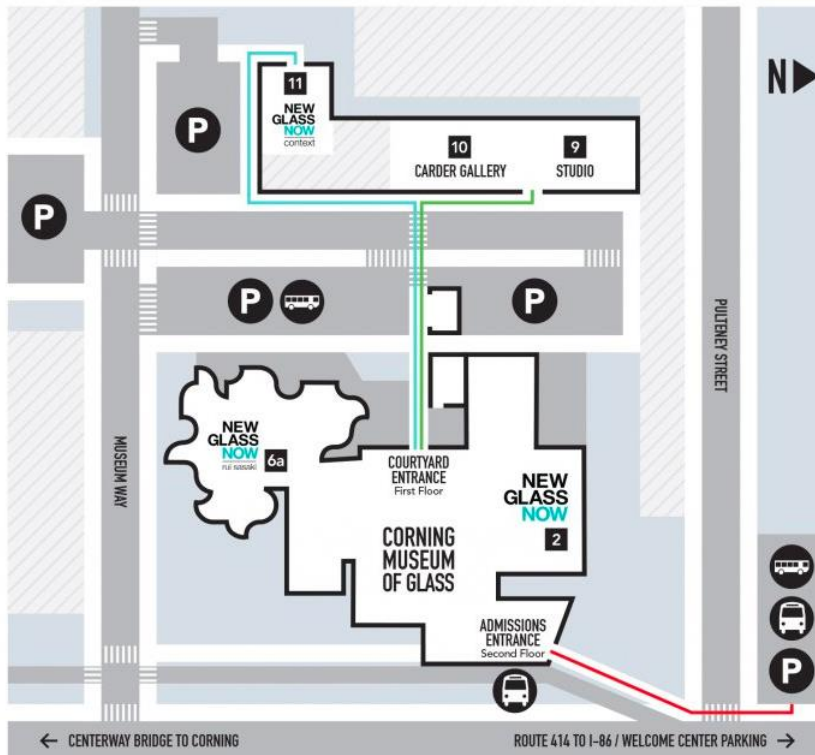
INTERPRETATIVE GOAL

New Glass will challenge our visitors to expand their notions of what glass in contemporary art and design can be.



SCOPE OF EVALUATION

New Glass Now exhibition in the contemporary galleries

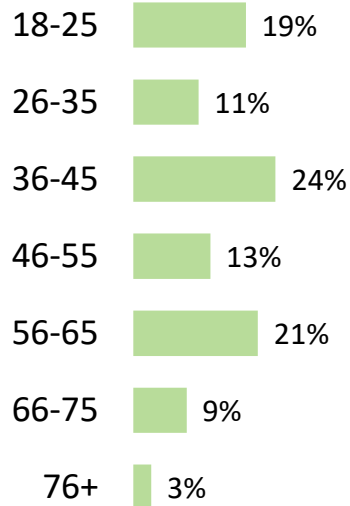


Does not include:

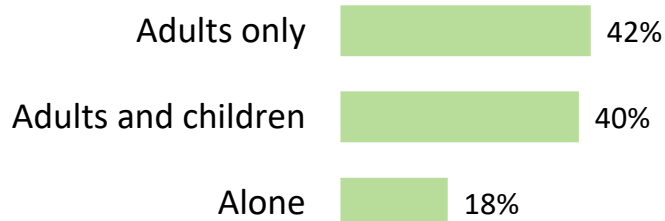
- *New Glass Now | Context* in Rakow Library
- Liquid Sunshine / I Am a Pluviophile
- El Patio
- “Bubble” Cabinet & ClydeStew1

TIMING AND TRACKING OBSERVATIONS

Approximate Age of Visitors



Group Composition



**Visitors range in age.
The greatest percent
are middle-aged.**

**Most are visiting in
social groups.**

Motivation to visit the museum

A few were specifically motivated to see *New Glass Now*.

- All groups were from outside of New York.
- One came back for a second day in a row specifically to go through the exhibition because they were unable to the previous day.



“I’m an amateur glassblower and have wanted to see this for a long time. . . And it's not very frequent that they have a big exhibition like this on new glass. So that’s what brought me.”

TIMING AND TRACKING OBSERVATIONS

Visitors spent
between

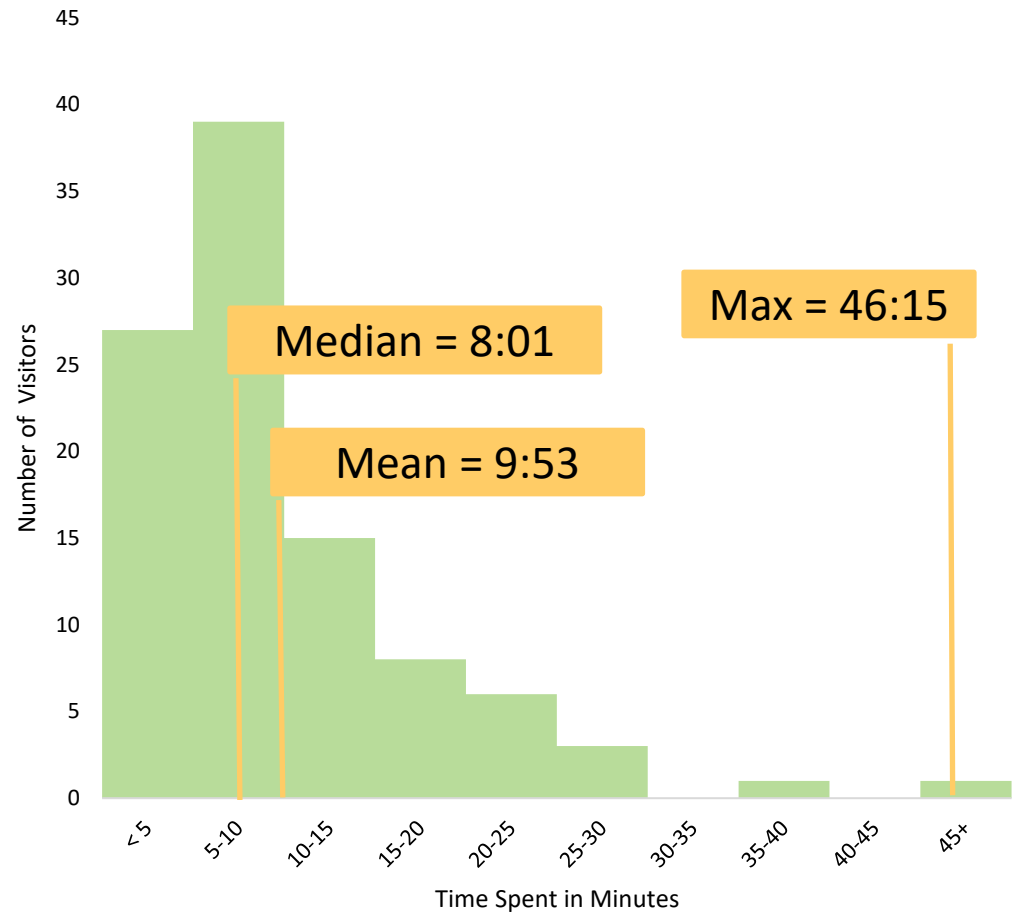
37 seconds (0:37)

