Exploring Visitor Perceptions: Examining What Visitors to MoPOP Think About Pop Culture

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MoPOP
MUSEUM OF
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Executive Summary

The purpose of this evaluation was to explore visitors' perceptions of pop culture and MoPOP prior to their visit and to what extent these change due to their visit experience. A secondary purpose was to understand who are MoPOP visitors and their level of satisfaction with their visit experience. Facilitated questionnaires were administered to visitors as they entered and exited the museum to capture how visitors perceive pop culture. Analysis was done to understand demographics of MoPOP visitors and their level of satisfaction, what prior knowledge visitors had of pop culture and MoPOP and whether or not their visit to the museum caused a shift in perception.

Main Findings

Data was collected at MoPOP between January 8, 2018 and February 25, 2018 with a total sample size of 226. The main findings of this study were:

- Respondents were predominantly **female**, **white**, and evenly distributed between the **ages of 18 and 35 years old**. Most visitors chose their expected and actual overall experience rating as **Excellent** on a scale from Poor to Superior.

- Visitors defined pop culture as a **popular genre or person that has societal impact** and **music** is the most prominent aspect of pop culture in visitors' lives.

- Visitors described MoPOP in a **positive way** before entering the museum and most frequently associated the museum with **music**.

- **Nineteen percent of visitors said they experienced a shift in perception towards pop culture** due to the amount and diversity of material that pop culture encompasses.

Recommendations

- Determine whether visitor perceptions of pop culture are aligned with MoPOP's desired image to decide whether or not visitor expectations are being addressed

- Continue using pre-visit and post-visit OER as a way to measure satisfaction

- Collect visitor opinions on future exhibit ideas to ensure that the museum is representing visitors' many ideas of what makes up pop culture.

Project and Site Background

The Museum of Pop Culture's (MoPOP) mission is to be a "leading-edge nonprofit museum, dedicated to the ideas and risk-taking that fuel contemporary popular culture. With its roots in rock 'n' roll, MoPOP serves as a gateway museum, reaching multigenerational audiences through our collections, exhibitions, and educational programs, using interactive technologies to engage and empower our visitors. At MoPOP, artists, audiences and ideas converge, bringing understanding, interpretation, and scholarship to the popular culture of our time" (MoPOP, 2018). MoPOP opened their doors in 2000 as the Experience Music Project (EMP). After many name changes over the years, the organization was renamed as MoPOP in 2016.

Due to their recent name change, MoPOP decided now would be an excellent time to do a visitor study. MoPOP had not conducted a visitor study of this scope since 2010, and since then a lot had changed within the organization. Visitor perceptions of MoPOP and popular culture and whether these changed due to their experience at MoPOP were of particular interest to the evaluation committee. In addition, MoPOP was interested in the level of satisfaction visitors experience during their visit and the demographics of their visitors.

Purpose Statement and Evaluation Questions

The purpose of this evaluation was to explore visitors' perceptions of pop culture and MoPOP prior to their visit and to what extent these change due to their visit experience.

A secondary purpose was to understand who are MoPOP visitors and their level of satisfaction with their visit experience.

Evaluation Questions

1.Who are MoPOP visitors and where do they go in the museum?
2. How and to what extent are visitors satisfied with their experience at MoPOP?
3. What prior knowledge of pop culture and MoPOP do visitors bring to their museum visit?
4. How and to what extent do visitor perceptions of pop culture and MoPOP change due to their visit experience?

Literature Review

The concepts of perception, pop culture, and visitor experiences were explored to provide background information for this evaluation study. Understanding perception helps determine why visitors are experiencing their visit in specific ways. Providing a definition of pop culture will help to determine how, if at all, the visitor's understanding of pop culture aligns with MoPOP's

understanding. Finally, examining factors of visitor experience helped determine why visitors are coming to MoPOP and if that impacts their perceptions.

I.   Defining Perception

There are many different ways to define perception within academia. For the purpose of this study, the team will draw from the psychological and organizational behavior disciplines. According to Encyclopaedia Britannica, perception is defined as "the process whereby sensory stimulation is translated into organized experience" (Dember & Epstein, 2017). According to S. Shajahan and Linu Shajahan, some of the factors that influence perceptions include physical features (age, race, gender), surrounding environment, interactions, attitudes, needs and desires, motives, expectations, and status. Moreover, according to Zarate, there are three factors influencing perception: characteristics of the perceiver (as described by Shajahan & Shajahan), the target, and the situation. The target is the person being perceived whose physical appearance and nonverbal cues can influence perception and the situation can impact the interaction between the perceiver and the target (Zarate, 2006). The description by Shajahan & Shajahan and Zarate, allows one to explore the connotations and associations made by the visitor in relation to MoPOP. Both of these definitions give insight into how one makes meaning of their surroundings.

II.   Defining Pop Culture

Pop culture is described by Wikipedia as: "the entirety of attitudes, ideas, images, perspectives, and other phenomena within the mainstream of a given culture, especially Western culture of the early to mid-20th century and the emerging global mainstream of the late 20th and early 21st century." Pop culture is considered to consist of music, art, literature, dance, film, television, radio, sports, news, politics, fashion, technology, cyberculture and slang which are consumed by the majority of a society's population (Crossman, 2018; Delaney, 2007). Pop culture permeates everyday society, has mass appeal, and is influenced by the media. Crossman discusses two conflicting viewpoints on the purpose of pop culture: as a control mechanism of the elites to "dumb down" the masses or as medium of rebellion against the dominant group. As a result, pop culture can mean different things depending on who is using the term and how it is being used. However, most scholars agree that pop culture consists of the following elements: it is prone to rapid change, standards and commonly held beliefs are reflected, and it influences everyday life (Delaney, 2007). Defining pop culture allows insight into what is commonly considered pop culture and provides a baseline for comparison of what MoPOP visitors view as pop culture.

III.   Visitor Experience

Measuring quality of experience is subjective, user-centric, holistic, and multi-dimensional. It has been found that in typical five-point scales, majority of visitors will rate their visit as excellent, the

highest category, as long as their visit met their expectations. Overall Experience Ratings (OER) have been used at the Smithsonian for over ten years to evaluate visitor experience. According to Pekarik (2014), OER is "simple, easy to use, accurate, valid, and reliable, and allows for meaningful comparisons across museums, exhibitions, and programs that are very different from one another" (p.1). The OER rating scale has five descriptive words for the visitor to select and is different than other scales due to it containing a category "greater than excellent" (typically listed as "superior"). A greater than excellent category allows visitors who found their experience truly exceptional to express their level of satisfaction. Using the overall experience rating scale, museums can determine when visitor experiences were less than excellent (good, fair, or poor), excellent, or more than excellent (superior). These ratings have been found to correlate with similar measurements of did not meet expectations, met expectations, and exceeded expectations, respectively. Through collecting OER data overtime, it becomes possible to identify trends in overall visitor experience regardless of program and exhibit diversity or other external factors. By using overall experience ratings in MoPOP's evaluation, it avoids problems of specificity (as in asking about specific, isolated experiences) and captures what visitors decide is most meaningful to them. Moreover, OER can be used prior to a visitor's experience in order to capture their expectations for their visit. Then it can be determined whether visitors' experiences were worse, the same, or better than expected which can help determine which types of visitors were best served.

Marilyn Hood (1981) highlights six factors for participating in leisure activities: opportunity to learn, chance for social interaction, challenge of a new experience, active participation, doing something worthwhile, and being comfortable in one's surroundings. Hood decided on these six factors (called important factors in her dissertation) due to an extensive literature review on the subject of motivation. She asked participants in her study to rate each factor on a scale of 1 to 6 (with 1 being most important and 6 being least important) in regard to importance (p. 64). The lower the mean for one of the factors, the more important it was to visitors. The use of Marilyn Hood's six important factors allows the evaluators to gauge the reasons as to why MoPOP visitors chose to spend their leisure time at the museum.

Retrospective pre-post tests are used in evaluation to determine prior levels of understanding or preconceived ideas after an experience happens. These tests allow for a valid form of measurement in specific evaluation circumstances. According to Bhanji et al. (2012):

> Self-assessment changes rely on a 'common metric,' ... [in] traditional pre–post design (TPP), where data are collected before and after the intervention, with the change in learner self-ratings attributed to the educational intervention. The retrospective pre–post method (RPP) offers an alternate method. Data are collected at the same point in time (i.e., at the conclusion of training); thus, the ratings of understanding before ("retrospective pre") and after (post) the intervention use the same metric. (p. 190).

The evaluators are not directly measuring a change in perception due to a visitor's experience but are interested in identifying if a general change in perception has occurred. Using a

retrospective pre-post questionnaire creates a valid way to measure a perceived change and "can identify when learning occurred" (Bhanji et al., 2012, p. 192).

Methods

Two facilitated questionnaires with open and close-ended questions were used in this study. A pre-visit questionnaire was administered immediately after visitors paid for admission, and a post-visit questionnaire was administered as visitors exited the museum. The two questionnaires were unmatched (not collected from the same audience), and, therefore, do not allow the data to be directly correlated between prior and post impressions. Data was collected from January 8 - February 25 while galleries were not being changed.

I. Pre-Visit Facilitated Questionnaire (see Appendix A)

A pre-visit facilitated questionnaire was administered to gauge visitor perceptions of MoPOP and pop culture before their visit and to avoid biased answers due to the museum experience. This instrument utilized personal meaning mapping to get people thinking about pop culture and to develop a baseline understanding of what pop culture elements are most salient to visitors. Personal meaning mapping was developed by Falk, Moussouri, and Coulson (1998) to "measure how a specified 'educational' experience uniquely affects each individual's personal conceptual, attitudinal, and emotional understanding" (p.109) (see Appendix C for example). The pre-visit questionnaire was structured as follows:

- Visitors created a personal meaning map
- The data collector administered a series of open-ended questions
- The questionnaire was completed by the visitor self-administering a demographic and OER portion

The pre-visit questionnaire was used to help answer evaluation questions one, two and three. Pre-visit data that answered evaluation questions one and two were compiled with answers from post-visit questionnaires.

The target audience for the pre-visit questionnaires were visitors ages 13 and up (not in a school or formal tour group) who had just purchased an admissions ticket and begun their museum experience. Visitors were asked to participate as individuals, but they may have been visiting the museum as an individual, in an adult only group, or in a mixed group with adults and children.

Pre-visit questionnaires were collected immediately after ticketing in main and south lobbies. Participants were selected through systematic sampling. Every third person walking past the data collector was asked to participate in the study. For participants under the age of 18, parents were in eye-view of the data collector.

The target sample size was 100 pre-visit questionnaires to be collected on an equal number of weekday and weekends, with an equal mix of morning and afternoon hours.

II.   Post-Visit Facilitated Questionnaire (see Appendix B)

A post-visit facilitated questionnaire was used to determine whether visitor perceptions of MoPOP and pop culture changed due to their visit and to answer evaluation questions one, two, and four. The post-visit questionnaire asked visitors to reflect on their perceptions prior to their visit, which modeled a retrospective pre-post survey design (Bhanji, et al.). The structure of the post-visit questionnaire was structured as follows:

- Visitors rated their actual overall experience on a scale of Poor, Fair, Good, Excellent, and Superior
- Visitors placed Velcro stickies on a poster board (See Appendix D) next to pictures of each spot in the museum (20 total) that they visited
- The data collector administered a series of open-ended questions
- The questionnaire was completed by the visitor self-administering a demographic portion.

