

Yuungnaqpiallerput
The Way We Genuinely Live:



Masterworks of Yup'ik
Science and Survival

SUMMATIVE EVALUATION

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Executive Summary

Yuungnaqpiallerput (The Way We Genuinely Live): Masterworks of Yup'ik Science and Survival

The summative evaluation of *Yuungnaqpiallerput* used two evaluation strategies--tracking and timing (T&T) and an open-ended questionnaire (CQ)--to discover how visitors used the exhibition and what they could immediately recall about it. The combined data from these methods produced a well-rounded set of evidence for the degree of success achieved by the exhibition.

The T&T and CQ samples were overwhelmingly adult visitors, most often in groups of two, with a relative balance of male and female subjects. The demographics of few families and a relatively high percentage of seniors and "singletons" resemble the typical audience of many art museums.

Yuungnaqpiallerput was designed to be engaging to both an Alaska Native American audience and non-natives. Of the 61 people in the CQ sample, 69% said that they were first-time visitors to the Anchorage Museum, and 75% had no special interest, knowledge, or training in the history of Alaska Natives. Four of the 19 people who had been to the museum before were making a repeat visit to the exhibition, which suggested that the exhibition had a strong appeal.

The average time spent in the exhibition was 37 minutes. Compared to other exhibitions, *Yuungnaqpiallerput* held visitors' attention a significantly longer time. Twenty percent of the 99 people in the T&T sample spent more than an hour. The longest time was 131 minutes. The Sweep Rate Index (the square footage of the exhibition divided by the average time spent) for *Yuungnaqpiallerput* was 144, ranking it among the lowest (meaning that visitors were lingering longer) in a database of sweep rates among museum exhibitions.

There were 106 elements in *Yuungnaqpiallerput*. The highest number of stops made by a visitor was 74. On average, people stopped at roughly one-third of the elements. No one looked at more than 70% of the elements in the exhibition. Most people spent more time in the first gallery than in the remaining sections of the exhibition. This pattern was anticipated by the exhibit development team.

The large platforms and the interactive and touchable exhibits attracted more than 50% of the visitors in the tracking sample. Cases with objects that were strategically located in clear sightlines with few competing exhibits also had high percentages of stops.

On the other hand, more than half of the people tracked (53%) skipped six elements located in an alcove. More than one-third of the people (33%) left the last section without stopping or stopping fewer than two or three times. Skipping sections and moving faster toward the end of an exhibition are not uncommon behaviors in large or dense exhibitions.

Almost everyone was observed reading, and most often this was while the visitor was looking at objects. The caption labels, located in the front of most cases, were short and easy to read and included a small photo of the object, which made finding the right label easy.

Infrequently observed behaviors were reading out loud, writing in the comment book, and taking the curator's handout. The 12 introductory and section labels attracted from 5% to 40% of the visitors. The texts that attracted the most attention were early in the show, in a good sightline, or associated with a large display. Those that were not noticed or were read by less than 20% of the people were in areas with a lot of competition or in the area skipped by many visitors.

Yuungnaqpiallerput had 10 audiovisual elements: Seven were video stations; three were audio story stations. The individual attraction rates varied from 3% to 59%. Most visitors (83%) stopped at at least one. Video running times varied from 120 seconds to 360 seconds, or approximately two to six minutes. The average time spent by users watching was less than half of the running time. It is a common behavior for visitors to walk away from a video before the halfway point.

Visitors' answers to the question about what the exhibits were meant to show referred to Alaska Native culture, history, traditions, and what life was like. About 40% of the answers from 61 people made this content specific to the Yup'ik or some unique aspect of Yup'ik culture, such as, "The exhibits showed the beauty & complexity of tools used by the Yup'ik," and "Yup'ik culture and knowledge of environment, how an extensive and nuanced relationship allowed survival of people/culture."

To the second question's prompt about the intended outcomes from the exhibits, "To make people....," visitors began their answers with words like "aware," "appreciate," "treasure," "respect," "feel," "think about," "understand," "learn," and "informed." Their comments resonated well with the curatorial communication objective to make people aware of "a unique view of the world, very different from their own but familiar, too, in its fine human qualities, and to gain respect for the Yup'ik and, by extension, Alaska Native ways of life."

Ninety-seven percent of the visitors had an answer to the prompt about learning "one new idea." The fact that only two people did not answer about "one new idea" was evidence that almost everyone found something interesting or meaningful. Some visitors were general about what they'd learned, as in, "The ingenuity in the use of all parts of what was harvested" or "The creativity, inventiveness and engineering of this culture." Many responses were more specific: They said they learned about Yup'ik skills and resources, such as fish skins, kayaks, waterproof materials, seals, grass, and urine. Other topics mentioned by at least one person were: sewing, paddle sounds, qasgig, birds, and Yup'ik language. Twenty percent of the comments specifically echoed the activities and descriptions that were part of the popular interactive exhibits, evidence that the integration of active, hands-on and static displays of related objects was engaging and effective.

The last question was "Anything else?" and of the 36 people (59%) who answered, all of them had something positive to say about the exhibition, such as "wonderful," "informative," interesting," "excellent," "great," "better than other exhibits," and "thank you." Some of them also had specific praise for the hands-on or interactive exhibits, the quotes, and the elders. There were only a few complaints: two about the low light level, one suggesting larger type on the signs, and one about the cold room temperature.

Overall, the feedback from the cued questionnaires was positive, appropriate, and relatively complete, and it resonated well with the exhibition's objectives. There were very few criticisms compared to the number of compliments, and visitors' thoroughness in completing the questionnaire showed that they had an abundance of immediate recall, feelings, and opinions to express. Although few visitors stopped at a majority of the elements, the long time that visitors spent in the exhibition was evidence of a high holding power. Recommendations included considering making future exhibitions with fewer elements to increase the possibility of more thorough use by visitors.

*Yuungnaqpiallerput (The Way We Genuinely Live):
Masterworks of Yup'ik Science and Survival*
SUMMATIVE EVALUATION

Introduction

The Yukon lowland delta in western Alaska is the traditional homeland of the largest Native population in Alaska, the Yup'ik, who live scattered among 56 villages ranging from 200 to 1,000 persons each. The regional center is Bethel, with a population of nearly 7,000 people. The Yup'ik language is the first language of more than 14,000 men, women, and children in the region, making it the most widely spoken Alaska Native language today. Not rich in oil, timber, or gold, the land is nonetheless abundant in fish, mammals, birds, and plants that have sustained the Yup'ik for generations.

Developed by exhibition curator Ann Riordan and the Anchorage Museum and supported by a National Science Foundation (NSF) grant, *Yuungnaqpiallerput (The Way We Genuinely Live): Masterworks of Yup'ik Science and Survival* was installed at the museum from March to October 2008. This 5,340-square-foot exhibition had 106 elements, including photo murals, text panels, 160 objects, interactive exhibits, and audiovisual elements. In the curator's statement, Riordan wrote:

The exhibition presents remarkable 19th- and 20th-century tools, containers, weapons, watercraft, and clothing in an exploration of the scientific principles and processes that have allowed the Yup'ik people to survive in the subarctic tundra of the Bering Sea coast.

Not just a science exhibit, *Yuungnaqpiallerput* is compelling in its presentation of the unique marriage between art, science and ethnography. At the exhibition's core is the recognition that the Yup'ik way of life--both past and present--is grounded in deep spiritual values and scientific principles.

The exhibition's layout grouped activities and resources of the Yup'ik by season, and showed how tools and materials were used in the spring, summer, fall, and winter. The bilingual texts--written and spoken--consisted of quotations from Yup'ik people speaking about their lives and their beliefs. The exhibit experiences integrated active, hands-on activities with static displays of related objects.

A summative evaluation of the exhibition was conducted by Serrell & Associates during September and October. The purpose of the study was to find out how well the exhibition worked: what visitors did, where visitors stopped, which elements they liked most, how much time they spent, if they understood what the exhibition was about, and what they learned. Since the exhibition was planned to travel, there was an opportunity to make modifications to it after its run in Anchorage.

A smaller version of *Yuungnaqpiallerput* opened in 2007 in the Bethel Community Center's Museum for a short run for the local audience. It was reinstalled in its full-sized version in March 2008 in Anchorage. Future sites include Fairbanks, AK, and Washington, DC.



Methods

Two different evaluation strategies were used in the summative study: tracking and timing and an open-ended questionnaire. Unobtrusively collected tracking-and-timing data told us what visitors did; feedback from the questionnaires revealed visitors' thoughts and feelings and what they could immediately recall about the exhibits. The combined data from these methods produced a well-rounded set of evidence for the degree of success achieved by the exhibition.

Additionally, the evaluation methods used for *Yuungnaqpiallerput* were the same as those used for a previous exhibition called *Science Under Sail* in the same gallery at the Anchorage Museum in 2001, providing an opportunity to compare the summative data between the two shows.

For the questionnaires, data collectors intercepted and recruited (cued) 61 visitors at the entrance of the exhibition to participate in the evaluation after they finished looking at it. For tracking and timing, data collectors unobtrusively observed a random sample of 99 visitors in the exhibition, noting how long they stayed, what routes they took, and where they stopped.

Figure 1. Methods, sample strategy, sample size, main question investigated.