and

46 minutes

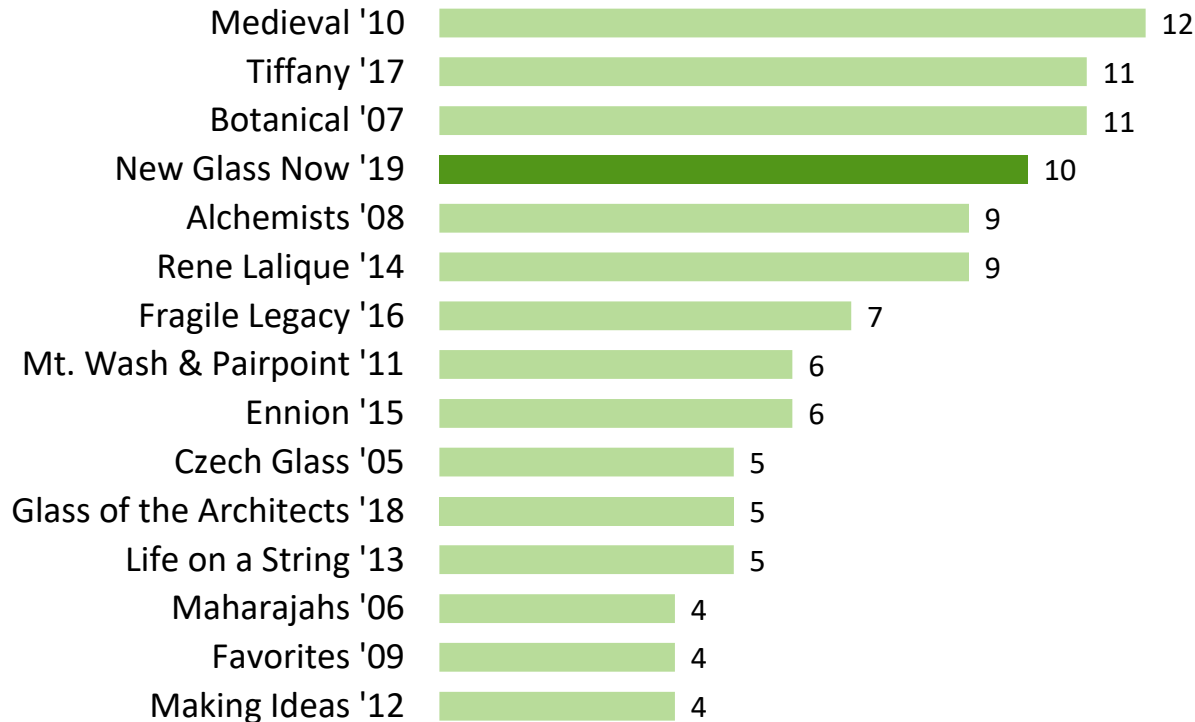
15 seconds (46:15)

in the exhibition.



TIMING AND TRACKING OBSERVATIONS

Mean Time Spent (in minutes) by Exhibition



Mean time spent is on the high end.