Pre-visit OER was compared to post-visit OER scores to determine whether the visit impacted how satisfied visitors were with their experience. While these two results are not directly correlated, measuring anticipated overall experience ratings before the visit and comparing them to ratings after a visit has been shown to be a valid way to measure whether or not experiences are meeting expectations (Pekarik, et al., 2018).

The target audience for the post-visit questionnaires was visitors ages 13 and up (not in a school or formal tour group) who were finishing their museum experience. Visitors were asked to participate as individuals, but they may have been visiting the museum as an individual, in an adult only group, or in a mixed group with adults and children.

Post-visit questionnaires were collected in the glass vestibules ("jelly jars") of the main and retail lobby exits. Participants were selected through systematic sampling. Every third person walking past the data collector was asked to participate in the study. For participants under the age of 18, parents were in eye-view of the data collector.

The target sample size was 100 post-visit questionnaires which were collected on an equal number of weekday and weekends, with an equal mix of morning and afternoon hours.

Pilot Testing

Prior to pilot testing, questions were reviewed with classmates to receive feedback related to appropriate wording for the evaluation questions.

The initial round of pilot testing was conducted on November 24, 2017 in MoPOP's main lobby. Testing allowed for revision of instrument language and logistical planning of where to collect data. As testing occurred, evaluators revised instrument language to allow visitors to better understand the question. During logistical planning, the evaluators learned that post-visit questionnaires were best conducted in the jelly jars (entrance and exit foyers of the museum) and designated specific areas after ticketing to collect pre-visit questionnaires.

Additional pilot testing was conducted on December 1, 2017. During the second phase of pilot testing, the photo board of the post-visit questionnaire was tested. It was learned that the board was too low sitting on the ground, so the board was placed upon an easel to allow for easier access to the photos. Also, during the photo board testing, small post-it notes were used to mark the photos. This method worked well for visitors, but a more sophisticated system was created with Velcro stickies. The evaluators continued to further refine the instrument language and tested the south lobby location as a potential pre-visit data collection point. The evaluators learned that the south lobby was an adequate space to collect the pre-visit instrument.

A final round of pilot testing was conducted on December 8, 2017 to further refine instrument language (specifically focusing on question 8 of the post-visit questionnaire and question prompts) and to test the logistics of collecting post-visit questionnaires at the retail ticketing jelly jar. After this round of pilot testing, all language was finalized and each data collection area was confirmed as a suitable location.

Analysis Plan

Both facilitated questionnaires included open-ended questions that were analyzed using emergent coding. Both questionnaires also generated quantitative data which were analyzed using descriptive statistics. Demographic questions produced quantitative data which was also analyzed using descriptive statistics.

Limitations of Study

Limitations to this study consisted of logistical limitations relating to the space and time frame, as well as specific data collection limitations related to the self-reported nature of the data collection instruments and the potential for bias from museum visitors.

Logistical Limitations

Space
MoPOP is housed within a 140,000 square foot building with five separate egress points and a maze-like layout. The building design could affect visitor flow and ability to experience everything the museum has to offer. This may have impacted our study if data collection areas were not the ideal location for visitors that were entering or exiting the building, and if visitors

were not completing the entire experience (not by choice) this could have impacted the extent that their perceptions change about pop culture or MoPOP. This concern was reduced through initial pilot testing of multiple locations within MoPOP as well as planning for data collection at two main egress points. In addition, the south lobby and ticketing counter was closed for part of the study. This limitation impacted the number of visitors collected from this location.

Time frame

The museum experienced exhibit changes in early January and mid-February which meant that the amount of time when data could be collected while the museum was static was from January 8 to February 25, 2018. This abbreviated time frame could have impacted the amount of assistance available from first year Museology graduate students that the evaluators were able to utilize for data collection. However, MoPOP was aware of this limitation and offered their volunteer data squad to assist with data collection during this time frame. Moreover, the time of year that this study was conducted was during when MoPOP typically experiences lower visitation. However, it did not impact the total number of participants in the study.

Data Collection Limitations

Self-reported perceptions and social bias

This entire study was dependent on self-reported data related to nebulous concepts such as perception and satisfaction. Everyone experiences things in their own way, and these experiences may be diverse. There were many factors to take into account for perception and individual satisfaction can be difficult to quantify. To mitigate both of these aspects, the evaluators researched definitions of perception to inform their data analysis and utilized overall experience ratings to determine visitor satisfaction. Moreover, these self-reported measures, and the study in general, could have been biased due to social desirability. One may not want to tell the evaluators the truth for a fear of being judged. Additionally, since the study about MoPOP was conducted in MoPOP, one may not want to truly express their thoughts. One way this limitation was avoided was by not asking positively or negatively skewed questions as well as using overall experience ratings.

Reflective nature of post-visit perceptions

The portion of the post-visit questionnaire that asks about pre-visit perceptions was partially biased due to museum experience. This was a limitation because the evaluators were not able to perfectly match a change in perception. However, since the evaluators were not interested in a direct correlation between pre- and post-visit perceptions, the visitor's perception of their prior knowledge was considered a self-reported baseline measurement during data analysis.

Results and Discussion

Description of Sample

A total of 226 visitors participated in this study. Data was collected on a combination of weekdays (n=114) and weekend (n=112) days by MoPOP Data Squad volunteers and first year Museology graduate students. **106 visitors responded to the pre-visit questionnaire** as they entered the museum. Pre-visit questionnaires were collected after ticketing at the main lobby (n=60) and the south lobby (n=46) during shifts from 11am to 1pm (n=65) and 1pm to 3pm (n=26) with fifteen collected between 12pm to 2pm. **120 visitors responded to the post-visit questionnaire** as they exited the museum. Post-visit questionnaires were collected at the upper jelly jar (n =70) and lower jelly jar (n=50) during shifts from 1pm to 3pm (n=59) and 3pm to 5pm (n=61).

South Lobby and Ticket Counter

Main Lobby and Ticket Counter

Evaluation Question One: Who are MoPOP visitors and where do they go in the museum?

Pre-visit n=106

Post-visit n=120

MoPOP
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58% identify as female

Age	Percentage
17 and under	3%
18-25	27%
26-35	34%
36-45	18%
46-55	9%
56 and older	8%

Over 60% of visitors were between the ages of 18 to 35

49% of visitors were from Out of State

White 64%

Non-white 36%

20%   14%   13%

33% Have visited MoPOP before

32% Have visited in the past 12 months

25% Adult Alone

60% Group of Adults

14% Mixed Group of Adults and Children
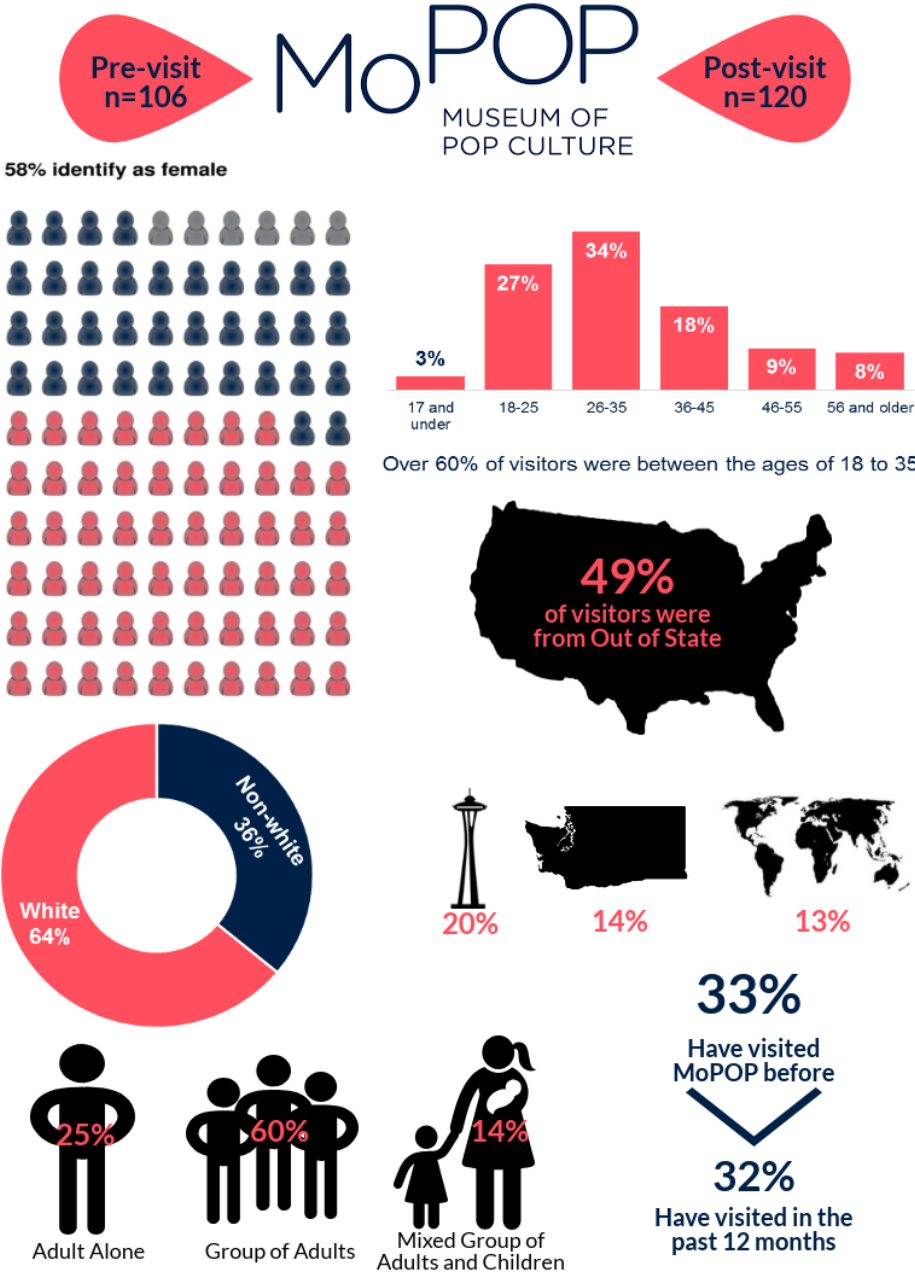
*Additional demographic data can be found in Appendix E

Prior Visitorship

Nearly two-thirds of respondents have never been to MoPOP before. From the one-third of visitors who have previously visited MoPOP, around one-third have been to MoPOP since their name change (in the past 12 months). This breaks down to roughly 10 percent of the total sample having been to MoPOP since the name change. Approximately 8 percent of the total sample were museum members.

Motivations for visiting MoPOP

Motivations for visiting were collected as visitors entered and exited the museum to gain insight into why they choose to visit. By understanding visitor motivations, we can better understand who visitors are by understanding what drives them to visit. The three largest motivations for visitors were **something to do**, **interest**, and **specific exhibits**, respectively. Around 35 percent of MoPOP visitors came to museum for something to do: "I was in the area," "visiting from out of town," and "killing time." While this code may have some other underlying motivations, such as boredom or doing something worthwhile, visitors expressed this sentiment as generally wanting something to do. Around 25 percent of MoPOP visitors were motivated to visit due to interest: "interested in pop culture" and "has everything we like." Around 20 percent of visitors stated that a specific exhibit motivated them to visit. This suggests that most people visit MoPOP because it is something interesting to do when visitors have free time.