Tracking and Timing (T&T)	Random unobtrusive observations	N = 99	What did visitors do?
Cued Questionnaire (CQ)	Random intercept, written feedback	N = 61	What did visitors think, feel, and learn?

Demographic data (e.g., gender, age, type of social group) were noted for the samples for both methods. When collecting the intercept data (questionnaires), we also asked visitors if it was their first visit to the Anchorage Museum, if it was their first visit to the Yup'ik exhibition, if they had "any special interest, knowledge, or training in the history of Alaska Native American culture," and finally, if they were Yup'ik. For the tracking study, observers subjectively noted if the person appeared to be an Alaska Native.

See examples of data sheets in the Appendix.



Limitations

Four data collectors were recruited from the Anchorage Museum's large pool of dedicated docents. They attended a one-day training session with the evaluator and worked on their own (T&T) or in pairs (CQ) during the data collection period. Some inconsistencies in how time data were recorded for the audiovisual elements may have occurred due to a lack of training on how to use the stopwatch correctly.

Given the large size and complexity of this exhibition, tracking was not an easy job. Some stops and behaviors might have been missed, but with the relatively large sample size (99), overall trends still clearly emerged.

In some instances individual demographics data were missing because the data collector forgot to record a subject's gender, social group type, or group size. In these cases, the analysis was done using the number of actual data points collected for that particular variable.

Riordan, the exhibition curator, was interested in how Alaska Natives, a target audience, responded to the exhibition. The random selection of visitors was, therefore, modified to intentionally choose to observe or interview an Alaska Native in the gallery if there was a subject present. In addition, data collection was scheduled to correspond with an Alaska Native convention in Anchorage the last week of the exhibition's run. Even with these efforts, the number of Natives who were seen and selected as subjects in the summative data study was low.

Findings

The first part of this section summarizes and compares the demographic findings of the two data sample groups (tracking and questionnaires). The second and third parts present the results of the questionnaire feedback and the unobtrusive data. Where appropriate, we compare them to the other Anchorage exhibition in the same gallery, along with evaluation data from *Paying Attention: Visitors and Museum Exhibitions* (Serrell 1998), which looked at how thoroughly visitors used 110 different exhibitions.

Demographic characteristics of the samples

The CQ and T&T samples of visitors were similar in that they included a majority of adults, a relative balance of male and female subjects, in groups of adults only (without any children), most often with two people in the group, and few Alaska Natives.

Figure 2. Table of demographic data for the questionnaire (CQ) and tracking (T&T) data

	N =	Age: % adults % senior	Gender: % F/M	Group type: % adults only	Group size: % 1/2 /3	AK Native: #in sample
CQ	61	80% 14%	60/40	97%	28%/67%/5%	2
T&T	99	73% 21%	48/52	93%	26%/56%/18%	11

Both the CQ and T&T samples had more senior visitors, a larger percentage of “singletons” (group of one), and fewer groups of adults with children than are typically seen in history, natural history, or science museums. Few families and a high percentage of singletons are typical of an art museum audience.

Figure 3. Psychographic data on CQ visitors

	N =	% First-time visitor to AM	% with no special interest	% repeat visit to exhibit
CQ	61	69%	75%	7%

Of the 61 people in the CQ sample, 69% said that they were first-time visitors to the Anchorage Museum, and 75% had no special interest, knowledge, or training in the history of Alaska Natives. Four of the 19 people who had been to the museum before were making a repeat visit to the exhibition.

Twenty-five percent said that they did have a special interest, which included being an Alaska resident, working in Alaska, and having a general interest. For example:

Lived in AK all my life

I have friends who are Yupik, and I have lived here 35 yrs

Pilot for Hageland, flies to villages

Generally interested in Native American Culture INUIT ART. Especially Dance and music

Employed at U of A Museum of the North

I have been cataloging artifacts for the National Park Service collections

I am studying legal and political issues of the Inuit since 2001

A complete list of responses is included in the Appendix.

Tracking data were collected most days of the week. Because this method was unobtrusive, we did not ask these visitors if it was their first visit to the museum, if they had a special interest, or if they had visited the exhibition before. We assume, however, that the T&T characteristics were similar to the CQ sample, i.e., with a majority of first-time nonspecialist visitors.

Findings from the Unobtrusive Tracking and Timing

Data collectors followed a sample of 99 adult visitors through *Yuungnaqpiallerput*, noting where they went, where they stopped, and how long they stayed. The sample was collected over a three-week period, and subjects were chosen using a continuous random sampling method.¹ Observers noted the gender, age, social group, and group size of the selected subject. Refer to Figure 2 for a comparison of the data of the demographics with the CQ sample on page 8.

Total Time Spent

Observers recorded the total amount of time spent in the exhibition for each subject. The average time spent was 37 minutes. Twenty percent of the 99 people spent more than an hour; 29% spent less than 20 minutes. The longest time spent was 131 minutes.

Figure 4. Amount of time visitors spent in exhibition

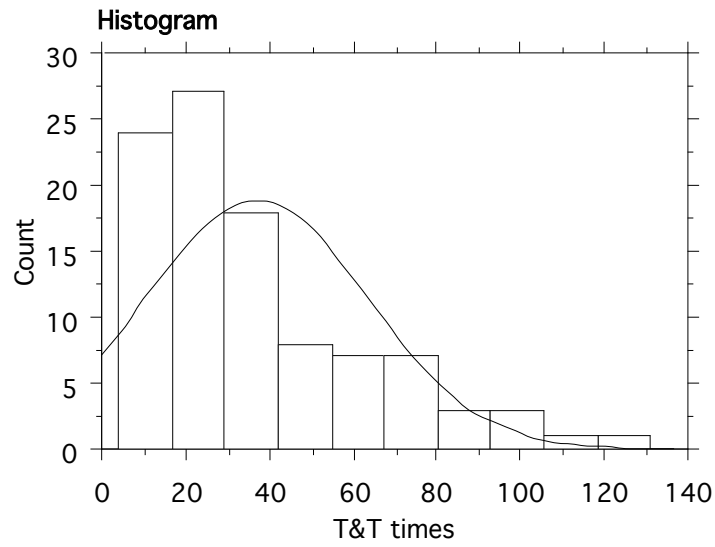
Less than 20 minutes	More than 20 minutes, less than an hour	More than an hour
29%	51%	20%

Evaluator's comment: Two hours and 11 minutes is the longest amount of time I've ever seen recorded for a T&T sample in a free (unticketed) exhibition in any museum.

Another way to look at the total time data is with a histogram, or bar graph, showing the number of people who spent different amounts of time.

¹ We like evaluator Randi Korn's definition: "The evaluator selected visitors to observe using a continuous random sampling method. In accordance with this method, the observer stationed herself at the exhibition's entrance and observed the first eligible visitor to enter. The observer followed the selected visitor through the exhibition, recording the exhibits used, select behaviors, and total time spent in the exhibition. When the visitor completed his or her visit, the observer returned to the entrance to await the next eligible visitor to enter the exhibition."

Figure 5. Bar graph of amount of time spent by visitors in *Yuungnaqpiallerput*. Time in minutes. "Count" is # of visitors.



The high number of visitors ("Count") who spent shorter amounts of time, created a lop-sided curve, which is typical for museum exhibition time data (Serrell 1998).

What is *not* typical is the average time: 37 minutes in a 5,340-square-foot exhibition is longer than normal. Out of a database of 110 exhibitions, the average time was less than 20 minutes for 80% of them, regardless of the size or topic of the exhibition.² *Yuungnaqpiallerput* had a higher-than-average time spent by visitors.



² See *Paying Attention: Visitors and Museum Exhibitions*, Serrell 1998, for other graphs and data on holding time.

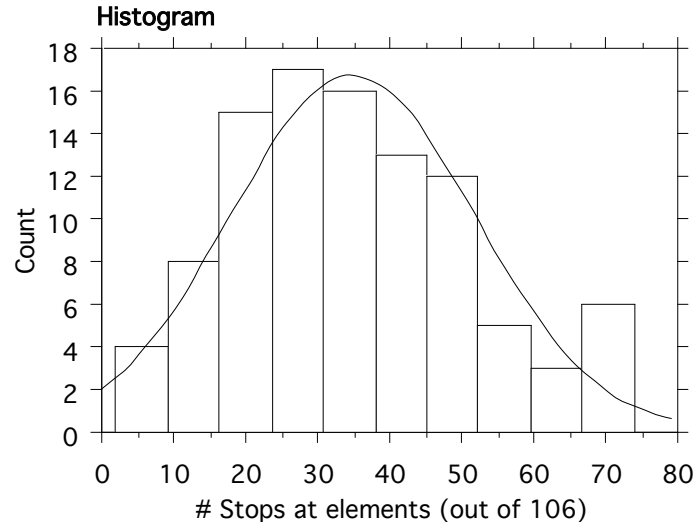
Sweep Rate Index

Compared to other exhibitions, visitors spent much longer in this exhibition. To compare time data among exhibits of different sizes, divide the size of the exhibition (5,340 square feet) by the average time (37 minutes) to calculate the "Sweep Rate Index" (SRI). The lower the SRI, the more time visitors are spending. The sweep rate for *Yuungnaqpiallerput* was 144, ranking it among the lowest (meaning visitors are lingering longer) SRIs in Serrell's database. The average SRI is around 300.