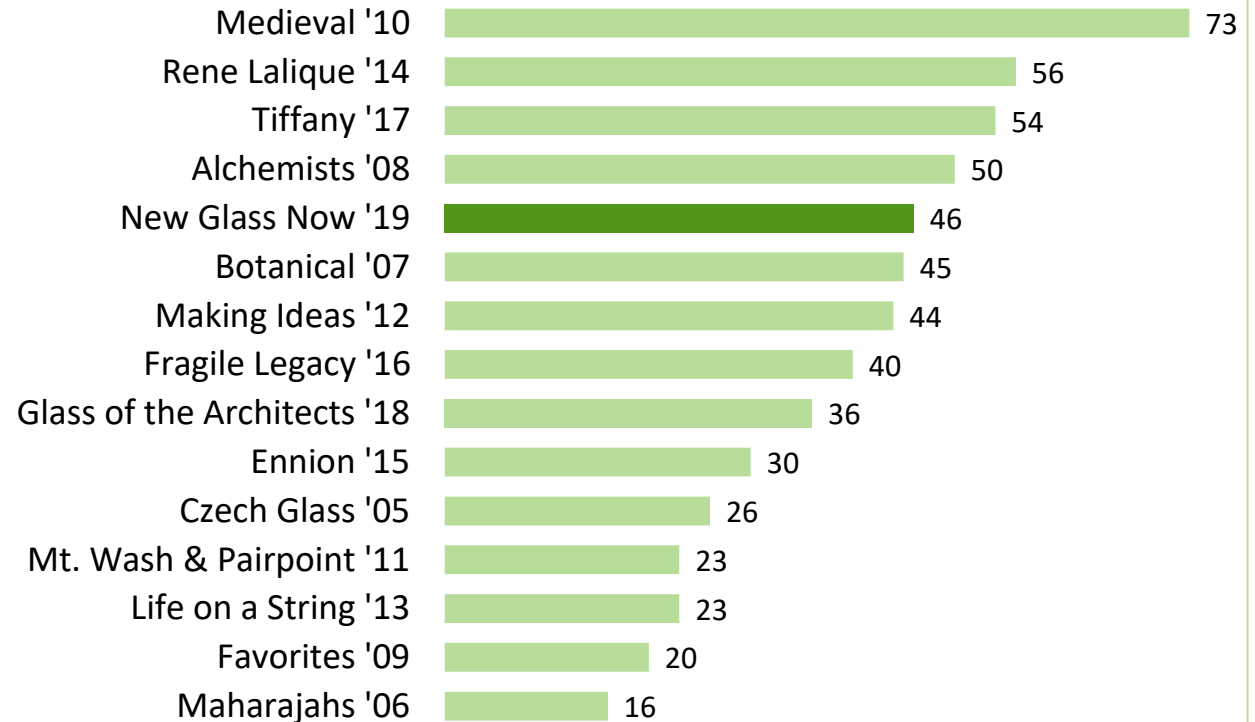
Compared to past temporary exhibitions in a different gallery space.

TIMING AND TRACKING OBSERVATIONS

Max time spent is at the high end.

Compared to past temporary exhibitions in a different gallery space.