MoPOP visitors most frequently cited **"something to do"** as their motivation to visit MoPOP (n=226)
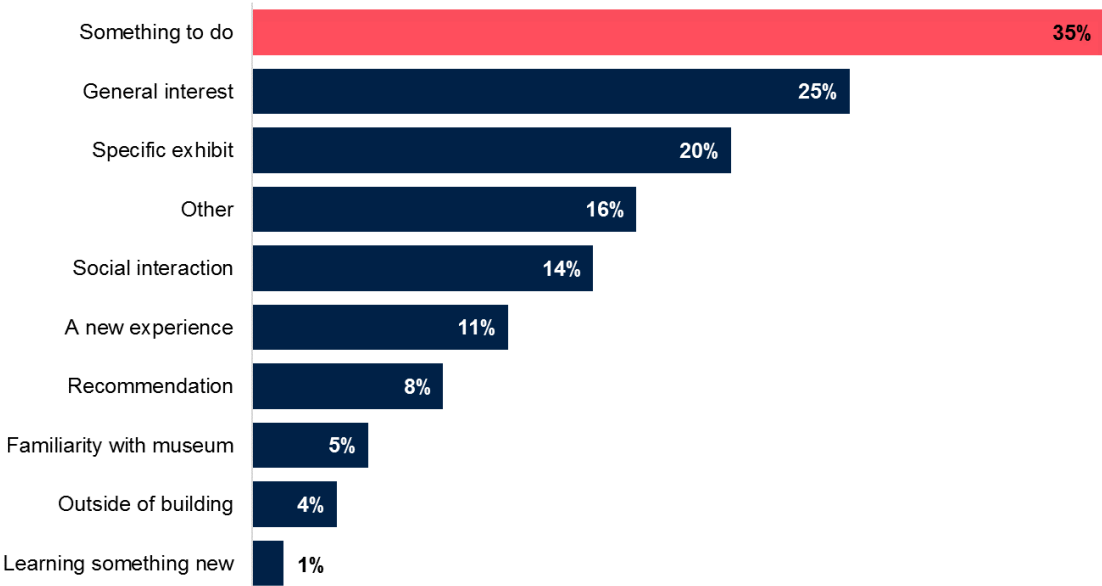
Previous visitation and motivations for visiting MoPOP

All visitors, regardless of prior visitation or not, most frequently cited that they attended MoPOP for **something to do**. However, for second most frequent motivation, those who had visited before were motivated by a **social interaction** (i.e. bringing my friend, it's our anniversary, etc.) while those who had not visited before were motivated due to **general interest**. Moreover, previous visitors attend MoPOP to see a **specific exhibit** at a higher frequency than those who have no prior visitation. Finally, visitors with no prior visitation are more often motivated to visit due to **a new experience,** whereas prior visitors are more motivated to attend due to **familiarity with the museum**. These differences could be due to the fact that those who have visited previously already know what is exhibited at MoPOP, and therefore general interest or a new experience is not as strong of a motivating factor.

Motivation for Attending in people who have prior visitation

n=74	Percent
Something to do	34%
Social interaction	28%
General interest	15%
Specific exhibit	37%
A new experience	4%
Familiarity with the museum	12%

Motivation for Attending in people who have no prior visitation

n=148	Percent
Something to do	36%
Social interaction	9%
General interest	29%
Specific exhibit	12%
A new experience	14%
Familiarity with the museum	1%

Zip code and motivation for visiting MoPOP

Comparison between motivations and zip codes was done to determine whether reasons for visiting were different between locals (from King County and Washington State) or tourists (includes both out-of-state and international visitors). Those who are in-state visit MoPOP for a **social interaction** (26%) more frequently compared to those who live outside of Washington state (9%). Moreover, in-state visitors cited the **outside of the building**, **specific exhibits**, and **familiarity with the museum** as a motivation to visit MoPOP at a higher frequency than out-of-state visitors. Those who visit from out-of-state were more likely to state a **general interest** in what MoPOP exhibits (31%) compared to in-state visitors (12%). Out-of-state visitors also stated a **recommendation** at a higher frequency (11%) compared to in-state visitors. Closer proximity to MoPOP, could be a reason for these specific motivations for in-state visitors as they may have the chance to visit more often than out-of-state visitors.

Visitors who are in state are more frequently motivated by a **specific exhibit** compared to out of state visitors

	Out-of-state	In-state
Specific Exhibit	13%	35%
Interest	31%	12%
Social Interaction	9%	26%
Recommendation	11%	4%
Familiarity	2%	10%
Outside of Building	2%	10%
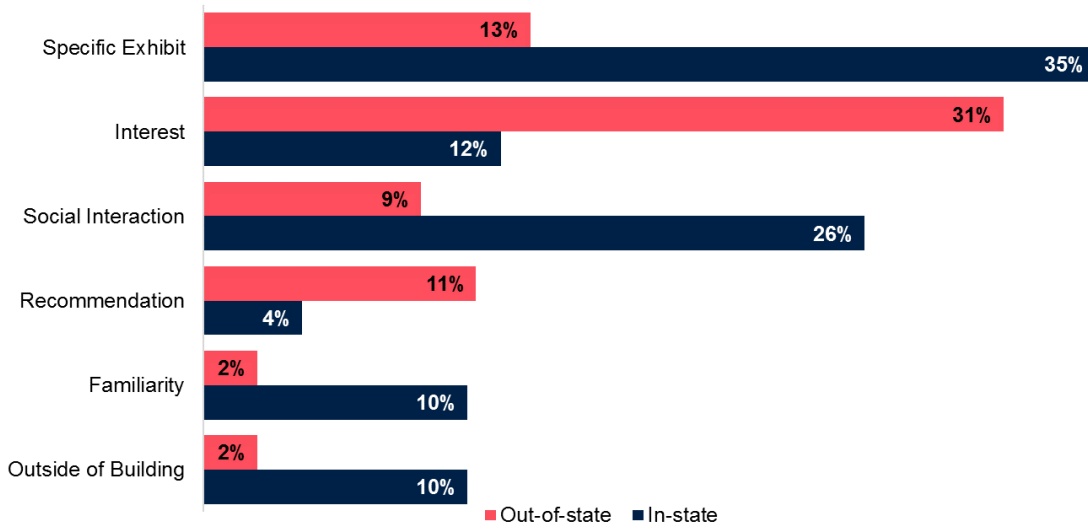
How did you hear about MoPOP?

Visitors entering the museum were asked how they heard about the museum and responses were coded using categories from MoPOP's marketing team. Out of the four categories provided, **word of mouth/recommendation** (37%) received the most responses. However, visitor responses most frequently (49%) did not fall within the four categories given by MoPOP's marketing team. Therefore, the code **"Other"** was further broken out to better determine how visitors hear about MoPOP. Twelve percent of visitors had **prior knowledge of MoPOP** (i.e. Seattle native, watched it being built, and heard about EMP) while 15 percent of responses were still considered unique and coded as "Other" (i.e. friend in town, the name change).

Visitors most frequently heard about MoPOP through Word of Mouth, or some other way (n=106)

Word of Mouth/Recommendation	37%
Online Search (Google, etc)	20%
Billboards/Posters	2%
Did Not answer	1%
Social Media	
Other	49%

Prior Knowledge: 12%

Visited Before: 10%

Walked-by/Walked-in: 9%

City Pass: 6%

Member: 3%

Other: 15%
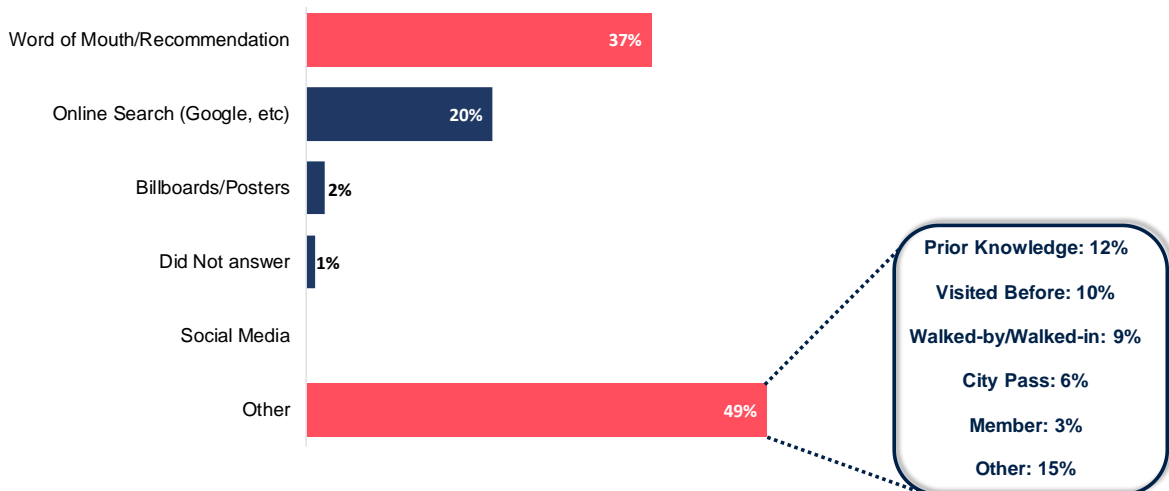
Where Visitors went in the Museum

The most visited exhibit was **Bowie by Mick Rock** (81%). **Fantasy** (78%) and **Infinite Worlds** (74%) were the second and third most visited exhibits, respectively. The least visited exhibits were We are 12 (44%) and Jim Henson (54%). Jim Henson may have experienced low visitorship due to the additional fee required to see that exhibit. The least visited spaces in MoPOP were JBL Theater (20%), Culture Kitchen (24%), and the South Lobby and Ticket Counter (32%). Low visitorship to the south lobby is most likely due to MoPOP closing that entrance during a time period of data collection due to lower museum visitorship.

Bowie by Mick Rock	Fantasy	Infinite Worlds	Star Trek	Indie Game Revolution
81%	78%	74%	72%	71%
If VI was IX	Science Fiction and Fantasy Hall of Fame	Scared to Death	Sky Church	Wild Blue Angel: Hendrix Abroad
70%	69%	69%	66%	64%
East/Main Lobby	Sound Lab	Main Retail Store	Jim Henson (*paid experience)	We are 12
63%	59%	54%	54%	44%
Specialty Retail Store	Sky Church Ticket Counter	South Lobby and Ticket Counter	Culture Kitchen	JBL Theater
43%	35%	32%	24%	20%

Summary

Based on this sample of respondents, visitors to MoPOP most frequently:
- Identify as **female**
- Identify as **white**
- Are between the ages **18-35**
- Visit in **adult groups**
- Are from **out of state**
- Have **not been to MoPOP before**

Visitors most frequently cited **something to do** as their motivation to visit. Moreover, prior visitation and zip code had an effect on type of motivation visitors had for attending MoPOP. Those who had been to the museum before were motivated to visit due to a social interaction or a specific exhibit, while those who had not visited before were more likely to state a general interest as a motivation to visit. Visitors from King County or Washington State were more likely to be motivated by a social interaction, compared to out of state or international visitors who were more likely to be motivated by a general interest.

Visitors often hear about MoPOP through **word of mouth or a recommendation**. Of those visitors who heard of MoPOP some "Other" way than what the marketing team provided, participants most often mentioned having prior knowledge of MoPOP or having visited before. The most visited exhibit was Bowie by Mick Rock and the least visited exhibit was We are 12.