Stops by Visitors at Exhibit Elements

There were 106 elements in *Yuungnaqpiallerput*, that is, there were 106 different places to stop and become engaged (look, read, listen, touch, interact) with an exhibit element. Observers noted how many elements each visitor stopped at. The average number of stops was 35. The most stops made by a visitor was 74. This means that, on average, people stopped at roughly one-third of the elements. No one looked at more than 70% of the elements in the exhibition.

Figure 6. Bar graph of the number of stops visitors made in *Yuungnaqpiallerput*



Diligent Visitors

Another way to compare visitors' engagement with the exhibition is to calculate the percent of diligent visitors (%DV)--people who stop at more than one-half of the exhibit elements in the exhibition. In *Yuungnaqpiallerput*, %DV was 13%; that is, 13 of the 99 visitors stopped at more than 53 elements (half of 106). Knowing how many diligent visitors there were tells us about the "bang for the buck" in terms of usage: Were there lots of exhibits that appealed to lots of visitors?

People can be "diligent" for a wide variety of reasons, but whatever their reasons, when an exhibition has a high rate of diligent visitors, it means that lots of people found it very engaging. A %DV of more than 50% means that the exhibition was used thoroughly by most visitors. A low %DV rate means that few people took full advantage of the whole exhibition. When visitors self-report that they "saw everything" they don't literally mean they stopped at everything but that they saw all of what they wanted to see. When they say, "I have to come back again," "I wish I had more time," or "I just breezed through," they didn't have enough time, interest, or motivation to stay longer.

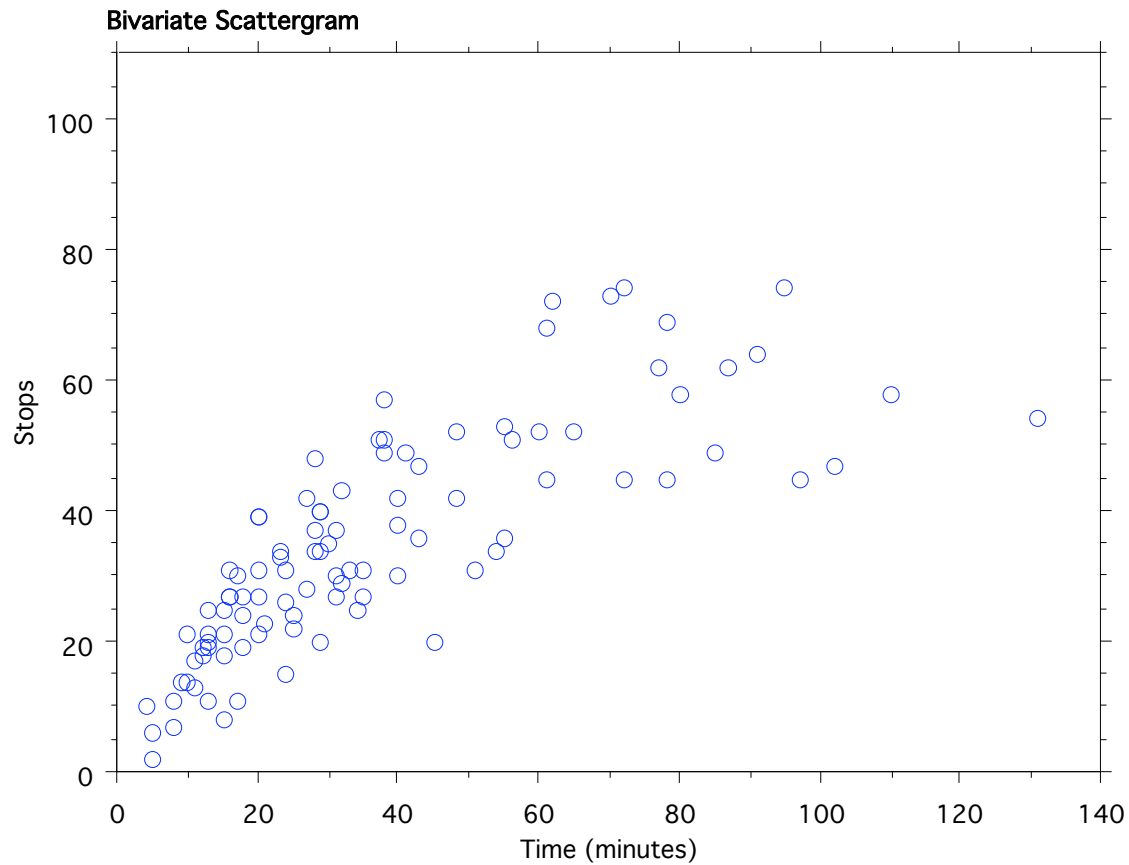
Typically, %DVs are around 23% to 27%. Thus, while *Yuungnaqpiallerput* had a longer holding time and better sweep rate than most exhibitions, visitors did not use the exhibition thoroughly. Given the size (square feet) and the number of elements, it would have taken them even longer (more time) to be thorough users. In a drop-in exhibit such as this, with no special ticket required, most visitors are not coming in with expectations to spend hours in one exhibition.

Evaluator's comment: I was surprised at the 13%DV because it was such a large and densely packed exhibition. Those were very diligent visitors! Come to think of it, visitors to the Anchorage Museum overall seem unhurried.

Time and Stops Scattergram

There tends to be a direct and positive relationship between the amount of time spent by a visitor and the number of exhibit stops he or she made. This relationship can be shown by a scattergram, a plot of the time and stops where each point on the diagram represents one person who was tracked and timed in the exhibition.

Figure 7. Scatterplot of 99 visitors time and stops in exhibition. Each dot represents one visitor.



This illustrates a general trend among people who spent from 5 to 50 minutes in the exhibition: More time spent equaled more stops. After about 50 minutes, however, spending more time did not correlate with making more stops. Many people who stayed more than an hour must have made longer stops--to watch a video or repeat an interactive. Usually the scattergrams don't flatten out at the top so much.

Most of the points in the upper right quadrant of the scattergram (Figure 7) are the diligent visitors (those who made more than 53 stops out of a possible 106)--and their time in the exhibition ranged from 38 to 131 minutes. Again, diligent visitors who spent the most time used it to read more, watch more, and interact more.

Evaluator's comment: In the one other exhibit where I've seen 130 minutes spent by one visitor, that point on the scattergram was an "outlier"--a point on its own, far from the others. Here, the longest time had other points on the graph for visitors who spent more than an hour and a half in the exhibition.

The diversity in the range of time spent across similar numbers of stops made, especially among the diligent visitors, may indicate that visitors were willing to put more effort into staying than switching, that is, it was a better strategy to invest more time in doing fewer things. In a very engaging but very dense exhibit environment where doing everything is not an option, this logic might have a better cost-benefit ratio, where cost = time/effort and benefit = enjoyment/outcomes.³

The tracking data for the 11 Alaska Natives showed a longer average time spent (45 minutes compared to 37) but the number of stops was about the same (36 vs 35 for others). Thus, they seemed to be making longer stops--maybe looking more closely and talking more.



³ For more about costs and benefits of visitor efforts, see Stephen Bitgood, Stephany Dukes, Layla Abbey. "Interest and Effort as Predictors of Reading: A Test of the General Value Principle," *Current Trends in Audience Research*, Vol. 19 (2006) Boston, MA. AAM Committee on Audience Research & Evaluation.

Patterns of Movement through the Exhibition

Most people spent more time in the first gallery (exhibits #1-#34) than in the remaining sections of the exhibition (exhibits #35-#106). This pattern was anticipated and expected by the exhibit development team. A graphic floor map of the exhibition was placed in the first gallery to help people plan their visit and spread out their time in the whole exhibit. Nevertheless, people moved more quickly after the first gallery. Refer to the floor plan in the Appendix and the list of element numbers and names.

More than half of the people tracked (53%) skipped elements #64 through #75 located in an alcove. More than one-third of the people (33%) left the last section without stopping or stopping fewer than two or three times. A few people only visited the first gallery, coming in and leaving through the exhibit's entrance. Skipping sections and moving faster toward the end of an exhibition are not uncommon behaviors in large or dense exhibitions.