Max Time Spent (in minutes) by Exhibition



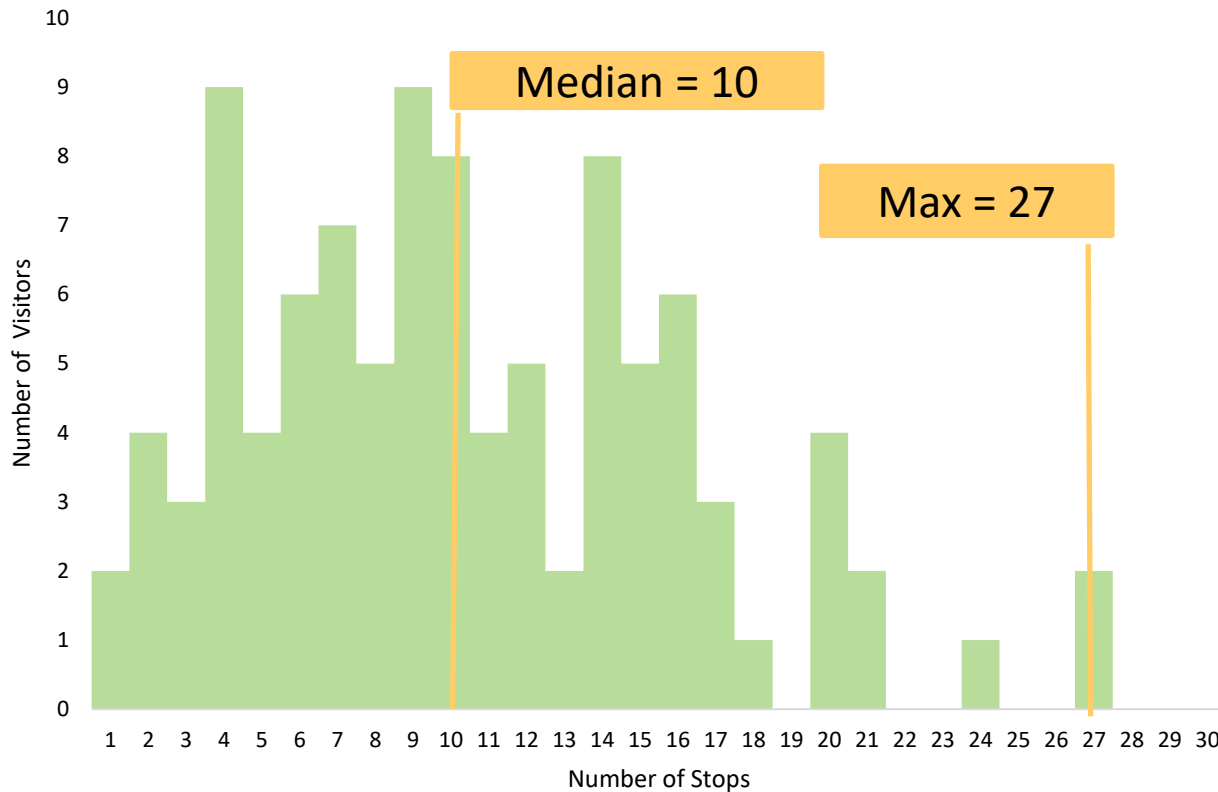
TIMING AND TRACKING OBSERVATIONS

| | | | | | | |
|----|--|--|--|--|---|---|
| 13 | The Stamp + | | | | <input type="checkbox"/> The Stamp <input type="checkbox"/> The Observer | <input type="checkbox"/> Read <input type="checkbox"/> Point/beckon <input type="checkbox"/> Converse |
| 14 | Rainbow Flag | | | | <input type="checkbox"/> Colour Therapy media <input type="checkbox"/> Colour Therapy object | <input type="checkbox"/> Read <input type="checkbox"/> Point/beckon <input type="checkbox"/> Converse |
| 15 | Dialogue and a Series of Moments (media) | | | | <input type="checkbox"/> Dialogue and a Series of Moments (media) <input type="checkbox"/> Sit | <input type="checkbox"/> Read <input type="checkbox"/> Point/beckon <input type="checkbox"/> Converse |
| 16 | Blow Harder & Le Pressepapier Executiv (media) | | | | <input type="checkbox"/> Blow Harder <input type="checkbox"/> Pressepapier Executiv (media) | <input type="checkbox"/> Read <input type="checkbox"/> Point/beckon <input type="checkbox"/> Converse |
| 17 | Interior section 1 - with blurred face | | | | <input type="checkbox"/> Within Matter #2 <input type="checkbox"/> Promise | <input type="checkbox"/> Read <input type="checkbox"/> Point/beckon <input type="checkbox"/> Converse |
| 18 | Outside section 1 cases | | | | <input type="checkbox"/> The Leith Pattern, Mary <input type="checkbox"/> Sibylla with X <input type="checkbox"/> Hugged to Death, Creeps, All Wound Up <input type="checkbox"/> Breathe <input type="checkbox"/> Flow Necklace <input type="checkbox"/> Gateau au fromage et chocolat | <input type="checkbox"/> Read <input type="checkbox"/> Point/beckon <input type="checkbox"/> Converse |
| 19 | Outside section 2 cases | | | | <input type="checkbox"/> Gerda Stein <input type="checkbox"/> Penguin Jugs <input type="checkbox"/> Reservoir <input type="checkbox"/> Red Sedge Reeds Fish Basket | <input type="checkbox"/> Read <input type="checkbox"/> Point/beckon <input type="checkbox"/> Converse |
| 20 | Interior Section 2 – with robotlike figure | | | | <input type="checkbox"/> 039 to 058 <input type="checkbox"/> Fision <input type="checkbox"/> Lapi Boil Project <input type="checkbox"/> Cephaloproteus Riverhead <input type="checkbox"/> Amber Increment <input type="checkbox"/> Borderline <input type="checkbox"/> Grade | <input type="checkbox"/> Read <input type="checkbox"/> Point/beckon <input type="checkbox"/> Converse |
| 21 | Interior Section End - architecture | | | | <input type="checkbox"/> Reflect 3.2 Curve | <input type="checkbox"/> Read <input type="checkbox"/> Point/beckon <input type="checkbox"/> Converse |
| 22 | Transcendence | | | | <input type="checkbox"/> Transcendence <input type="checkbox"/> Cities Underwater: 7 sites <input type="checkbox"/> Alphabet <input type="checkbox"/> Converging Line 2 | <input type="checkbox"/> Read <input type="checkbox"/> Point/beckon <input type="checkbox"/> Converse |

The evaluator divided the exhibition into exhibit components or “stops” for observation.

Stops vary in size and may contain one or more artworks.