Evaluation Question Two: How and to what extent are visitors satisfied with their experience at MoPOP?

Visitors completed an Overall Experience Rating (OER) question in order to determine whether or not they were satisfied with their museum experience. This question was then compared between visitors entering and exiting the museum with whether or not visitors had been to MoPOP before.

Overall Experience Ratings

The majority of MoPOP visitors entering the museum ranked their **expected** overall experience as Excellent (65%); visitors exiting the museum ranked their **actual** experience as Excellent at a similar frequency (58%). In comparing ratings between actual and expected, there was a seven percent decrease in visitors who ranked their experience as Excellent and a seven percent increase in Good ratings. However, since entrance and exit ratings were not taken from the same sets of visitors, the change in percent rating for Excellent and Good could be due to other factors not captured here.

Visitors actual OER Excellent scores **decrease**, as Good scores **increase**
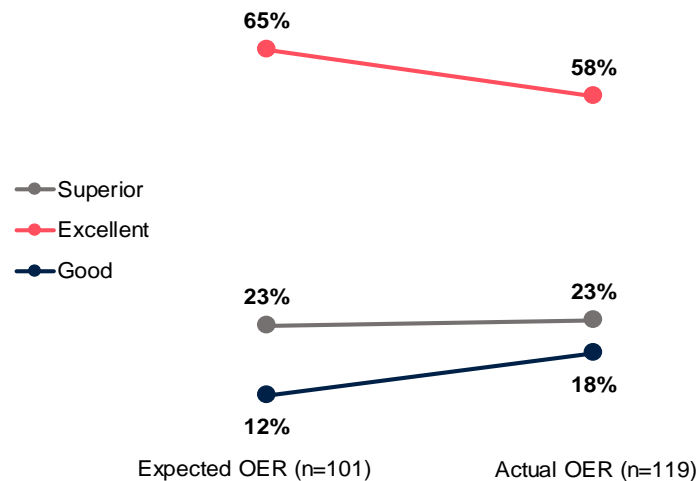
Comparing OER to prior visitation

When prior visitation was compared to visitors' **actual** overall experience rating, visitors who had been to the museum before were more likely to rate their experience as Superior (39%) compared to those who had not visited before (14%). Visitors who had not been to the museum before, were more likely to rate their experience as Good (22%), compared with visitors who had visited prior (11%).

Visitors who **had visited** the museum before more frequently rated their experience as **Superior** (n=117)
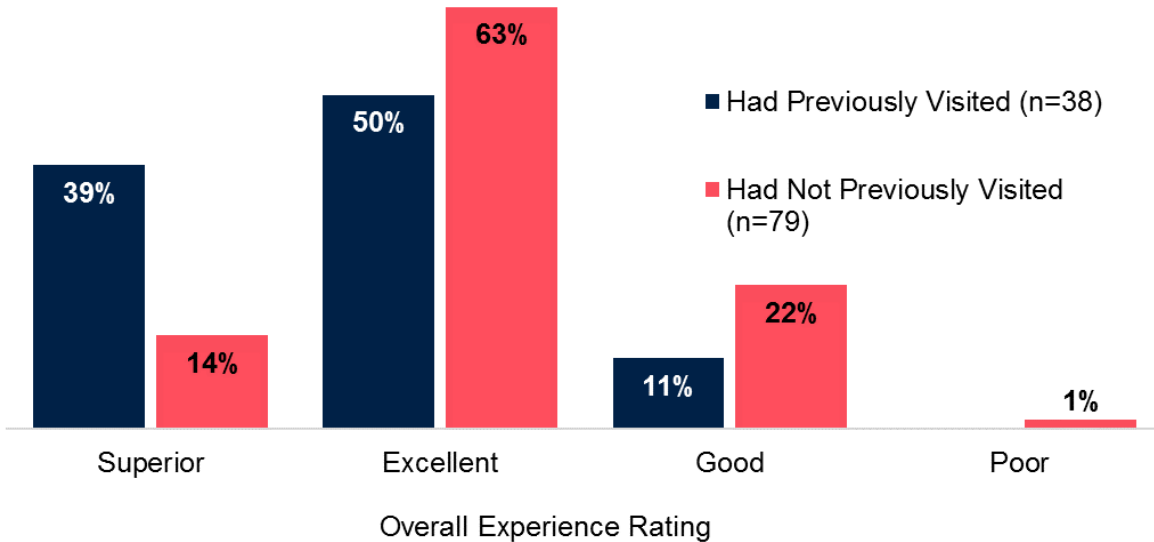
These comparisons show that visitors who had not been to the museum before were more likely to rate their experience as **Good** or **Excellent** compared to visitors who had been to the museum before. Visitors who had visited before were more likely to rate their experience as **Superior**. This suggests that repeat visitors are returning to the museum due to having experiences that exceed their expectations. A similar trend was seen amongst museum members, as membership is a subset of visitors who had visited before.

Summary

The majority of respondents rated their actual visit as **Excellent**, which suggests that visitors' expectations are being met and they are having a satisfying experience. A comparison of these two measures shows a slight decline of Excellent expected ratings and a slight increase in Good actual ratings.

When comparing OER with prior visitation it was found that visitors who had been to the museum before were more likely to rate their experience as Superior which means that return visitor experiences are exceeding expectations. Moreover, visitors who rated their experience as Good were more likely to have not been to the museum before.

Evaluation Question Three: What prior knowledge of pop culture and MoPOP do visitors bring to their museum visit?

To better understand visitors' prior knowledge of pop culture, they were asked to describe what pop culture means to them and what was the most prominent aspect of pop culture in their lives.

What visitors think about pop culture

<u>Defining pop culture</u>

Visitors were asked "what does pop culture mean to you?" in an attempt to have visitors define pop culture without making them feel pressured to recite a dictionary definition. **A broad association to society and culture** (46%) was the most frequently mentioned which included responses such as "what shapes people," "important events in recent history," and "what is shared communally". This shows that visitors are thinking about pop culture in relation to a whole population, rather than making a personal connection. **Specific genre or person** (37%) was the second most frequent response, followed by being **popular or well-known** (34%). By aggregating visitor responses, pop culture could be defined as a popular genre or person that has societal impact. Examples of visitor responses that embodied the above definition are represented below:

- *Pop culture is anything that is pervading through, it's what everyone knows, Star Wars, popular music, [you] can reference [it] and someone will get it.*

- *Different ways people consume the world around them. Art, music, television, are the main ways. How I relate and see the world and the past.*

- *Stuff that's influential; music, people: David Bowie. Things that appeal to a wide audience that you could have a conversation with most people off the street about.*

Visitors describe pop culture as a **popular genre or person that has societal impact** (n=106)

society/broader association	46%
specific genres or people	37%
popular/familiar/well-known	34%
other	25%
entertainment	16%
personal connection	10%
decade specific	9%
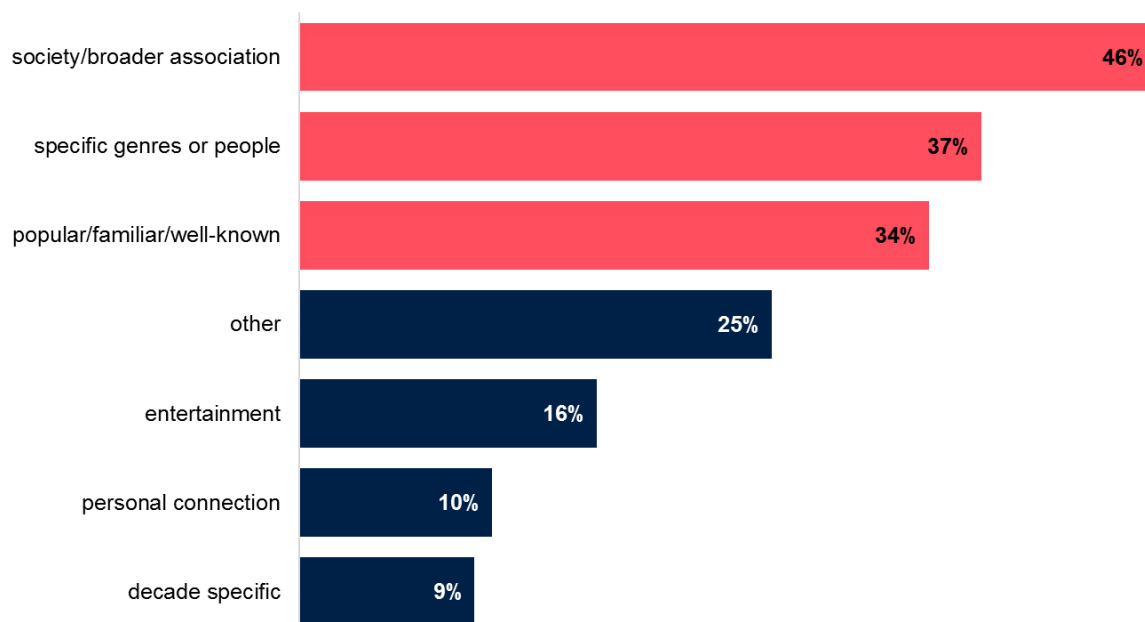
Prominent aspects of pop culture

Visitors completed personal meaning maps (see Appendix F) and were asked what the most prominent aspect of pop culture in their lives was. MoPOP visitors stated **music** (51%) as the most notable, with **technology** (32%) and **television** (17%) being the second and third most important elements, respectively. Follow up responses from people who stated music listed **specific genres** (43%) or mentioned in what **ways they listen** (30%) to music (i.e. going to concerts, listening to Spotify, listening to radio). Visitors who listed technology said that **social media** (26%) (i.e. Facebook, Twitter, and Instagram) was the most prominent. For visitors that cited television, they participated by **watching certain television shows** (17%) (i.e. The Walking Dead, Game of Thrones, etc.). Understanding how visitors interact with pop culture allows one to gauge a visitor's prior knowledge of pop culture before entering the museum.

Prior visitation compared to prominent aspects of pop culture

Visitors' most prominent pop culture aspect was compared to prior visitation. When examining important pop culture elements, **music** was the most frequent response, but those with no prior visitation cited music at a higher frequency compared to those who had previously visited. Those who had visited MoPOP before had a more equal distribution of their most salient aspects of pop culture. This may be due to MoPOP's reputation as a music museum and therefore visitors who participate in music are more likely to visit.