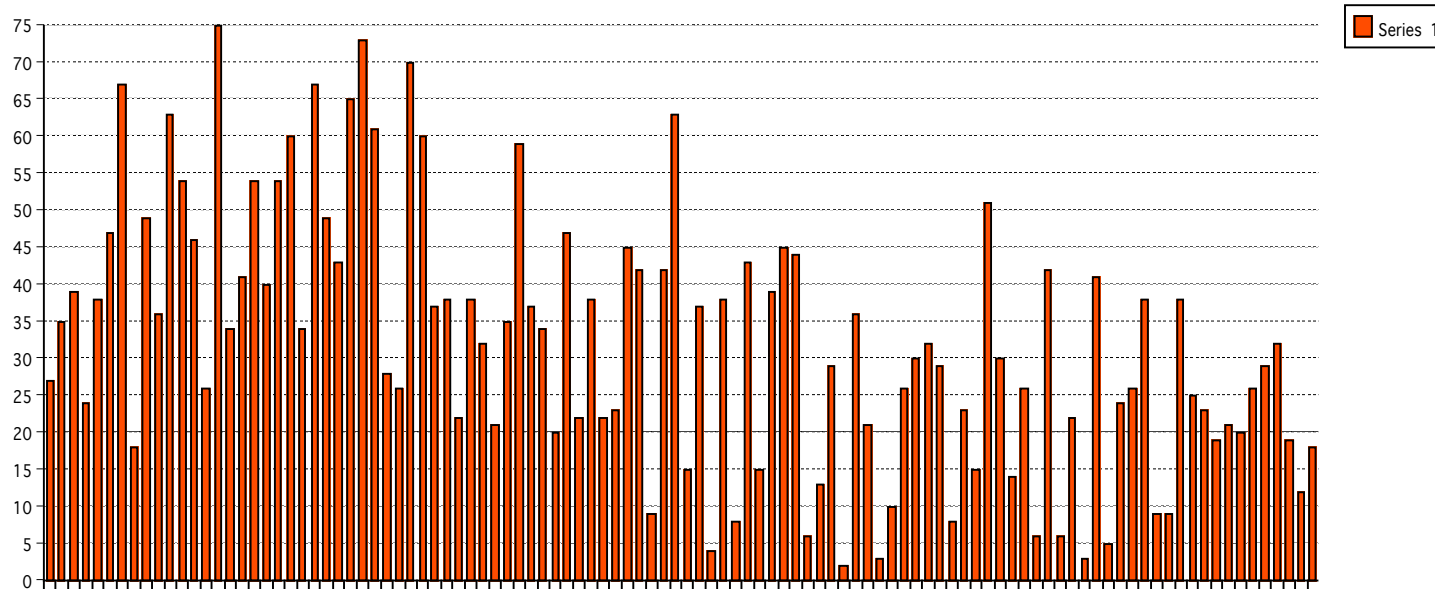
Most visitors (83%) stopped at at least one audiovisual element. Of the 17 who didn't stop at an audiovisual, 12 of them spent less than 18 minutes in the exhibition overall, indicating that they were moving quickly through the whole exhibition compared to other visitors.

There was no difference between the average time spent by people who entered at the entrance and those who entered at the exit (n=7 people). Data collectors noted that this behavior was not uncommon, especially because the doorway to an adjacent gallery was directly across from *Yuungnaqpiallerput's* exit portal.

Most and Least Popular Elements

The most popular exhibits (that is, exhibits where the highest percentage of visitors stopped) were clustered in the first gallery. Thirteen of the 16 exhibits with the highest attracting power were in the first gallery. The large platforms with the kayaks (#15 and #27), and the interactive and touchable exhibits (#7, #12, #21, #23, #28, #31, and #32) attracted more than 50% of the visitors in the tracking sample. Cases with objects (#11, #18, and #20) that were strategically located in clear sightlines with few competing exhibits also had high percentages of stops.

Figure 8. Bar graph of the number of visitors who stopped at each element in the exhibition, from #1 to #106--to note the pattern of distribution of visitors' attention--more at the beginning, less at the end. For actual numbers and names of exhibits, see the list of all exhibit names and number of stops for each one in the Appendix.



The tracking data for the 11 Alaska Natives showed that the exhibit elements that were most popular overall were also popular with the Alaska Natives. None of the least-visited elements overall were more popular with the them.

Figure 9. Most popular elements (those with the highest number of visitors stopping at them)

<u>Name of element and exhibit#</u>	<u>% of visitor who stopped</u>
Platform kayak, wood shavings, wood pieces #15	75
Platform with kayak, photomural behind, panel, objects #27	73
Interactive Waterproof Stitches #31	70
Interactive Goggles #23	67
Touchable objects fox, skull, wood, etc with panels and photos #7	67
Case large with sealskin objects #26	65
Cases (2) objects made from birds #53	63
Case qasgig model #11	63
Interactive Sound Signals #28	61
Interactive Seal Oil #32	60
Interactive Bentwood Hats #21	60
Videos (2) of bear boat #40	59
Case goggles, bentwood hats #20	54
Case shovel #18	54
Interactive Measure Kayak #12	54
Interactive Urine #79	51

Bear Boat video #40, the case with objects made of birds #53, and the Urine interactive #79 were the exhibits with the highest attraction rates beyond the first gallery.

Exhibit elements that attracted less than 20% of the visitors were the least popular overall in the exhibition. This does not mean that the exhibits were not enjoyable and engaging for the visitors who did stop, but the numbers indicate that for some reason, people were not as attracted to them.



Figure 10. Exhibit elements where less than 20% of the visitors stopped

<u>Element name and exhibit #</u>	<u>% of visitors who stopped</u>
Case honey bucket #104	19
Give a gift #98	19
Curator's statement handout #106	18
Floorplan of exhibition #8	18
Case ladles #78	15
Case root pick #60	15
Intro panel Grass #54	15
Audio stations (6 choices) #81	14
Video of fish trapping #65	13
Guest book and catalogs #105	12
Intro panel Winter trapping #71	10
Overhead gut window from qasgig #94	9
Touchable drum and stick #93	9
Intro Birds #51	9
Intro panel Winter village #76	8
Case dog harness #58	8
Science label Tobacco #85	6
Science label Sewing #83	6
Platform with wood strips and case dipper #64	6
Intro panel Drumming #89	5
Backside of Intro grass objects #56	4
Science label Ivory #87	3
Audio stories (3) #70	3
Overhead object fish dipnet #67	2

The exhibits that attracted the least attention included the five section introduction panels and three science labels beyond the Fish Camp introduction. Two overhead items did not get much notice (#60, #94). The two audio story stations did not attract many visitors to sit and listen. Most people missed the touchable drum hanging in the corner (#93) and skipped three of the elements in the exit hall (#104, #105, #106). The floorplan in the first section (#8) was largely ignored.

Visitor Behaviors Observed

Besides noting how much time people spent and where they went and stopped, data collectors observed and noted different common behaviors, such as reading labels, reading out loud to each other, calling someone over to look at something, interacting with a hands-on exhibit, or taking a photograph. Some of these behaviors were observed very often, such as reading, interacting, and calling over.

Almost everyone was observed reading, and most often this was while he or she was looking at objects. The caption labels, located in the front of most cases, were short and easy to read and included a small photo of the object, which made finding the right label easy.

Infrequently observed behaviors were reading out loud, writing in the comment book, and taking the curator's handout.

Evaluator's note: The most surprising thing to me was the low frequency of visitors reading out loud. Maybe this was due to the low number of adults with children, but more likely, I think, was that there were already so many "voices" present in the exhibition--through the labels, quotations and translations, stories, and videos. Perhaps visitors were inhibited or not encouraged to add their own.

At least 12 people took photographs in the exhibition; two people took so many pictures that it seemed as if they were documenting the whole thing.

From other studies of visitor behavior, looking up at an object overhead or mounted high (above 8 feet) is often an infrequent behavior, and objects or labels mounted that way are often missed by visitors. This was true for the dip net #67 and gut window #94, but the seal intestine at #25 did catch visitors' eyes.

Maybe the seal intestine was noticed more because visitors recognized it as being the object in the introductory panel's photograph, and it was visible on the back wall from a distance, i.e., in the sightline from the entrance to that area of the gallery.



Interactions with the Hands-On Elements

The 12 interactive exhibit elements represented one of the largest investments of time and money spent on *Yuungnaqpiallerput*. Developed, tested, and built in collaboration with the Oregon Museum of Science and Industry, these exhibits were intended to recreate some basic Yup'ik activities, resources, and tools to help visitors appreciate the ingenious, practical, and skillful historic technologies used by the Yup'ik. (Serrell & Associates conducted formative evaluation on prototypes of these exhibits, and separate evaluation reports are available.)

The OMSI interactives were clearly popular and memorable for visitors. But they came with a large up-front cost for development, and they needed constant vigilance to keep them in working order. Waterproof Materials (#50) was particularly difficult to maintain, but visitors could still understand the concept, even when it was broken.



These 12 interactives were intended to be enjoyed and understood by visitors who chose to watch someone else do the activity, without directly engaging in it themselves. This worked out well for most of the exhibits: By reading the labels, looking at the graphics, or, in some cases, watching the video (Kayak Measurement, Waterproof Stitches, Grass Insulation), visitors could “get it.” The low percentage of engagement with the Kayak Measurement (#12) was probably because the task was not obvious enough, and for Stitches (#31) the task was sufficiently challenging that few people wanted to attempt it. The lack of use of the Qasgig model (#99) was probably due to its obscured location in the last room.

Figure 11. OMSI Interactive Exhibits: Popularity (number of people who stopped) and percent of people who interacted with 12 interactive exhibits (i.e., more than stop, read, or watch only). (The timing data for visitors at Language was incomplete.)

<u>Exhibit name and #</u>	<u># Stops</u>	<u>% who interacted</u>
Seal Oil #32	60	73
Bentwood Hats #21	60	60
Sound Signals #28	61	59
Waterproof Materials #50	42	52
Grass Insulation #59	43	51
Goggles #23	67	51
Strength of Grass #57	38	34
Urine #79	51	33
Build Qasgig #99	21	29
Language #69	21	nd
Waterproof Stitches #31	70	23
Kayak Measurement #12	54	13

There were four other low-tech touchable elements, three of which were popular with visitors. The one that did not get much attention, Drum (#93), was located in a corner toward the end of the exhibition, and many people missed it.