TIMING AND TRACKING OBSERVATIONS



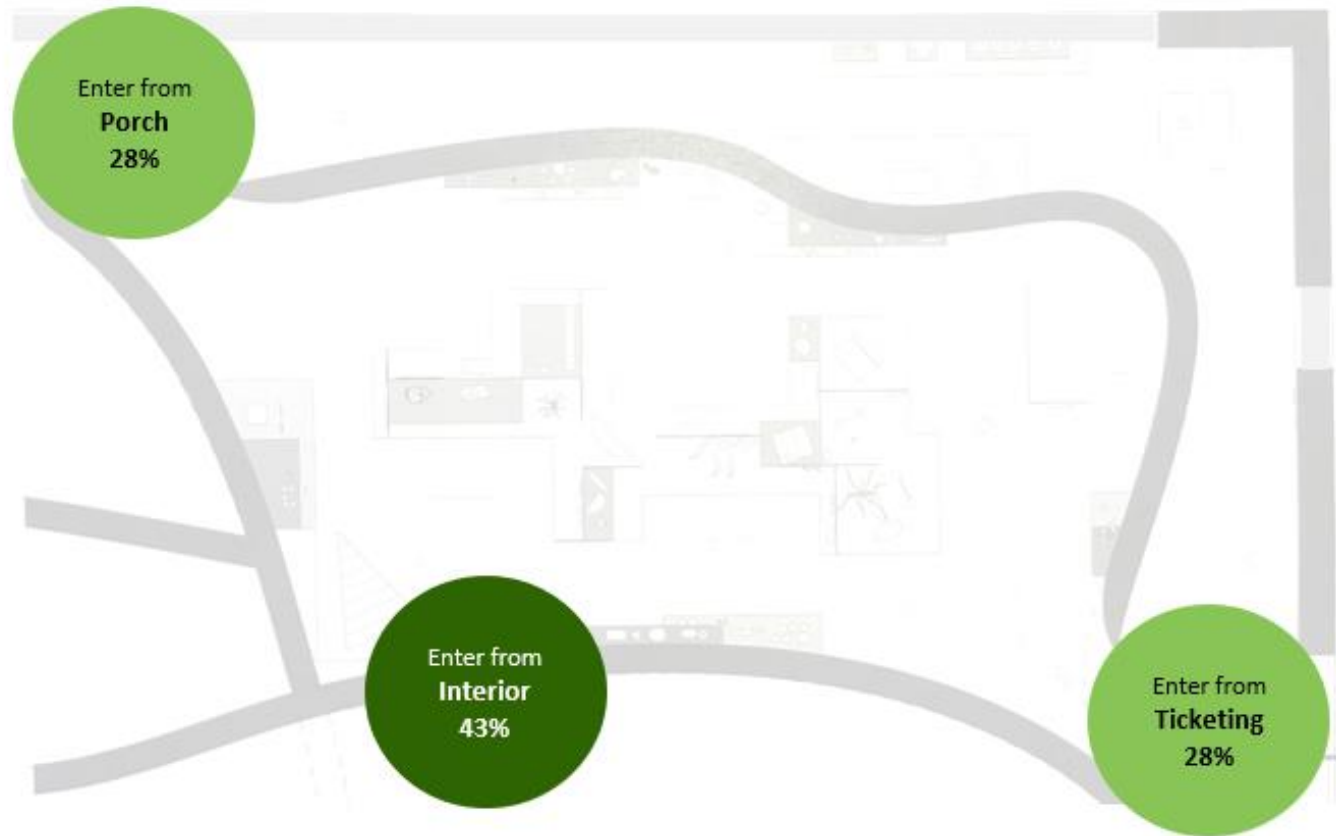
**Visitors
stopped at
between**

1 and 27

**designated
stops in the
exhibition.**

TIMING AND TRACKING OBSERVATIONS

The greatest number of visitors entered from the interior gallery entrance.