Those with no prior visitation were more likely to participate in pop culture through **music** as compared with prior visitors (n=105)

Legend: ■ No Prior Visitation ■ Prior Visitation

Music: 35% (No Prior Visitation), 15% (Prior Visitation)
Technology: 20% (No Prior Visitation), 12% (Prior Visitation)
Film: 3% (No Prior Visitation), 12% (Prior Visitation)
Television: 9% (No Prior Visitation), 9% (Prior Visitation)
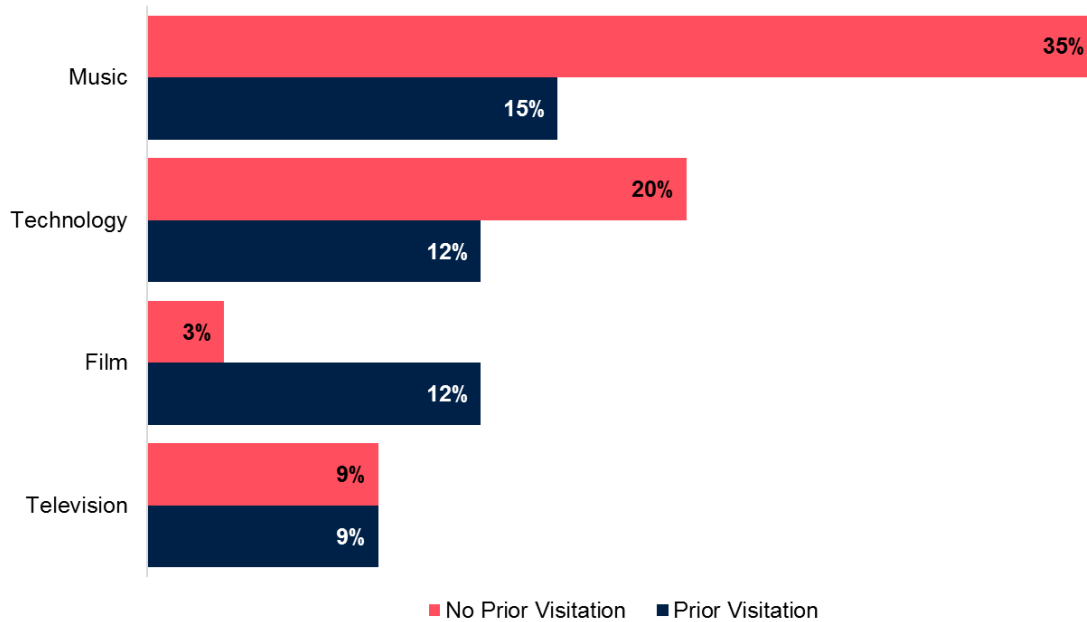
Prior Knowledge of MoPOP

Describing MoPOP

Forty-three percent of visitors used **affective language** (i.e. cool, fun, unique, and colorful) when describing the museum. This finding suggests that visitors had a positive perception of MoPOP prior to their visit. One-quarter of visitors **described the building** (26%) which shows that the building itself is a memorable aspect. Visitors also described MoPOP by listing **specific genres** (24%) or **describing exhibits** (22%) that are at the museum which suggests that visitors are familiar with the content that MoPOP exhibits.

Visitors use **Affective language** to describe MoPOP (n=106)

Affective language	43%
Describes the building	26%
Lists specific genres	24%
Generally talks about exhibit	22%
"Pop culture museum"	9%
Societal connection	8%
History or evolution	8%
Diversity	7%
Personal	7%
Modern	5%
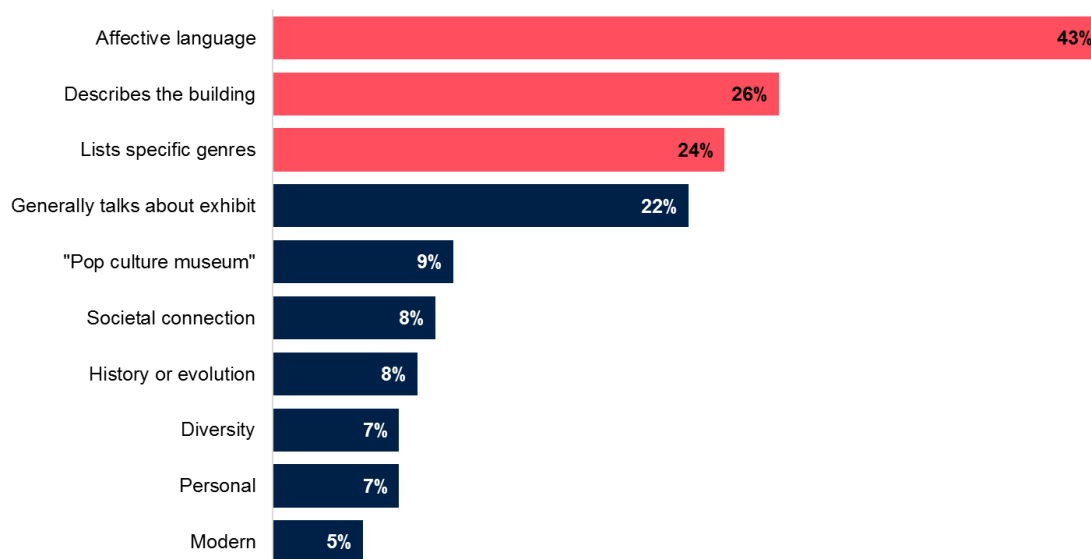
Previous visitation and describing MoPOP

Visitors entering the museum who had visited before more frequently listed **exhibits or genres** (approximately 20% more) when asked to describe MoPOP. In contrast, visitors who had no prior visitation, more frequently listed **characteristics of the building** (approximately 10% more). All other ways that visitors described the museum were similar between people who had or had not visited before. Visitors exiting the museum were also asked to describe the museum, however this data did not accurately capture prior knowledge since it was influenced by the visit that day.

How visitors see pop culture at MoPOP

Upon exiting the museum, visitors were asked what they thought MoPOP considered to be pop culture and whether or not there are certain aspects of pop culture that visitors feel are missing or should not be exhibited by MoPOP.

Eighty percent of visitors listed **music** as a discipline MoPOP considers to be pop culture. **Film** was the next highest mentioned at nearly sixty percent, and included responses that listed movies, photography, film, and other related mediums. Music being mentioned most frequently was not surprising since MoPOP used to be the Experience Music Project (EMP) and therefore it is expected that visitors still associate the museum with music. Moreover, approximately one-third of the museum exhibits music related material, so even if visitors did not have prior knowledge of MoPOP's history as the EMP, it is still expected for visitors to list the discipline of music.

Music was the most frequently cited discipline that visitors felt MoPOP considered to be pop culture (n=120)

Discipline	Percentage
Music	80%
Film	58%
Television	37%
Video Games	19%
Art	17%
Literature	13%
Sports	9%
Technology	9%
Fashion	3%
Dance	1%
Radio	1%
Other	53%
Did not answer	9%
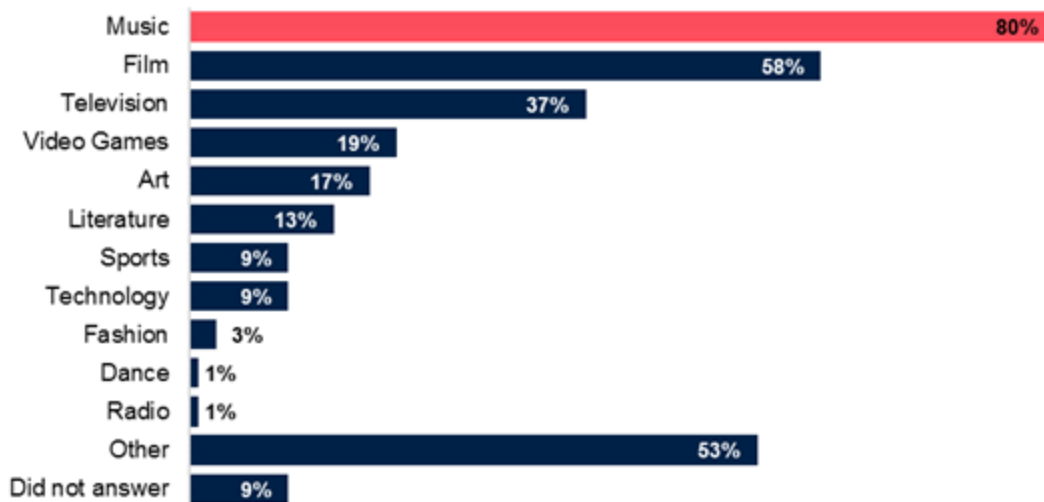
Due to the high number of responses coded as "Other" they were coded as second time. A **specific genre** (35%), followed by **making a cultural reference** (24%) (i.e. describing pop culture as culturally significant, having an impact on society, or having a following) were the most frequent "Other" responses. There was still approximately 22 percent of answers that remained unique and were therefore coded as "Other" again.

A **specific genre** was the most frequent reason that a visitor's response was coded as "Other" (n=63)

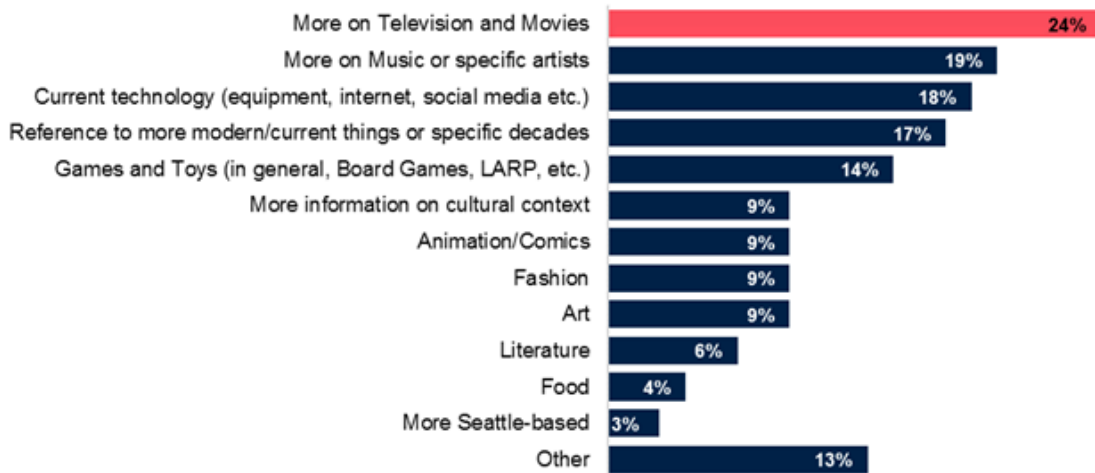| Reason	Percentage
Specific Genre	35%
Makes cultural references	24%
References the concept of icons/celebrities	11%
Uses sensory language	10%
Discipline: theatre/live performance	10%
Discipline: comics/cartoons/animation	8%
Cites diversity of pop culture information/material	8%
Specific Artist	5%
Refers to hands-on/interactive experiences	5%
Lists "entertainment"	5%
Discipline: games (non video)	3%
Other	22%

Sixty-percent of visitors felt specific topics or areas of pop culture were missing. Of those visitors who did feel there were pop culture aspects missing from MoPOP, the most frequently listed topic was **more information on television or movies** (24%) which includes advertising

and commercials. The second most cited topic, at approximately 20 percent, was including **more information on music and specific artists**. While these top two aspects fall under expanding MoPOP's current content, the remaining topics listed were subjects that were not currently exhibited.

Visitors most frequently felt that MoPOP should have **more information on television or movies** (n=78)

Topic	%
More on Television and Movies	24%
More on Music or specific artists	19%
Current technology (equipment, internet, social media etc.)	18%
Reference to more modern/current things or specific decades	17%
Games and Toys (in general, Board Games, LARP, etc.)	14%
More information on cultural context	9%
Animation/Comics	9%
Fashion	9%
Art	9%
Literature	6%
Food	4%
More Seattle-based	3%
Other	13%

Thirty-two percent of visitors felt that certain exhibited content was not pop culture (32%). They listed sports (53%), video games (18%), and horror (11%) as the genres they felt were not pop culture. Other visitors mentioned that how content was displayed (29%) was a factor in why they did not see it as pop culture.