Figure 12. Low-tech interactives' popularity

<u>Element name and #</u>	<u>% of visitors who stopped</u>
Touchable objects fox, skull, wood, etc #7	67
Driftwood, panel above #9	49
Seal skin on wall #24	49
Drum and stick #93	9

Reading Introductory Panels and Science Labels

Almost everyone who was tracked was observed reading labels that accompanied objects, media, and interactives. But what about the labels that stood on their own, such as the introductory panels, section labels, and science labels?

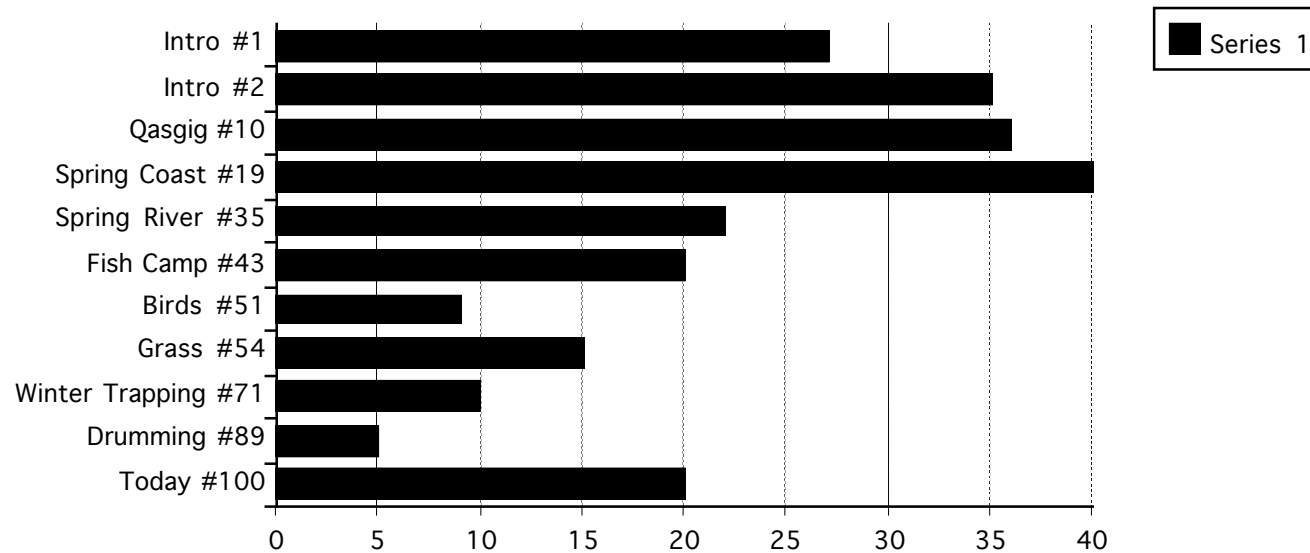
The 12 intro and section labels attracted a high of 40% of the visitors; at the low end, only 5% of visitors who stopped at one label. The texts that attracted the most attention were early in the show (#1, #2), in a good sightline (#40), or associated with a large display (#10). Those that were not noticed or read by less than 20% of the people were in areas with a lot of competition (#51, #54, and #89) or in the area skipped by many visitors (#71). The last intro panel (#100) was not designed in the same format as the others, but it caught people's eyes as they entered the exhibit's exit area.

Figure 13. Introductory panels read by visitors in tracking sample

<u>Element name and #</u>	<u>%of visitors who stopped</u>
Spring Coast #19	40
Qasgig #10	36
Intro #2	35
Intro #1	27
Spring River #35	22
Fish Camp #43	20
Today #100	20
Grass #54	15
Winter Trapping #71	10
Birds #51	9
Drumming #89	5

Reading intro panels seemed to drop off later in the exhibition.

Figure 14. Introductory panels in the order in which they appeared in the exhibition layout and % attraction rate



The Winter Fishing Intro panel was combined with #63 Fish Trap, which meant that data collectors could not easily discern whether people were looking at the objects or reading the label, so it is not included with this analysis.

Stops at Science Labels

The OMSI interactives discussed above included labels and graphics that emphasized the theme of science and technology behind some of the Yup'ik traditional materials and tools (e.g., hats and sound, goggles and light, grass and insulation). In addition, there were seven stand-alone labels--"science sidebars"--located on walls, and their size (smaller) and color (blue background), usually without graphics and quotations, gave them a different look and voice from other labels in the show. (One was installed inside a case and observers could not distinguish if visitors were reading the science label or looking at the objects in the case.) From 3% to 23% of the visitors were attracted to read them.

Figure 15. Attraction rates for science labels

<u>Element name and #</u>	<u>% of stops by visitors</u>
Dog Urine #48	23
Meat #47	22
Bows #38	21
Sewing #83	6
Tobacco #85	6
Ivory #87	3

Science labels were part of a commitment to the National Science Foundation for its support, but the labels were not spread evenly throughout the exhibition, which may have weakened their overall attractiveness, appeal, and engagement for visitors. Still, more than half of the people who read a science label read more than one. Of the 24 science-label readers, seven read two science labels; nine read three; one person read four. The other seven people read one. This suggests that the science labels had the potential for greater appeal if there had been more of them (or less of other things) or if they had been placed in a stronger thematic way.

Use of Audiovisual Media Elements

Yuungnaqpiallerput had 10 AV elements: Seven were video stations; three were audio story stations. Four videos ran continuously; three of them had buttons to push for choices--two audio story stations had six choices; one had 12 choices. The individual attraction rates varied from 3% to 59%. Most visitors (83%) stopped at at least one.

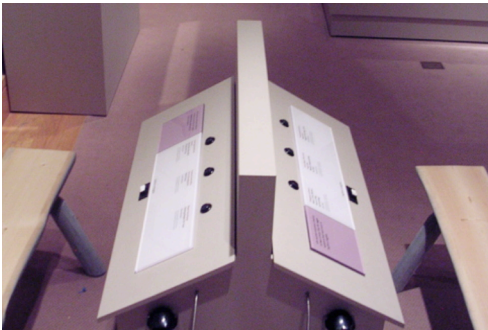


Figure 16. Attraction rates for the audio and visual elements

<u>Element name and #</u>	<u>% of visitors who stopped</u>
Audio story station (3 audio choices) #22	34%
Audio stations (6 choices) #81	14%
Audio stories (3 choices) #70	3%
Videos (2 choices) Bear Boat #40	59%
Video Kayak Measurement (with narration) #13	46%
Video (3 choices) Fish Camp #49	45%
Video Welcome #5	38%
Video Dancing (runs continuously) #92	38%
Video Today #103	32%
Video Fish Trapping #65	13%

Audio and video components typically attract 25% to 33% of the audience (Serrell 2002). In *Yuungnaqpiallerput*, the percentages were higher (34% to 59%) for seven of the 10 media exhibits. The most popular were the videos for Bear Boat, Kayak Measurement, Fish Camp, Dancing, and Welcome. The three media exhibits that did not attract many visitors (#65, #70, and #81) were located toward the end of the exhibition, although the large video of dancers in the last room engaged 38% and the Today video at the end attracted 32%. The one with the lowest attraction rate, audio stories #70, was located next to a blank wall in the alcove that half the tracked visitor (53%) skipped.



Attraction rates for audio and video elements tell part of the story, but another story is told by looking at the data for time spent using them. In many cases, visitors who stopped at an AV element stayed for just a glance while reading the titles or posted running times. "Users"--those people who stayed to watch and/or listen longer than 10 seconds--are shown on the next figure.

Figure 17. Percent of users for each AV exhibit, from most to least used element

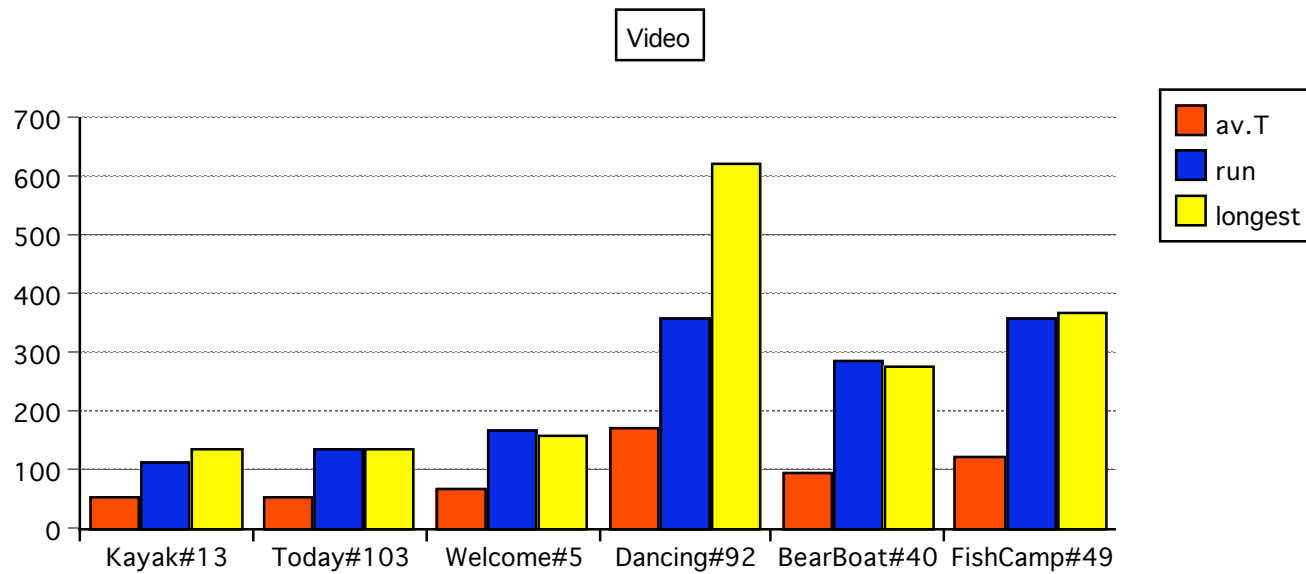
<u>AV name and #</u>	<u>% users</u>
Video Kayak #13	39
Video Dancing #92	38
Video Fish Camp #49	34
Video Welcome #5	34
Video Bear Boat #40	32
Audio stories #22	22
Video Today #103	17
Video Fish Trap #65	10
Audio stories #81	8
Audio stories #70	3

Bear Boat had the largest difference between attraction rate (59%) and user rate (32%), probably because many people were attracted to the large boat and stood close to the video but spent most of their time looking at the object.