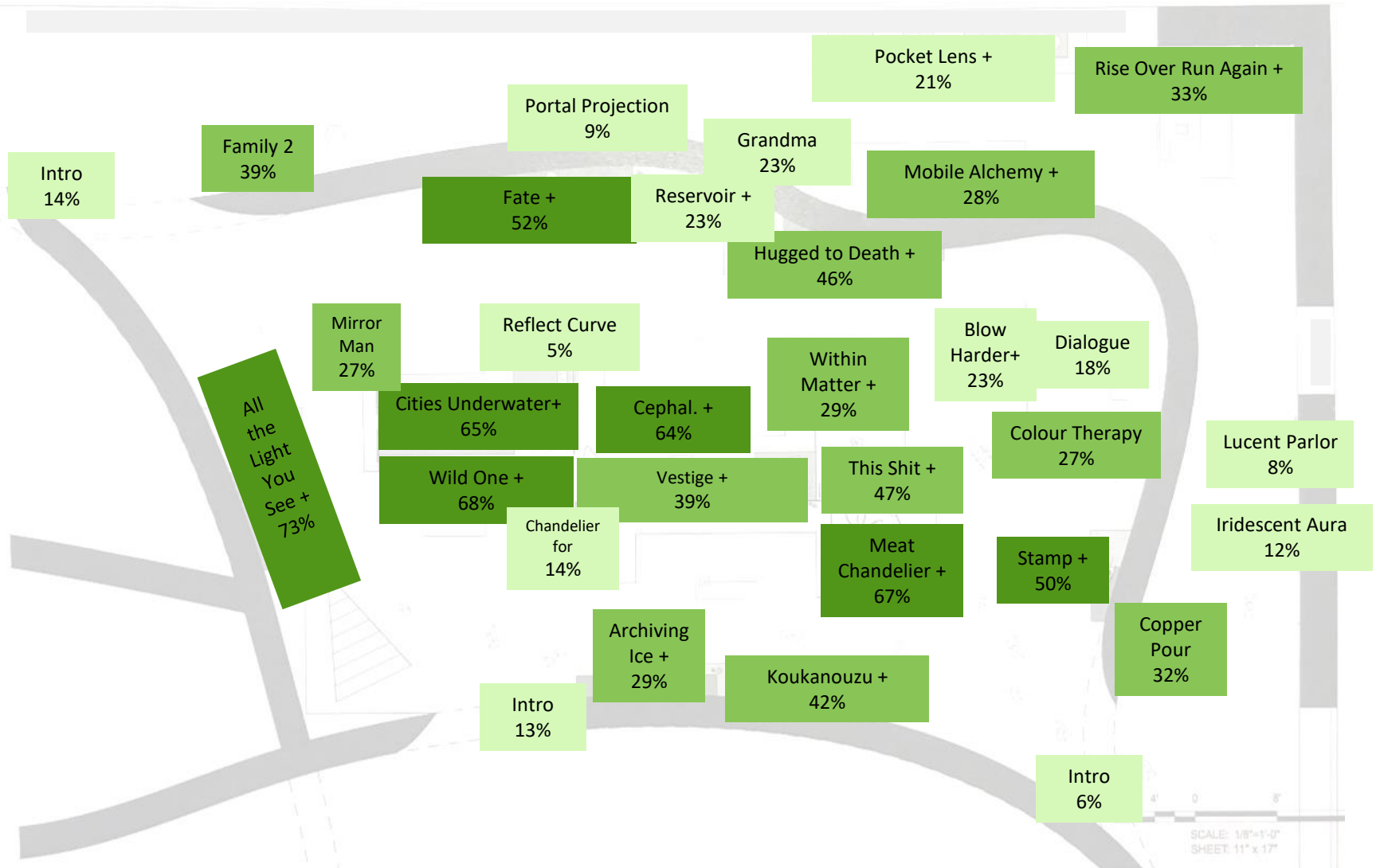
TIMING AND TRACKING OBSERVATIONS

STOPS AT EXHIBIT COMPONENTS

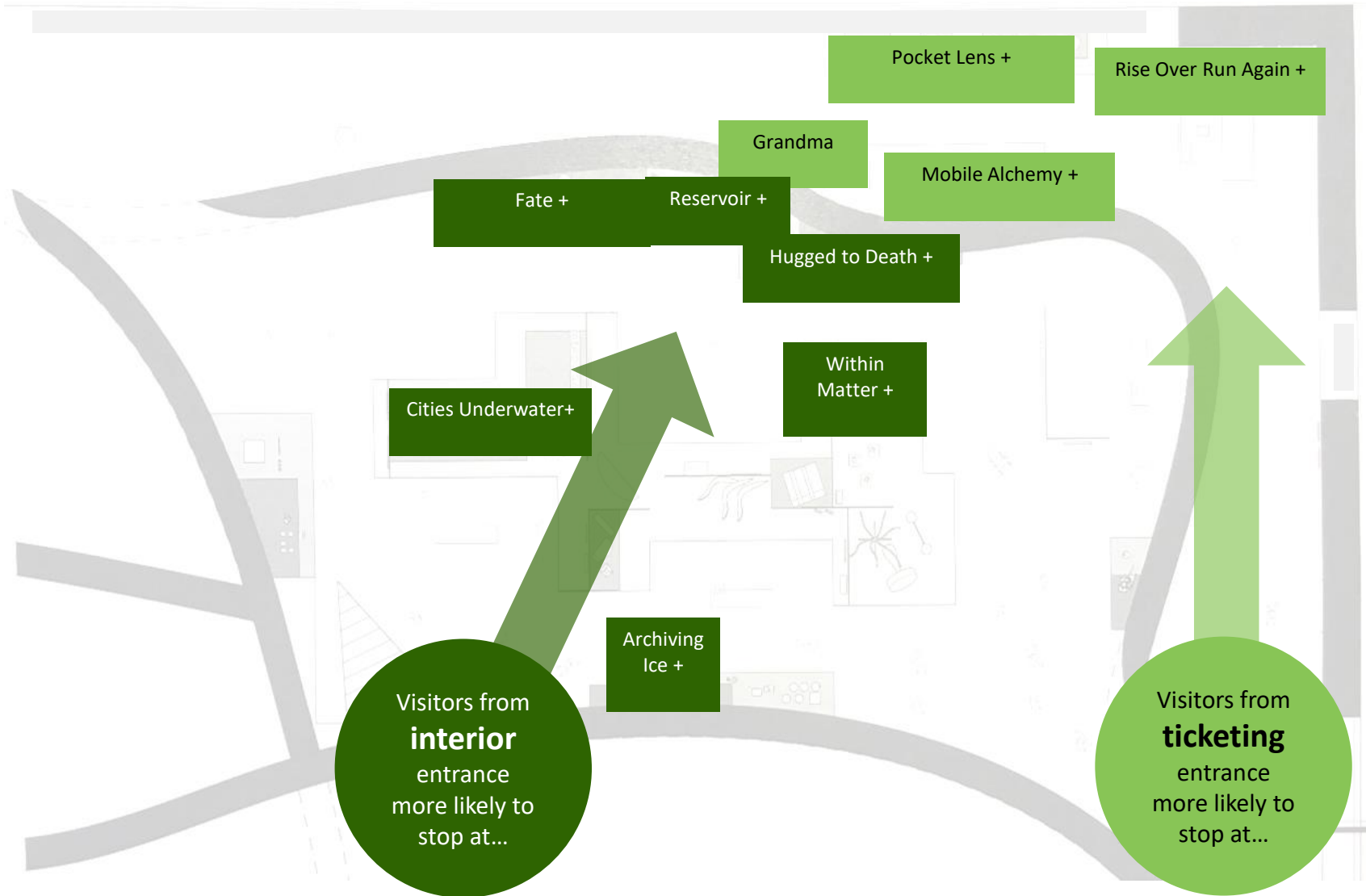
| Component ID & Name | % of Observed Visitors Stopped |
|--------------------------------------|--------------------------------|
| 25. All the Light You See + | 73 |
| 26. The Wild One + | 68 |
| 11. Meat Chandelier + | 67 |
| 22. Cities Underwater + | 65 |
| 20. Cephaloproteus Riverhead + | 64 |
| 23. Fate + | 52 |
| 13. The Stamp + | 50 |
| 12. This Shit is Bananas + | 47 |
| 18. Hugged to Death + | 46 |
| 30. Koukanouzu + | 42 |
| 10. Family 2 | 39 |
| 29. Smokey Comet Installation + | 39 |
| 2. Copper Pour | 32 |
| 5. Rise Over Run + | 33 |
| 1. Introduction Panel (any) | 30 |
| 17. Within Matter #2 | 29 |
| 27. Archiving Ice + | 29 |
| 6. Mobile Alchemy Research Station + | 28 |
| 14. Colour Therapy | 27 |
| 24. Mirror Man on TV | 27 |
| 8. Grandma | 23 |
| 16. Blow Harder + | 23 |
| 19. Reservoir + | 23 |
| 7. Pocket Lens + | 21 |
| 15. Dialogue & a Series of Moments | 18 |
| 28. Chandelier for the End of Time | 14 |
| 3. Iridescent Aura Diptych II | 12 |
| 9. Portal, Projection #2 | 9 |
| 4. The Lucent Parlor Chapter 1 | 8 |
| 21. Reflect 3.2 Curve | 5 |