Visitors most frequently cited **sports** as the topic they did not consider to be pop culture (n=38)

Topic	%
Sports	53%
How the content was displayed	29%
Video Games	18%
Horror	11%
Other	29%
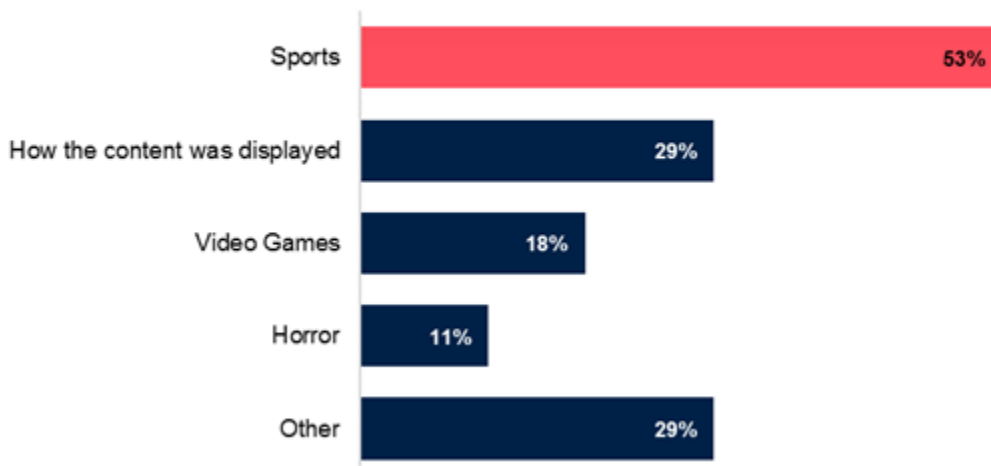
These three questions about what visitors think MoPOP considers as pop culture, whether visitors believe there are any aspects of pop culture missing from MoPOP, and whether or not MoPOP exhibits any content that visitors don't consider to be pop culture, give insight into how visitors perceive pop culture at MoPOP and provides background into what connections visitors are making with pop culture during their museum visit.

Summary

Visitors defined pop culture as a **popular genre or person that has societal impact**. Music was the most prominent aspect of pop culture for the majority of visitors. Visitors who had not been to the museum before mentioned music at a higher frequency compared to visitors who had previously visited the museum.

Visitors often used **affective language** when describing MoPOP upon entering the museum, which shows that visitors have a positive perception of MoPOP before their visit begins. Moreover, visitors who had visited before were more likely to describe the exhibits or genres that MoPOP exhibits, compared to visitors who had not been before who focused on characteristics of the building.

Most visitors think of music when asked what MoPOP considers to be pop culture. This is likely due to the museum's history as the EMP and music comprising a large portion of their current exhibition content. Visitors would like to see more information on television and movies as well as more on music and specific artists. This suggests that the majority of the current visitorship is enjoying the current MoPOP content and simply wants more. There are some visitors who felt that MoPOP exhibited some content that was not pop culture, such as sports, horror, and video games. It was unclear why these visitors felt this way, but it could be attributed to these topics not cohesively fitting in with the museums main content of music and science fiction.
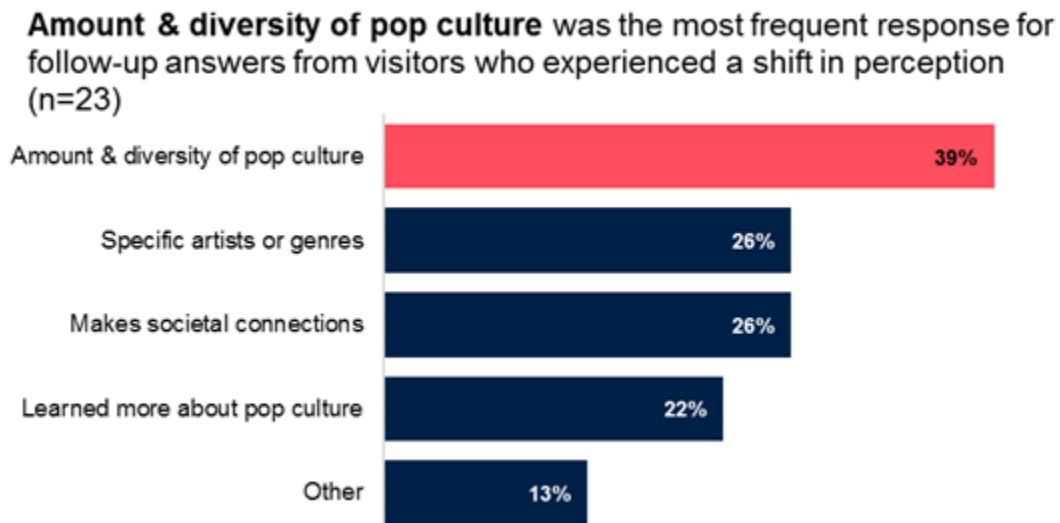
Evaluation Question Four: How and to what extent do visitor perceptions of pop culture and MoPOP change due to their visit experience?

Upon exiting the museum, visitors were asked if they thought about pop culture differently due to their visit. Visitors' perception of MoPOP as an institution were also analyzed to determine whether or not their experience at the museum caused them to think about MoPOP differently.

Changes in Visitors' Perceptions of Pop Culture

A large portion of visitors (48%) reported that their experience did not make them think about pop culture differently. Approximately thirty percent of visitors mentioned an aspect of pop culture in their response but did not say whether or not their perception of pop culture changed. These visitors mainly described their experience, such as learning how to play instruments in Sound Lab and getting to see Hendrix and Henson. The remaining **19 percent of visitors experienced a shift in perception due to their museum experience**.

Visitors who responded "yes" to a shift in pop culture most frequently mentioned **amount and diversity of pop culture** (39%), followed by **specific artists or genres** (26%). Visitors who mentioned amount and diversity of pop culture often cited that MoPOP had more pop culture than they thought, and that pop culture "goes beyond one category."

Amount & diversity of pop culture was the most frequent response for follow-up answers from visitors who experienced a shift in perception (n=23)

|	
Amount & diversity of pop culture	39%
Specific artists or genres	26%
Makes societal connections	26%
Learned more about pop culture	22%
Other	13%

Prior visitation compared to a change in perception

In comparing perception shift with prior visitation, most visitors who experienced a shift in perception **had not been to MoPOP before**. While overall there was a larger percentage of visitors who had no prior visitation, the disparity between prior and no prior visitation was

greater in the "yes" group. The group that experienced a shift in perception, ("yes" group) had approximately sixty-five percent more visitors who had not been to MoPOP before compared to visitors who had visited prior. The difference between these two categories is much larger than the differences between the "no" group (21%) and the "unclear" group (31%). This means that visitors who did experience a shift in perception were much more likely to have never visited MoPOP before.

Visitors who experienced a shift in perception were more likely to **have not been to MoPOP before** (n=114)

65%   21%   31%

Yes   No   Unclear

■ Prior Visitation   ■ No prior visitation
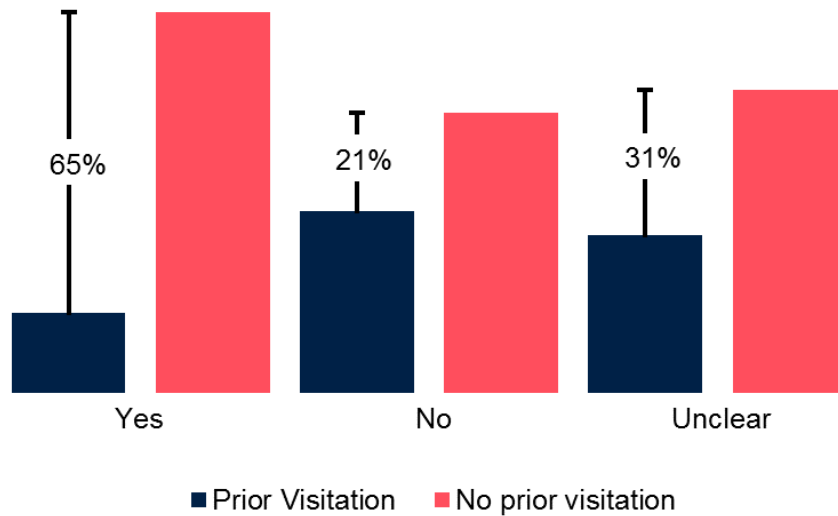
Change in visitor perception in MoPOP as an Institution

When visitors were asked whether or not anything surprised them about their visit to MoPOP, and if so what, they most frequently cited a **specific experience** (30%) followed by the **diversity of information and material** (26%) seen at the museum. Visitors who cited a specific experience usually mentioned an exhibit that they enjoyed seeing or interacting with, such as playing instruments in Sound Lab or seeing specific artifacts. Diversity of information and material captured visitors who felt there was more variety and detail than expected and those who felt that there was not enough. These two items suggest that visitors are being surprised by what the museum has to offer during their visit experience.

Visitor's most frequently mentioned a specific experience when asked if anything about their visit surprised them (n=120)

Category	Percentage
Specific experience	30%
Diversity of the exhibits, artifacts or things to see	26%
No/Nothing surprised me	21%
Other	20%
Had an expectation of music focus	11%
Size, setup, or layout of the museum	10%
Used positive affective language	9%
Mentioned interactivity	8%
Amount of information	7%
Felt there was not enough pop culture	3%
Said the cost was expensive	3%
Did not answer	2%

Of the visitors who said nothing surprised them (21%), only fifty-two percent of them had visited MoPOP before. This suggests that prior visitation did not have a significant impact on whether or not visitors found something surprising about their visit to MoPOP.

Replies to the question "how would you describe MoPOP to someone" were compared between the pre-visit and post-visit responses to determine if the museum experience impacted how visitors thought about MoPOP. In order to account for prior visitation, this data was divided into four categories: visitors who had not visited the museum before who completed pre- and post-visit questionnaires and visitors who had visited the museum who completed pre- and post-visit questionnaires. Categories with less than a ten percent difference are not included in the table below.

How visitors Describe MoPOP	No Prior Visitation			Prior Visitation		
	Pre -visit (n=69)	Post-visit (n=79)	Change between pre and post	Pre-visit (n=36)	Post-visit (n=38)	Change between pre and post
Describes the building (outside)	31%	3%	**-28%**	19%	0%	**-19%**
Generally talks about exhibits	15%	35%	**21%**	36%	29%	**-7%**
Mentions personal history or a personal connection	7%	4%	**-3%**	6%	16%	**10%**
Makes reference to culture or society	9%	8%	**-1%**	8%	18%	**10%**
Other	16%	22%	**6%**	11%	26%	**15%**

27

Visitors who had not visited the museum before were more likely to **describe the building** upon entering the museum, but upon exiting they were more likely to **generally talk about exhibits**. Visitors who had visited the museum before were less likely to talk about the building upon exiting than when they had entered and were more likely to make a **personal connection** or **references to society** in their post-visit descriptions.

Summary

Nineteen percent of visitors experienced a shift in perception around pop culture. Visitors most frequently attributed this change to the amount and diversity of pop culture they were exposed to during their visit to MoPOP. Moreover, there was a greater proportion of visitors who had not been to MoPOP before who experienced this change, which suggests that MoPOP is making an impact on how new visitors think about pop culture.

Visitors also mentioned surprise at specific exhibits and the amount and diversity of pop culture presented at MoPOP. Visitors change how they talk about the museum and pop culture upon exiting, by decreasing the description of the building and increasing mention of specific exhibits as well as making broader connections to pop culture. This suggests that visitors are surprised with the amount of information they are being presented with by MoPOP and they are having new experiences and learning new information because of the museum.