Audio story station (#22) attracted 34%, but had 22% actual users. This was the first of three audio stations, and some people might have just been curious to find out what the element was with its buttons and handsets. Perhaps by the second and third story stations people recognized or knew what they were and were more selective as users (refer back to Figure 16).

Yet another analysis looks at the data for "holding time"--the amount of time visitors spent listening/watching compared to an AV program's running time. Two views of these data are shown below in Figures 18 and 19.

Figure 18. First bar shows average time spent watching; second bar shows total run time; third bar shows the longest time spent by at least one visitor. All numbers are in seconds.



Video running times varied from 120 seconds to 360 seconds, approximately two to six minutes. The average time spent by users watching was less than half of the running time, which means most visitors stopped watching before the video was halfway through.

Did any visitors watch the whole thing? Yes. One person watched all of Fish Camp, and two people watched all of the Today video. Five people watched all of the Kayak video. Five people stayed even longer to watch the Dancing video again after it began repeating. No one stayed for all of the Welcome video or Bear Boat.

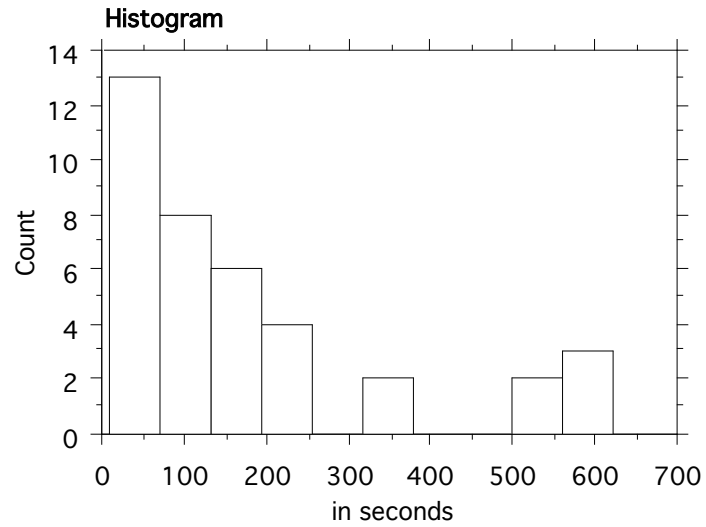


Figure 19. Average time spent watching videos, total running time, and the longest time spent watching a video (all in seconds)

Video	Av.T	Run time	Longest time
Kayak#13	53	114	138
Today#103	54	137	137
Welcome#5	66	170	161
Bear Boat#40	95	285	276
Dancing#92	175	360	623
Fish Camp#49	124	360	367

One more interesting detail: The distribution of times people spent watching Dancing video suggested an example of the elusive bimodal curve (Serrell 2001), where there are a number of points at the right end of the histogram (those five visitors who stayed to watch again), making a small second “bump” in the distribution curve. This was an unusual pattern of behavior, suggesting that the Dancing video was exceptionally engaging for 13% of the people. See Figure 20.

Figure 20. Distribution of time spent by visitors at the Dancing video (n=38)



Now that we've reviewed the many things that people were doing in the exhibition, the following section will give evidence of what people were thinking about immediately after their visit to *Yuungnaqpiallerput*.

Findings from the Cued Questionnaires

Visitors were recruited by data collectors before they saw the exhibition. They were interviewed afterward, and the amount of time they spent in the exhibition was noted. The average time spent by CQ-recruited subjects was 36 minutes. Two visitors commented about their time:

I'd like to come back when I have more time (spent 35 minutes)

I wish I had more time to learn about their ways (spent 52 minutes)

It might be expected that cued visitors would be motivated to spend more time in the exhibition and under some circumstances they do.⁴ But in this case, there was no significant difference between the average time spent by cued subjects (36 minutes) and by those who were observed unobtrusively (37 minutes). The cued visitors may have moved more quickly because they knew the data collector was waiting for them and they didn't want to prolong their stay.

There was no difference between the average amount of time spent in the exhibition by visitors who did and did not have a "special interest" in Alaska Native culture. Again, we might have expected those with special interests to spend more time, but other variables besides interest can impinge on visitors' time budgets, such as, prior knowledge, the social group they came with, where they came from, if they plan to come back, how much time they allowed for their whole museum visit, and the degree to which they found the exhibition engaging.

Evaluator's note: When an exhibition appeals equally to those with and without a special interest, that is a good thing.



⁴ Research has shown that when the average time spent by uncued visitors is less than 20 minutes, cuing a sample of visitors has the effect of significantly raising the amount of time they will spend in an exhibition. However, when the average time spent by uncued visitors is more than 20 minutes, cuing does not significantly increase the average time (Serrell 2000). This case supports this conclusion.

The cued questionnaire form had five fill-in-the-blank question/prompts:

- 1 The main purpose of the displays is to show? _____
- 2 _____ ...to make people...? _____
- 3 What is one new idea you are taking away with you?... I didn't know, or never realized... _____
- 4 and/or It reminded me..._____
- 5 Anything else? _____

This questionnaire has been used with many different audiences and topics since it was first described in 1993 by Raphling and Serrell, primarily because of its ability to elicit affective, feeling responses from visitors as well as cognitive, thinking feedback. These types of data give evidence for the recently described impacts found in the National Science Foundation's Informal Science Learning Framework, Chapter Five, "Evaluating Exhibitions." Evidence for emotional engagement, knowledge (new or prior), attitudes, behaviors, and skills are described in the Framework. Its purpose is to encourage informal science practitioners, such as museum exhibit developers, to define and measure learning outcomes broadly and appropriately for a casual, self-motivated, time-limited, public audience.

The five CQ prompts, derived from previous questionnaire feedback, help visitors to think about and candidly report their feelings and thoughts about the exhibition they have just experienced. Visitors respond in their own handwriting, filling out the form while seated away from the exhibition.

Many of the CQ answers to the first question ("to show...") referred to Alaska Native culture, history, traditions, and what life was like. About 40% of the answers from 61 people made this content specific to the Yup'ik or some unique aspect of Yup'ik culture. For example:

The purpose was to show...

Yup'ik culture and knowledge of environment, how an extensive and nuanced relationship allowed survival of people/culture

An overview of the life & traditions of the largest native people

The beauty & complexity of tools used by the Yup'ik

Others were more general.

To show how the Alaska Native Americans used to live

The culture & heritage of the Native people

How creative the Natives were in using what was available to them

For the second question, "To make people....," visitors began their answers with words like "aware," "appreciate," "treasure," "respect," "feel," "think about," "understand," "learn," and "informed." Some examples:

More aware and appreciative of the culture and morals they have given us

Think about the values underlying the hard work & cohesiveness of the Yup'ik

Understand the spirit of humans to enjoy life and the love of life

Informed on this way of life, which is still used today with modern way of life

Appreciate and treasure what has been in the past and not forget the lessons learned through nature and land use.

Respectful. Yearn for a meeting hall-- yearn for training from elders (my elders just know how to live in a city and clip coupons for sale item foods)

To make sure that Yup'ik don't forget their way of life. Also to educate non-Yup'ik about how advanced their technology is

These comments resonate well with the curatorial communication objective to make people aware of "a unique view of the world, very different from their own but familiar, too, in its fine human qualities, and to gain respect for the Yup'ik and, by extension, Alaska Native ways of life."

Ninety-seven percent of the visitors had an answer to the prompt about learning "one new idea." Some visitors were general, as in, "The ingenuity in the use of all parts of what was harvested" or "the creativity, inventiveness and engineering of this culture." Mentioned more than once, however, were many specifics of things they'd learned from the exhibits about Yup'ik skills and resources, such as fish skins, kayaks, waterproof materials, seals, grass, and urine. Other topics mentioned by at least one person were: sewing, paddle sounds, qasgig, birds, and language.

Twenty percent of the comments specifically echoed the activities and descriptions that were part of the popular OMSI interactive exhibits. For example, people didn't know or never realized:

The many uses of urine

Grass was such a great insulator

How stinky life was even 100 years ago--combine the seal oil, walrus guts and aged urine in a small living space...peeyew!