TIMING AND TRACKING OBSERVATIONS



TIMING AND TRACKING OBSERVATIONS



TIMING AND TRACKING OBSERVATIONS

MEDIAN TIME AT EXHIBIT COMPONENTS

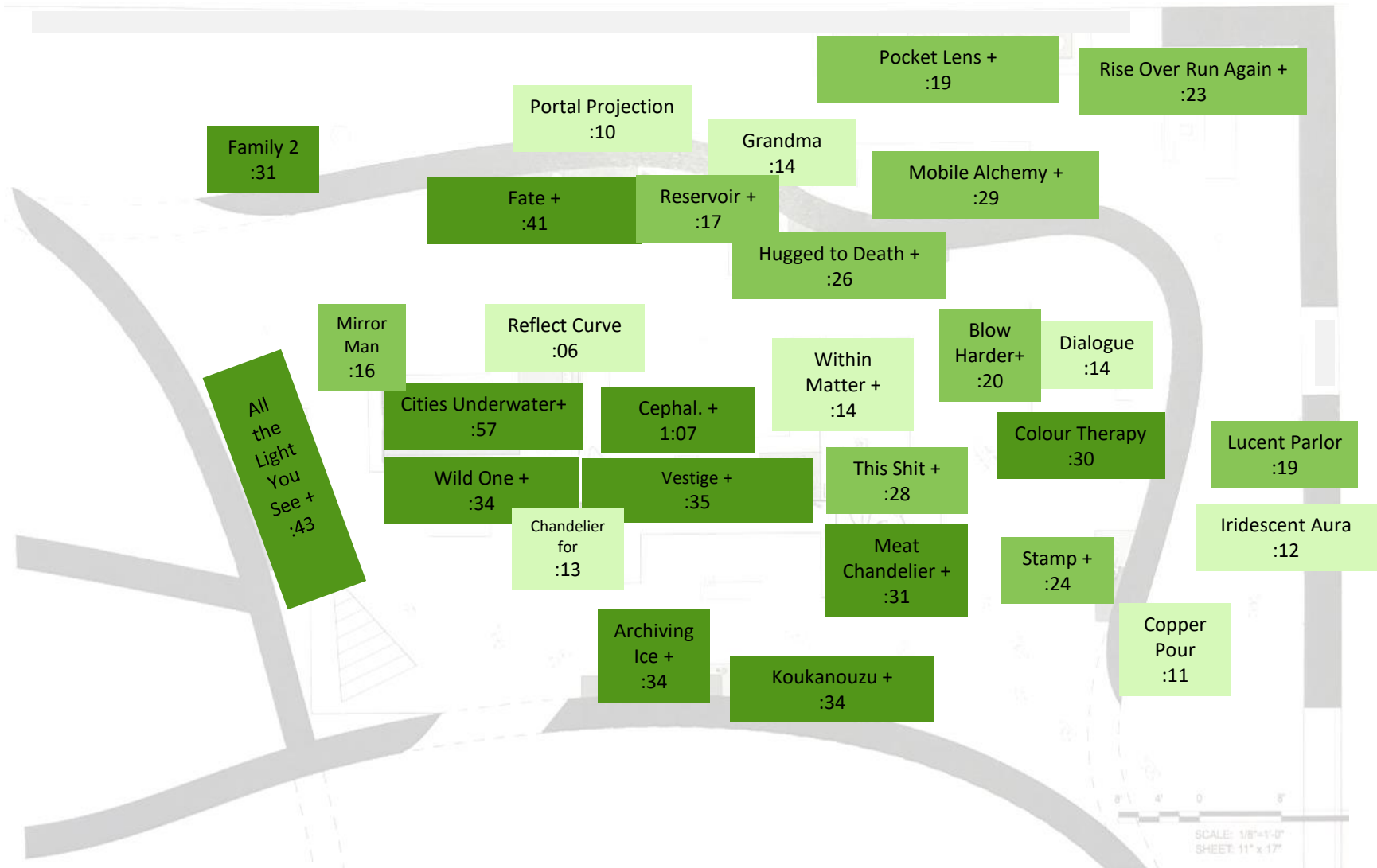
| Component ID & Name | Median Time Spent |
|--------------------------------------|-------------------|
| 20. Cephaloproteus Riverhead + | 1:07 |
| 22. Cities Underwater + | :57 |
| 25. All the Light You See + | :43 |
| 23. Fate + | :41 |
| 29. Smokey Comet Installation + | :35 |
| 26. The Wild One + | :34 |
| 27. Archiving Ice + | :34 |
| 30. Koukanouzu + | :34 |
| 10. Family 2 | :31 |
| 11. Meat Chandelier + | :31 |
| 14. Colour Therapy | :30 |
| 6. Mobile Alchemy Research Station + | :29 |
| 12. This Shit is Bananas + | :28 |
| 18. Hugged to Death + | :26 |
| 13. The Stamp + | :24 |
| 5. Rise Over Run + | :23 |
| 1. Introduction Panel (any) | :20 |
| 16. Blow Harder + | :20 |
| 4. The Lucent Parlor Chapter 1 | :19 |
| 7. Pocket Lens + | :19 |
| 19. Reservoir + | :17 |
| 24. Mirror Man on TV | :16 |
| 8. Grandma | :14 |
| 15. Dialogue & a Series of Moments | :14 |
| 17. Within Matter #2 | :14 |
| 28. Chandelier for the End of Time | :13 |
| 3. Iridescent Aura Diptych II | :12 |
| 2. Copper Pour | :11 |
| 9. Portal, Projection #2 | :10 |
| 21. Reflect 3.2 Curve | :06 |