Conclusions and Recommendations

Conclusions

Who are MoPOP's visitors and where did they go in the museum? Are they satisfied with their visit experience?

MoPOP visitors represented in this sample are predominantly female, white, and ages 18 to 35 years old. The majority of visitors attend the museum in an adult group or alone rather than in a mixed group of adults and children. Most visitors have not been to MoPOP before, and of those who have, only ten percent have visited in the past twelve months since the name change. Visitors most frequently heard about MoPOP via word of mouth and view visiting MoPOP as an activity to do when they have free time. The most visited exhibit was Bowie by Mick Rock while We are 12 was the least visited. Most visitors chose their expected and actual overall experience rating as Excellent. This suggests that their museum visit is meeting their expectations and they are satisfied with their experience. Understanding the museum's current audience can inform MoPOP whether their current programming and marketing strategies are targeting the right audiences. Also understanding what audience areas are lacking could help MoPOP begin to reach out to new audiences to diversify their visitorship.

What prior knowledge of pop culture and MoPOP are visitors bringing with them to their museum visit?

MoPOP visitors define pop culture as a popular genre or person that has societal impact. This shows that visitors think about pop culture in a broad, impactful, cultural context. Music is the most prominent aspect of pop culture in visitors' lives, which means that visitors general experience of pop culture aligns with what MoPOP exhibits.

Before entering the museum, visitors have a positive perception of MoPOP which is shown by the amount of affective language they use to describe the museum. The building itself is also a large attraction point for visitors as almost a quarter of visitors mention the building in their description of MoPOP.

Music was most frequently identified as a topic that visitors believe MoPOP considers as pop culture. A large portion of visitors would like to see more information in the museum on movies, television, and specific music artists and genres. Approximately one-third of visitors felt that certain exhibited content was not pop culture. These findings give insight into how visitor's think about pop culture at MoPOP and in what ways that their own ideas of pop culture are or are not being affirmed due to their museum experience.

Are visitor perceptions of pop culture and MoPOP shifting due to the visit experience?

Visitors who experienced a shift in perception towards pop culture specifically cited the amount and diversity of material that pop culture encompasses. When visitors were surprised about their visit to MoPOP it was usually because they were able to have a specific experience or due to the diversity of information and material presented by MoPOP. These findings suggest that visitors' understanding of pop culture and MoPOP are shifting due to being exposed to a broader concept of pop culture during their museum visit.

Recommendations

1. **Determine whether visitor perceptions of pop culture are aligned with MoPOP's image**

The results of this study can be used by MoPOP to better understand their visitors and what they are taking from their visit. These findings should be shared with MoPOP's leadership team to decide if visitor perceptions are in line with MoPOP's brand or if there are areas in visitors' knowledge, expectations, or perceptions that should be addressed. If there is misalignment in how MoPOP wants to be seen, this study provides a jumping off point to understanding what aspects of visitor perceptions are divergent from their own.

2. **Continue using pre-visit and post-visit OER as a way to measure satisfaction**

Overall experience ratings were used in this study to capture general visitor satisfaction. This tool should be incorporated into future surveys to develop a deeper understanding of visitor satisfaction at MoPOP. Moreover, since this study was unmatched, it may be valuable for MoPOP to conduct a studying with matching entrance and exit OER to investigate if the museum experience is living up to visitor expectations.

3. **Determine whether MoPOP is reaching older and younger audiences**

Since respondents in this study were predominantly visitors ages 18 to 45, it may be valuable for MoPOP to do a study that specifically targets older or younger audiences (ages 46 and above, 17 and under). This would help MoPOP determine what these visitors are experiencing during their museum visit as well as capture their expectations for a museum experience. It would also allow MoPOP to understand if they are serving these populations (and their representation was just not captured in this study) or if MoPOP wants to target these audiences to increase visitorship. This could also provide insight into what pop culture means to older or younger audiences, since this study is focused predominantly on those

aged 18-45. Capturing their perspectives could provide an understanding of a potentially different view of pop culture compared to what is represented in this study.

4. **Collect visitor opinions on future exhibit ideas to ensure representation of visitor perceptions of pop culture**

Since MoPOP often polls visitors on their experience with current exhibits, it may be useful to also poll visitors on their opinions or perspectives in the design of future exhibits. This could enable a more prominent visitor voice represented throughout MoPOP's exhibits. By examining what respondents thought were missing from the museum, either through this sample or future polling, MoPOP can enable a more robust representation of the variety in pop culture topics.

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Appendices

Appendix A: Pre-visit Facilitated Questionnaire Instrument

MoPOP Evaluation Pre-visit Questionnaire

Data collector: _____ Date: _____ Shift Time:_____
Collection Location:_____ Instrument number: _____

Hello, my name is _____. I am a graduate student at the University of Washington (*or a <u>volunteer</u> if you are a member of the Data Squad team*) working with MoPOP to understand what visitors know about the museum. Would you have a few minutes to answer some questions? (*If they say no, thank them for their time; if they say yes, continue*) Thank you for agreeing to participate. Please feel free to skip any questions you feel uncomfortable answering. The questionnaire should take approximately five minutes to complete.
If respondent appears younger than 18, ensure that an adult is present and aware of the survey taking place. If necessary, explicitly ask permission to speak with their minor. Use your discretion.

1. First, we are asking you to complete a brief brainstorming activity. Please write down anything you think of when you think about pop culture.(*Show participant personal meaning mapping example*) as you can see from this example, the main concept is located in the center of the page, and then relationships are drawn amongst different topics. Write words, ideas, images, phrases, or thoughts that come to mind related to **pop culture**. (*hand clipboard to participant for them to record their thoughts below*)

   Take 30 seconds to 1 minute:

<div align="center">POP CULTURE</div>

2. Based on everything you just thought about, what is pop culture to you?

3. What do you consider the most prominent aspect of pop culture in your everyday life? (*Prompt for specific examples*)

4. How did you hear about MoPOP?
   ask question, and check off related answer below
   - ❏ Word of Mouth/Recommendation (friend, family, hotel, etc.)
   - ❏ Social Media
   - ❏ Billboards/Posters
   - ❏ Online Search (Google, etc.)
   - ❏ Other: _____

5. What motivated you to visit MoPOP today?

6. Have you visited MoPOP before?

     Circle: Y or N

   a. *If yes to Q6*: Have you visited in the past 12 months?
      i. Circle: Y or N

   b. *If yes to Q6:* Are you a MoPOP member?
      i. Circle: Y or N

7. Based on what you know of MoPOP, how would you describe it to someone?
   (*Prompt: What does a museum of pop culture mean to you?; What is your first impression of the museum?; What attracted you to visit?*)

Hand clipboard to participant and ask them to complete the following demographic questions. Tell participants they do not have to answer any questions they do not want to answer.

1. How do you expect to rate your overall experience at this museum when you leave? *Circle one*:

   Poor   Fair   Good   Excellent   Superior

2. Age Range
   - ❏ 17 and under
   - ❏ 18-25 years
   - ❏ 26-35 years
   - ❏ 36-45 years
   - ❏ 46-55 years
   - ❏ 56+ years

3. Please describe your gender: _____

4. Please describe your ethnicity: _____

5. Group Composition
   - ❏ Adult alone
   - ❏ Adults only group
   - ❏ Mixed group with adults and children

6. US Zip Code or International Country: _____

Appendix B: Post-visit Facilitated Questionnaire Instrument

MoPOP Evaluation Post-visit Questions:

Data collector: _____ Date: _____ Shift Time:_____
Collection Location:_____ Instrument number: _____

Hello, my name is _____. I am a graduate student at the University of Washington (*or a <u>volunteer</u> if you are a member of the Data Squad team*) working with MoPOP to understand visitors' experiences. Would you have a few minutes to answer some questions? (*If they say no, thank them for their time; if they say yes, continue*) Thank you for agreeing to participate. Please feel free to skip any questions you feel uncomfortable answering. The questionnaire should take approximately five minutes to complete.
If respondent appears younger than 18, ensure that an adult is present and aware of the survey taking place. If necessary, explicitly ask permission to speak with their minor. Use your discretion.

1. Please rate your overall experience at this museum today:
   Circle one:

   Poor   Fair   Good   Excellent   Superior

2. Please mark the photos of the museum areas you visited today:
   (*check off any areas they identify*)
   - ❏ East/Main Lobby and Ticket Counter
   - ❏ Culture Kitchen
   - ❏ Science Fiction and Fantasy Hall of Fame
   - ❏ JBL Theater
   - ❏ Sky Church Ticket Counter
   - ❏ Main Retail Store
   - ❏ Sky Church
   - ❏ If VI was IX: Roots and Branches
   - ❏ Wild Blue Angel: Hendrix Abroad, 1966-1970
   - ❏ We are 12: The Seattle Seahawks and the Road to Victory
   - ❏ Bowie by Mick Rock
   - ❏ Indie Game Revolution
   - ❏ Sound Lab
   - ❏ Jim Henson: Imagination Unlimited
   - ❏ South Lobby and Ticket Counter
   - ❏ Specialty Retail Store
   - ❏ Star Trek: Exploring New Worlds
   - ❏ Scared to Death: The Thrill of Horror Film

❏ Fantasy: Worlds of Myth and Magic
❏ Infinite Worlds of Science Fiction

3. *Gesture towards the photos*: What was your favorite museum experience?
   (Prompt: Why do you say that? Can you tell me more about your experience?)

4. What motivated you to visit MoPOP today?

5. Reflect on what you knew about MoPOP prior to your visit.
   Is there anything that surprised you about your experience?
   (Prompt: Can you tell me more about why that surprised you?)

6. Based on what you know of MoPOP, how would you describe it to someone?
   (Prompt: What does a museum of pop culture mean to you?; What is your first impression of the museum?; What attracted you to visit?)

7. Think about what pop culture meant to you before your visit today.
   Did your experience make you think about pop culture differently?
   (Prompt: How is it different now? In what ways? Was there something specific you saw or experienced? Was there a change in your ideas of pop culture?)

8. Now that you've gone through the museum, can you list any disciplines that you think MoPOP considers to be pop culture?
   (*record respondents answers in the blank space on the right and check all that apply based on visitor's response; avoid showing them the list; synonyms for the word disciplines that may be used for clarity are mediums or elements; as a last resort, you may use music as an example*)
   - ❏ Music
   - ❏ Film
   - ❏ Art
   - ❏ Literature
   - ❏ Dance
   - ❏ Television
   - ❏ Radio
   - ❏ Sports
   - ❏ News
   - ❏ Politics
   - ❏ Fashion
   - ❏ Technology
   - ❏ Video Games
   - ❏ Other: _____

9. Are there things that you consider to be pop culture that are missing from MoPOP?
   (Prompt: What are they?; Should they be exhibited at MoPOP and why?)

10. Did you encounter a topic that you would not consider pop culture?
    (*Prompt: Why do you say that?*)

Hand clipboard to participant and ask them to complete the following demographic questions.
Tell participants they do not have to answer any questions they do not want to answer.