You could hear animal sounds thru the paddle of the kayak

About anthropometric system of measuring & building survival tools

That you could make clothes out of fish skin! How waterproof thin skins and oiled seams could be

The fact that only two people did not answer about "one new idea" was evidence that almost everyone found something interesting or meaningful.



When people filled in the questionnaire prompt, "It reminded me...." many of them commented on survival skills, living with nature, balance, harmony, and adaptation, and how modern life can be lazy or wasteful. People were also reminded of cultural skills, learning, and rituals--their own and those of other cultures. The two Yup'ik visitors who were included in the CQ sample both made a personal connection:

It reminded me that my mother made colorful grass socks.

I saw pictures of people I know.

The recurring themes of survival skills, balance of nature, and use of resources in people's answers to the prompts were more prevalent than the themes of spiritual values and other human qualities (generosity, humor, compassion), which the exhibition curator, Ann Riordan, had intended to communicate. This is probably because the exhibit's subtitle and marketing emphasized "survival," and that concept was easier for visitors to grasp than the more subtle and abstract cultural and scientific aspects about changes in technology. Riordan commented, "They were following the title to one logical conclusion. I guess visitors see what they expect, and hopefully learn something new along the way."

Evaluator's note: A reminder to exhibit developers who wish to communicate subtle values: More emphasis may be needed through multiple easily accessed examples of them, perhaps even elevated to the status of a Big Idea rather than being one of several themes.

Although the visitors' feedback had many references to the hard environment, the use of resources, and survival, there were also many comments about the high quality of Yup'ik life, that it was "rich" and "blessed," and the things they created were beautiful. While many visitors' perceived Yup'ik life as more difficult than their own, they did not say things that indicated that they felt sorry for them. Instead, the feelings they expressed were more of admiration and respect.

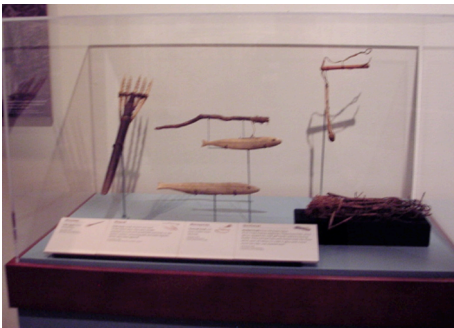


The last question was "Anything else?" and of the 36 people who answered it (59%), all of them had something positive to say about the exhibition, such as "wonderful," "informative," interesting," "excellent," "great," "better than other exhibits," and "thank you." Some of them also had a specific praise for the hands-on or interactive exhibits, the quotes, and the elders. For example:

I loved the quotes from the Yup'ik elders - it made the objects they were describing more real.

The interactive displays were a nice break from the standard read and walk.

This was a wonderful exhibit. I enjoyed the hands-on parts. Signage very interesting - much better than most exhibits I've seen. I like the fact that they were bilingual. I enjoyed listening to the Yup'ik stories.



There were, in addition, a few complaints: two about the low light level, one suggesting larger type on the signs, and one about the cold room temperature:

Better lit, larger signage would be easier to read. Make science signs larger & easier to understand.

Caption with object illustrations are really helpful. If possible, I would like to have some photos or illustrations beside the phone boxes.

Overall the feedback from the cued questionnaires was positive, appropriate, and relatively complete. There were very few criticisms compared to the number of compliments; the visitors' thoroughness in completing the questionnaire showed that they had an abundance of immediate recall, feelings, and opinions to express; and, what people thought the exhibition was about ("to show...", "to make people...") resonated well with the exhibition's objectives.

Comparisons between *Yuungnaqpiallerput* and *Science Under Sail*

A similar summative evaluation was carried out by Serrell & Associates on an exhibition called *Science Under Sail* that was installed in the same gallery in the Anchorage Museum in 2000. The figure below compares some of the tracking and timing data for both exhibitions.

Figure 21. Comparisons between *Yuungnaqpiallerput* and *Science Under Sail* in the same 5,340-square-foot gallery.

	<i>Yuungnaqpiallerput</i>	<i>Science Under Sail</i>
Number of elements	106	44
Average time spent; longest time	37 minutes; 131 minutes	30 minutes; 99 minutes
Average number of stops; percent of elements stopped at	35 (of 106); 33%	20 (of 44): 45%
%Diligent Visitors	13%DV	44%DV
% ROL (read out loud)	7%	17%

Science Under Sail had fewer elements and was used more thoroughly by visitors overall, and there were more diligent visitors, and more label reading out loud shared within the groups. These data are somewhat exceptional. Compare with Figure 22.

In both exhibitions:

- the amount of time spent by people with and without a special interest in the exhibition's topic was the same
- the percentage of family visitors was low
- the least-used elements included audio stations, comment book, and exhibits located at the last area of the exhibition
- low lighting level was a problem for some
- the entry and orientation area needed to be strengthened and identified better as the entrance better

While the comparisons between *Yuungnaqpiallerput* and *Science Under Sail* in Figure 21 suggest that *Yuungnaqpiallerput* was the less successful exhibit according to the criteria of average stops, the percentage of diligent visitors, and reading out loud), a somewhat different picture emerges when the numbers are compared with data on a larger sample of exhibitions. A database of averages of 33 large nondiorama exhibitions' number of elements, time spent, median % of stops, Sweep Rate Index, and percent of diligent visitors shows that *Yuungnaqpiallerput* had more elements but a similar percentage of stops and a much longer average time and a corresponding lower sweep rate (outstandingly so), evidence that visitors were lingering longer at their stops than is typical, and even longer than in *Science Under Sail*.

Figure 22. Comparisons between *Yuungnaqpiallerput* and numbers from the database in *Paying Attention* (Serrell 1998), page 27).

	<i>Yuungnaqpiallerput</i>	averages from 33 other exhibitions
Number of elements	106	53
Average time spent	37 minutes	21 minutes
Median percent of elements stopped at	29%	31%
%Diligent Visitors	13%DV	23%DV
Sweep Rate Index	SRI 144	SRI 400

In the database, percentages of stops and diligent visitors that are higher than 50% are exceptional and infrequent. But some exhibitions do achieve higher values for these visitor-use measures, suggesting that museums can strive for higher than average numbers by affording more thorough use through content and design decisions early in the planning stages.

Discussion Questions

As an evaluator who is concerned about time and how visitors spend it, I struggle with the issue of what people can or should do with their time in an exhibition. If they spend a long time, what does that mean? If they are engaged with less than half of it, what does that mean? These seem like important questions to ask before, during, and after exhibits are developed.

1. What is surprising with both exhibitions, *Yuungnaqpiallerput* and *Science Under Sail*, is the relatively long time that visitors spent in them. Spending more than 20 minutes is unusual. When the new building opens for the Anchorage Museum, will the stay time for temporary exhibits in this gallery go down because there will be more galleries for visitors to try to see in one visit? If stay times decrease, will that convince curators and directors to mount smaller shows, i.e., exhibitions with fewer elements, making it easier for visitors to see them more thoroughly in less time?
2. From its inception, *Yuungnaqpiallerput* was conceived as an exhibition by and about the living Yup'ik culture. The development process was highly collaborative, involving Yup'ik elders and other community members, assisted by a range of museum specialists. The bilingual quotations stressed the authenticity and authority of the Yup'ik voice and point of view. One of the main objectives was to communicate the value and meaning of Yup'ik life to the younger Native population. When *Yuungnaqpiallerput* was installed in Bethel, that audience attended. In Anchorage the audience was largely non-Native, and will be also in Washington, DC. Making one exhibition that appeals to audiences from Bethel to the Mall is a feat. Can this one, given its beautiful objects, reverence for the people who created them, and high degree of interactivity, do it?
3. Like most exhibitions that don't have one, *Yuungnaqpiallerput* would probably have benefitted from having a Big Idea (Serrell 1996)--a single thesis statement for the whole exhibition, to conceptually tie everything together. The curator admitted from the beginning that it would be a good idea to have one, but at the same time she also did not want to be limited by one theme or be forced to leave something out. (She did leave lots out, but she also left a lot in.) Visitors did not say that they were overwhelmed or that they would have preferred fewer objects and labels in the exhibition. Yet for whatever reasons, few people looked at or read more than two-thirds of the displays, and one area of the layout was skipped by more than 50% of the visitors. Was the behavioral objective to have most people spend their time at less than half of the exhibits?

Remediation suggestions before the exhibition travels to Washington, DC based mainly on the tracking and timing data from the summative evaluation

Yuungnaqpiallerput (The Way We Genuinely Live) is clearly a successful exhibition from the standpoint of people (visitors and reviewers) spending time and responding positively to questions about it. The positive feedback will continue as the exhibit travels, we hope, but there are some challenges when comparing the audiences for the exhibit in Alaska with those of other sites.

About Time

At the Anchorage Museum, *Yuungnaqpiallerput* held visitors' attention for an average of 37 minutes, longer than a typical average time for an exhibition, which is less than 20 minutes (Serrell 1998). In Anchorage there is probably less competition for museum-goers' attention, and visitors were willing to budget 30 to 40 minutes in one exhibition. Twenty people (out of a sample of 99) spent more than an hour.