High

Medium

Low

TIMING AND TRACKING OBSERVATIONS



| KEY | < :15 | :15-:29 | :30 + |
|-----|-------|---------|-------|
| | | | |

TIMING AND TRACKING OBSERVATIONS

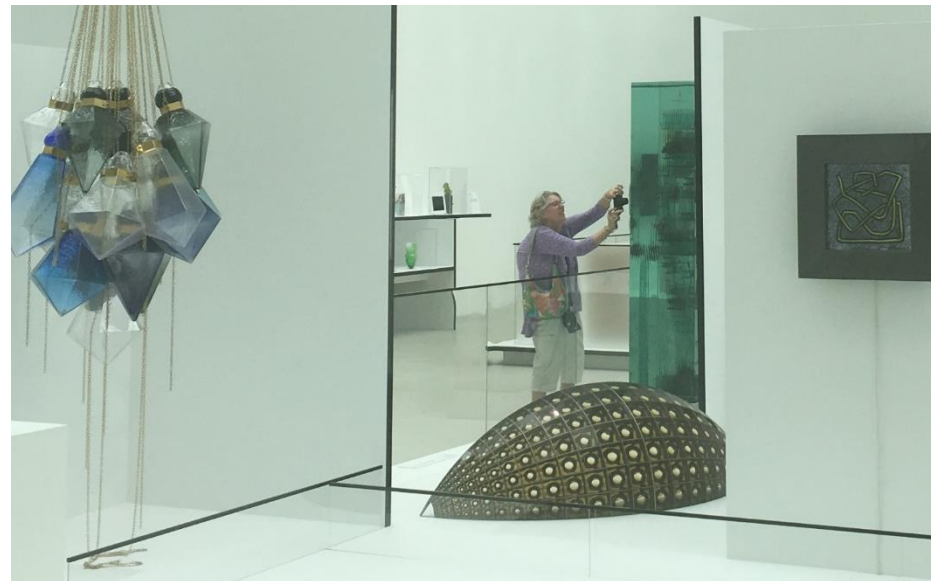
47% pointed something out to another visitor or beckoned them to look at something.



TIMING AND TRACKING OBSERVATIONS

41% took at least one photo in the exhibition

- One visitor photographed 27 different artworks
- One visitor video recorded the exhibition

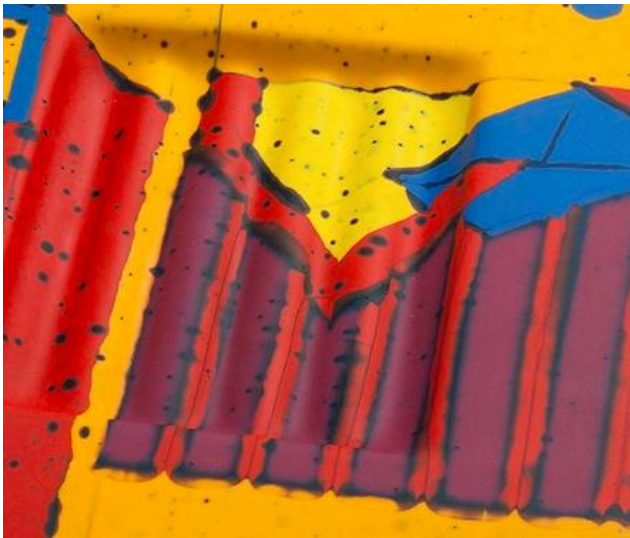


INTERVIEWS

Memorable artworks

Named for the following reasons:

- Visual details (size, colors, etc.)
- Craftsmanship
- Concept or idea behind the artwork/inspired by the artwork
- Uniqueness
- Humor
- Personal connection



“Just because of how vivid those colors are, it's hard to walk past it and not even see it and miss it. So that's what's sticking in my mind. I would not say that it's my favorite or even the most interesting, but it's the one I'm remembering at the moment.”

INTERVIEWS

Memorable artworks

Named for the following reasons:

- Visual details (size, colors, etc.)
- Craftsmanship
- Concept or idea behind the artwork/inspired by the artwork
- Uniqueness
- Humor
- Personal connection



“For the copper one, it just made me think of ocean pollution. So, it was just something that made me think.”

TIMING AND TRACKING OBSERVATIONS

81% read at least one label

- Median number of stops at which labels were read is 3.
- Median number of stops is 10, so labels used less than one-thirds of the time.



Confusing aspects

Mentioned by a few:

- Meaning behind works of art
- Alarms
- Exhibition boundaries

Male: “And I say, yea, there’s lots that’s hard to understand because of the complexity of the different ways the makers are using glass.” *Female:* “And their intentions. Sometimes, you really have to think about what their intentions are when you read the caption and look at the words. You know, you can say, ‘Oh, okay, well, that’s what they’re thinking about. Yeah. Yeah.’”

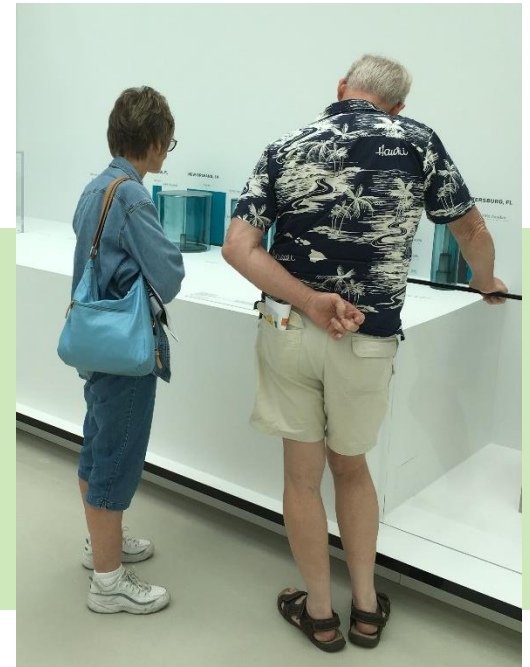
INTERVIEWS

Ideas and concepts

One-half were unsure about specific ideas or concepts, but several each mentioned:

- Artist intent
- Craftsmanship

“I think it’s interesting about sea-level rise. I thought that was neat how they evoked thoughts about modern concerns, either political or environmental, and using art to bring that forward.”



INTERVIEWS

Seeing glass in a new light

Most said the exhibition helped them see glass differently than they had before:

- Realized many ways glass can be used/appear
- Deepened appreciation for glassmaking
- Layers of meaning in the artworks

(Were there any pieces of art in this exhibition that challenged the way that you had previously thought about glass?)
“Oh, yeah, for sure. Well, certainly that aquarium one was really wild. . . . and also these sort of computer cable things. I was like, ‘That doesn't look like glass.’ It was just surprising, the things that didn't look like glass but were glass”



QUESTIONS?



Self-portrait of Amanda & Stephanie in Iridescent Aura Diptych II