1. Age Range
   - ❏ 17 and under
   - ❏ 18-25 years
   - ❏ 26-35 years
   - ❏ 36-45 years
   - ❏ 46-55 years
   - ❏ 56+ years

2. Please describe your gender: _____

3. Please describe your ethnicity: _____

4. Group composition
   - ❏ Adult alone
   - ❏ Adults only group
   - ❏ Mixed group with adults and children

5. US Zip Code or International Country: _____

6. Have you visited MoPOP before?

   Circle: Y or N

7. Have you visited MoPOP in the past 12 months?
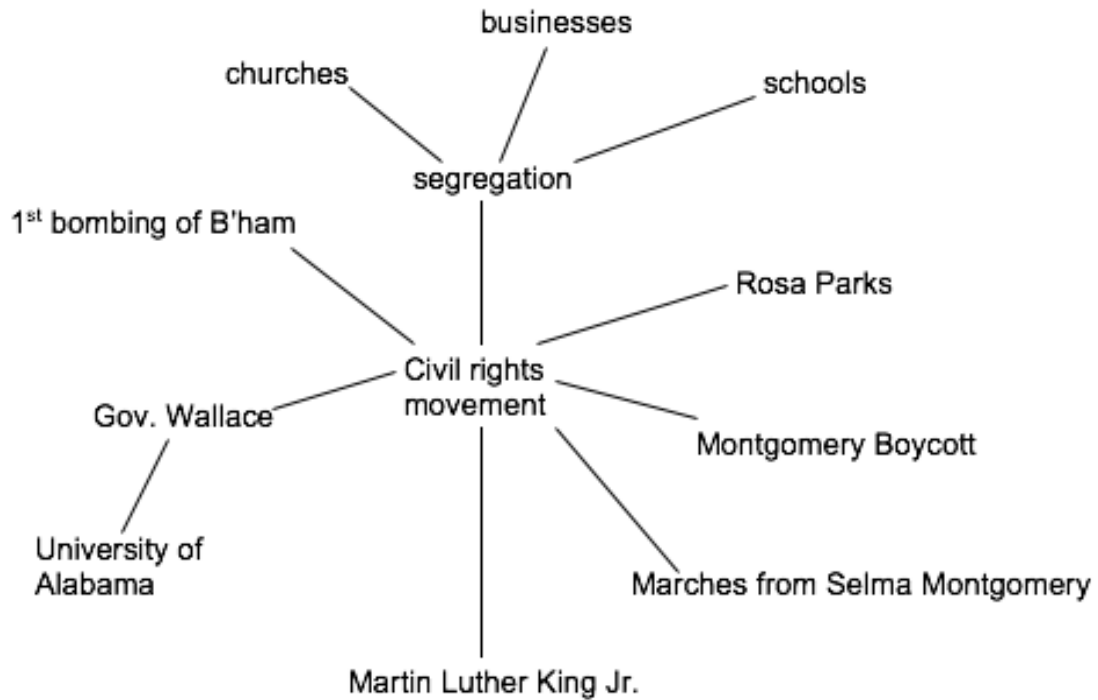
   Circle: Y or N

8. Are you a MoPOP Member?

   Circle: Y or N

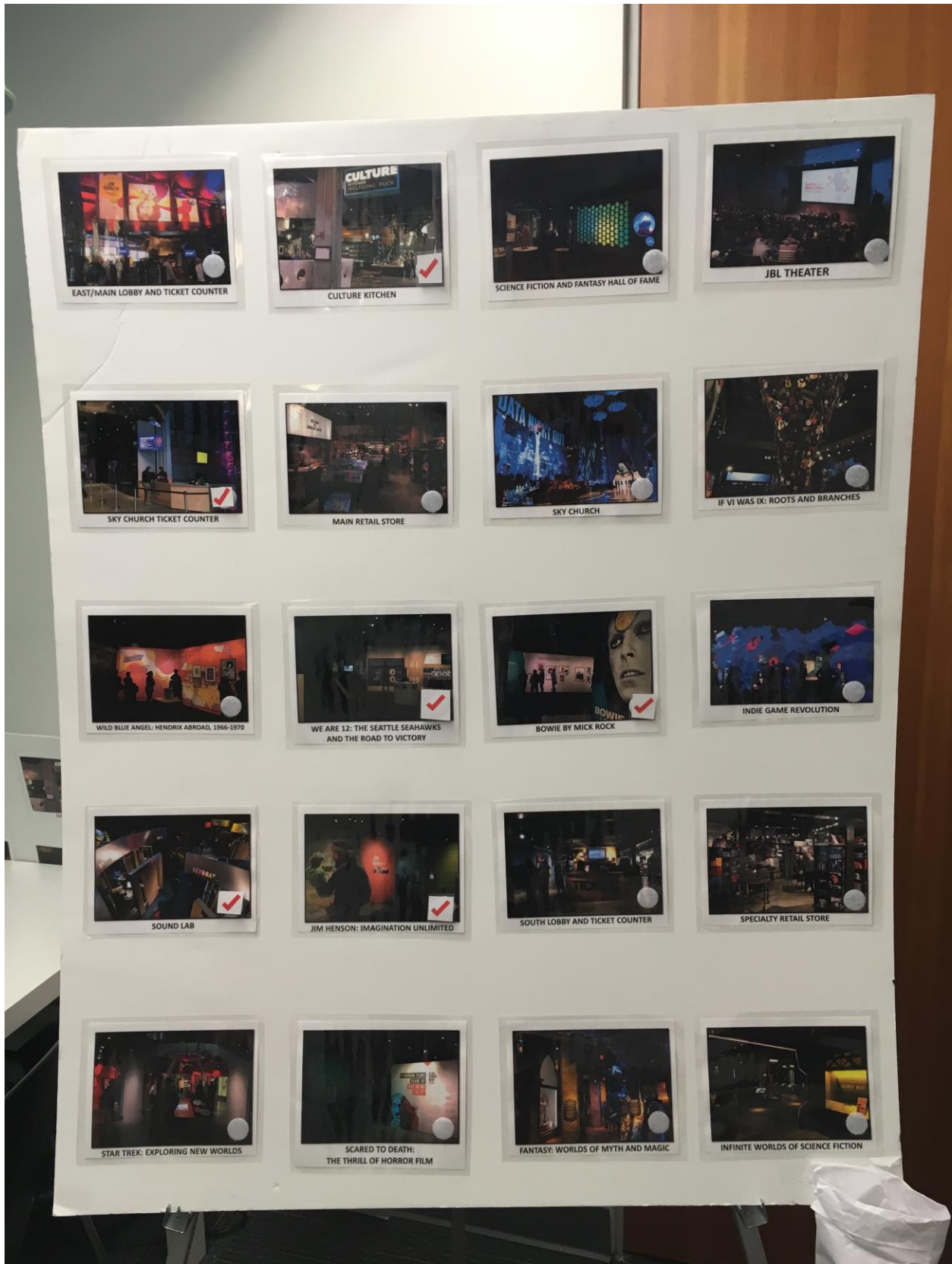# Appendix C: Personal Meaning Map Example

Example Personal Meaning Map
Example PMM is shown below taken from a real research project.

A teacher's map of the "civil rights movement" prior to visiting the Civil Rights Institute, Birmingham, Alabama

Taken from "Burning buses, burning crosses" by Leinhardt G & Gregg M (2002)

## Appendix D: Post-visit Photo board

Appendix E: Visitor Demographics

Demographic	Percentage
Age (n=226)	
17 and under	3%
18-25	27%
26-35	34%
36-45	18%
46-55	9%
56+	8%
Did not answer	2%
Gender Identity (n=224)	
Female	58%
Male	36%
Identify Differently	2%
Did not answer	3%

Demographic	Percentage
Race/Ethnicity (n=224)	
White	64%
Asian	10%
Hispanic/Latinx	9%
Black/African American	4%
Mixed	2%
Native American	1%
Did not answer	6%
Other	4%
Group Composition (n=226)	
Adults only	60%
Adult Alone	25%
Mixed group with adults and children	14%
Did not answer	2%
Zip Code (n=226)	
Out-of-state	49%
King County	20%
In-state	14%
International	13%
Did not answer	4%

Appendix F: Personal Meaning Mapping
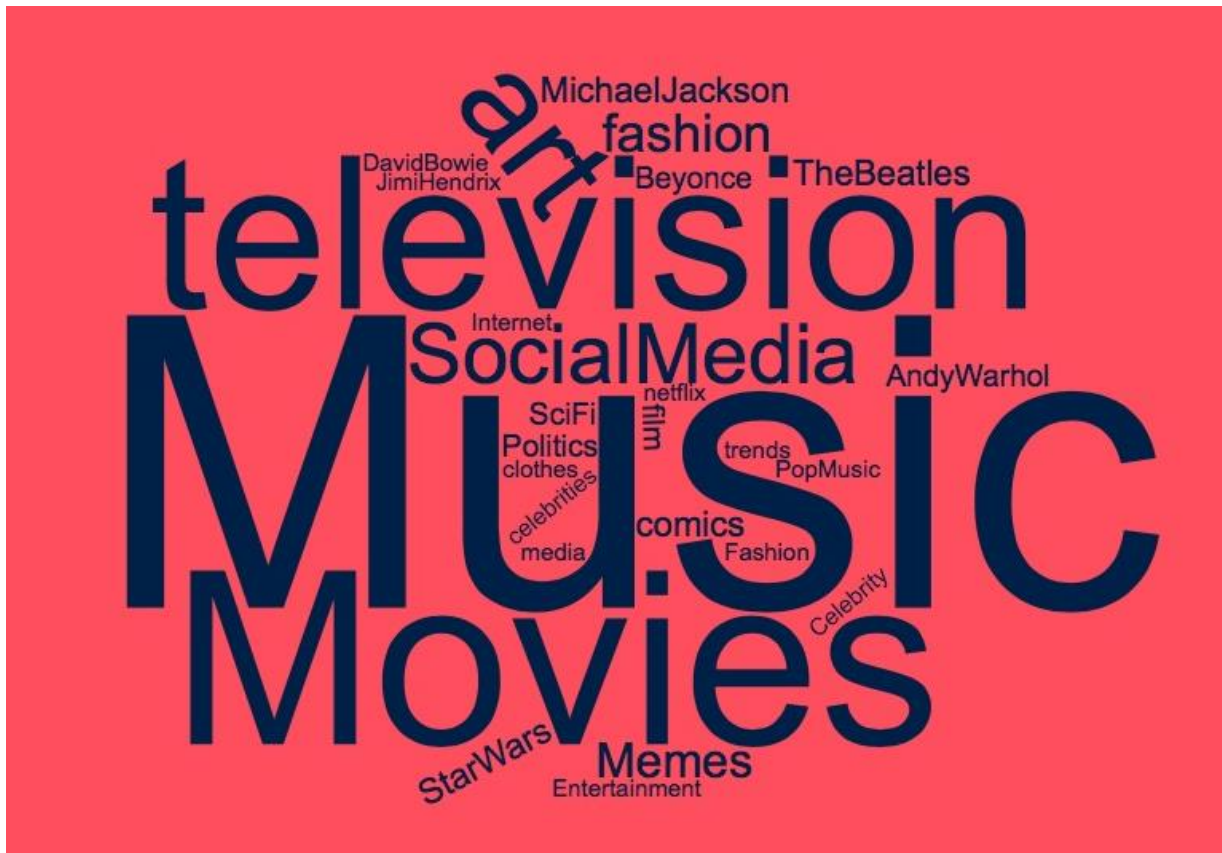
Personal Meaning Map: Responses mentioned by less than visitors 3 are not represented

Top 10 mentioned words (n=724)			
Number of respondents		Number of respondents	
69	Music	9	fashion
41	Movies	8	Memes
36	television	6	Michael Jackson
22	Social Media	6	The Beatles
14	art	6	Star Wars