On the mall in Washington, DC, literally hundreds of exhibits, many of them with famous icons (e.g., airplanes, gowns, the Flag, red shoes) compete for visitors' time. An average time spent looking at a non-blockbuster exhibit at the Smithsonian is often 10 to 15 minutes as people race from one institution to another, trying frantically to see them all.

About Being Frustrated or Overwhelmed

Yup'ik Science had 106 exhibit elements. In Anchorage no one in the summative evaluation tracking study stopped at more than 74 of them. The average was 35. More people stopped more often in the first gallery; many people skipped lots of elements in the later parts of the exhibition. They might have felt overwhelmed by the number of things to do, or simply ran out of time.

At an average of one minute per stop (generous by DC standards), visitors to the traveling *Yuungnaqpiallerput* might only have enough time to stop at less than 15 of the elements, which might be a frustrating experience given the attractive and engaging nature of the photos, objects, interactives, and videos.

What should be changed to make the exhibition easier to “do” in a shorter amount of time? What could be deleted to make the exhibition smaller and more “manageable” from a visitor-time-budget point of view?



More consistency of exhibit element type

The introductory panels all need to look like what they are, be placed in a logical line of sight. There needs to be one clear introductory panel at the beginning (not three or four) and one clear one at the end, at the entry to the last section. The science panels should all have the same design and be placed with their relevant objects.

Leave out?

The last section could be shorter (fewer panels and photos). The comment book, catalog, curator’s statement, and honey pot doll could be dropped. There could be fewer audio stations and choices of audios. There doesn’t need to be information on the backs of the intro panels.

These changes would still leave about 75 elements. But at an average time of 20 minutes and an average of 35 stops, most people could see close to half of the exhibition and be able to leave without the frustration of not having time to “see it all.”

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PHOTO CREDITS

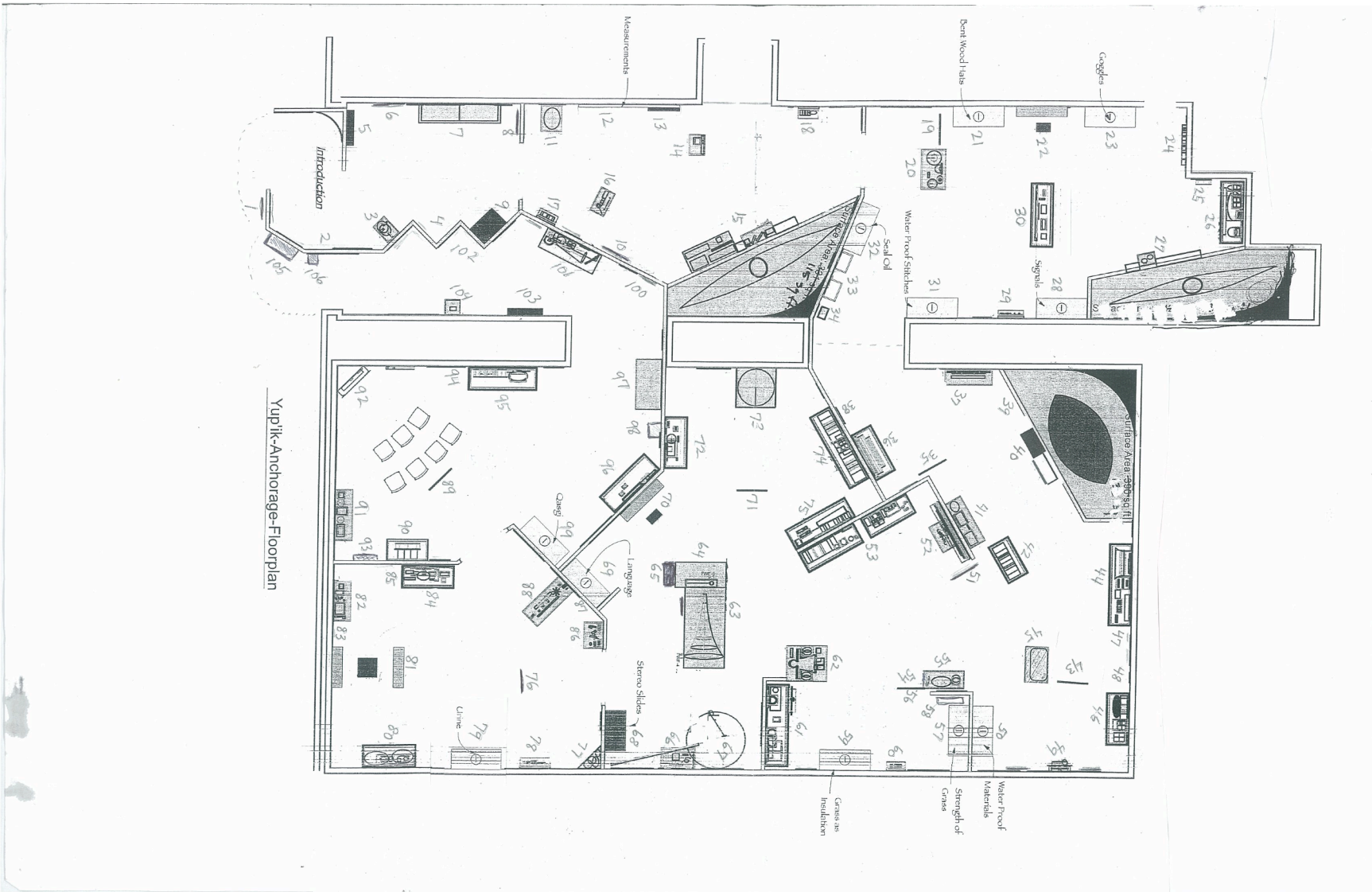
Objects, map, cover page, and page 26 are copied from the Anchorage Museum's Web site. All other photos by the author.

Appendices

Floor Plan of the Exhibition (low quality)
Exhibit Element List Numbers and Names

on CD

Tracking data sheet
Cued questionnaire data sheet
Exhibit elements by name, number, and stops
Element list by highest to lowest stops
CQ "special interest" list of responses
CQ transcription of all five answers to prompts
CQ "new idea" sorted answers
CQ "reminded" sorted answers
Yup'ik Science data spreadsheet of all raw data
Floor Plan as a .pdf (higher quality)



Yup'ik Anchorage - Floorplan

Yup'ik Element # and Name

1	Intro statement and photo	35	Intro panel Spring river	70	audio stories (3)
2	intro panels	36	case tall bows	71	Intro panel Winter trapping
3	case drum and masks	37	case bow and arrows in quiver	72	case firearms
4	panels exhibit making exhibit, elders	38	science label Bows	73	case fishskin parka
5	video "Welcome"	39	platform with bear boat, photo mural behind	74	case objects from land animals
6	panel map of Yup'ik area	40	videos (2) of bear boat	75	case Snow travel (Science label)
7	touchable objects fox, skull, wood, etc with panels and photos	41	case squirrel products	76	Intro panel Winter village
8	floorplan of exhibition	42	case squirrel parka	77	case bowls
9	touchable driftwood, panel above	43	Intro panel Fish camp	78	case ladles
10	Intro panel Qasgig	44	case fishing tools	79	Interactive Urine
11	case qasgig model	45	case big fishskin basket	80	case large bowls
12	interactive Measure Kayak	46	case fishskin objects	81	audio stations (6 choices)
13	video measuring kayak (with narration)	47	science label Meat	82	case sewing
14	case bucket and ax	48	science label Dog urine	83	science label Sewing
15	platform kayak, wood shavings, wood pieces	49	video (3 choices) and fish camp	84	case wooden boxes storage
16	case dipper, fire, lamp	50	Interactive Waterproof materials	85	science label Tobacco
17	case ax	51	Intro Birds	86	case stone bone ivory objects small
18	case shovel	52	cases (2) objects catching birds	87	science label Ivory
19	Intro panel Spring coast	53	cases (2) objects made from birds	88	cases stone bone ivory objects large
20	case goggles, bentwood hats	54	Intro panel Grass	89	Intro panel Drumming
21	Interactive Bentwood hats	55	case basket and bucket, photos above	90	case with very large mask red parka
22	audio story station (3 audio choices)	56	Backside of Intro grass objects	91	case dance clothes
23	Interactive Goggles	57	Interactive Strength of grass	92	videos of dancers (runs continuously)
24	touchable seal skin on wall	58	case dog harness	93	touchable drum and stick
25	overhead gut and seal stomach	59	Interactive Grass insulation	94	overhead gut window from qasgig
26	case large with sealskin objects	60	case root pick	95	case masks and drums
27	platform with kayak, photomural behind, panel, objects	61	case tall objects made from grass	96	case dance sticks
28	Interactive Sound signals	62	case sloping objects made from grass	97	pile of objects from party
29	case paddles on wall	63	platform with fish trap and Intro panel Winter fishing	98	give a gift
30	case island spears	64	platform with wood strips and case dipper	99	Interactive build Qasgig
31	Interactive Waterproof stitches	65	video of fish trapping	100	panel Yup'ik Living Today intro
32	Interactive Seal oil	66	case pike spear	101	case modern materials
33	pile objects for seal party, photos, panel	67	overhead object fish dipnet	102	panels Wisdom, talk, credits
34	audio of party	68	stereo slides	103	video "Thanks"
		69	Interactive Language	104	case honey bucket
				105	guest book and catalogs
				106	Curator's statement handout