



**National Gallery of Canada  
*Artissimo* Kiosk & Gallery  
Evaluation Report of Findings**

**November 5, 2007**

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**With Megan Richardson of the National Gallery of Canada**

**EXECUTIVE SUMMARY**  
**National Gallery of Canada**  
**Artissimo Kiosk & Gallery**  
**Evaluation Report of Findings**

The Education and Public Programs division at the National Gallery of Canada (NGC) is embarking on an ambitious process of rethinking and re-imagining one of the most popular children's and family programs at the museum – the *Artissimo* Kiosk and Gallery. As the museum educators draw upon their skill, professional experience, and creativity to reinvent this program, they also want to assure that the visitor's voice is heard and carefully considered. To that end, the NGC sought the evaluation services of Dr. Marianna Adams<sup>1</sup>, to design a visitor studies component that would both inform their decisions about changes to *Artissimo*, as well as contribute to building organizational capacity through professional development workshops and training in formative evaluation strategies.

The Kiosk evaluation study questions were: *How do families respond to different ideas for family activities and which activities appeal to a variety of visitor interests and abilities and why?* The Gallery evaluation study questions were: *How do visitors use the didactic panels and what do they do there and what is visitors' response to the didactic panels?*

The Kiosk evaluation design included interviews and a card-sort activity with families, as well as brief written surveys completed after the interviews by the adult caregivers. The Gallery evaluation design included visitor counts, in-depth tracking, and face-to-face interviews.

This study suggests that the NGC educators' ideas to augment the existing art-making focus of *Artissimo* with gallery-based activities appeals to families. Many parents indicated that they were interested in anything the museum could do to help them entice their children to spend some time looking at art.

The process of developing learning outcomes and collecting data about new ideas for *Artissimo* helped the staff better articulate the range of experiences *Artissimo* offers families: The three-part approach includes:

- Art making: Materials available and suggestions for what to do with options to do your own thing and/or to use the collection as inspiration (take-home artwork or leave for display at the *Artissimo* Gallery)
- Art Looking: Activities to do in the gallery, such as clue search or sound & art (no take-home art work unless take the option to make art related to the activity)
- Art Looking & Re-Creating: Use art reproductions as a catalyst for engaging in an unusual creative process to reinterpret or re-create an artwork, such as a giant floor collage or large block building (no take-home art work)

The way visitors rated the activities were sometimes dependent upon the gender and/or age of the child. This was not a surprising finding and it highlighted the importance of accepting that not all activities will appeal to boys and girls or to younger and older children equally. While the NGC educators will explore ways to broaden the appeal of an activity to both genders and wider age ranges, they accept that some activities will be more gender or age-specific than others. This evaluation and future prototype testing will assist the staff in assuring that there is a balance of activities that will appeal to boys and girls as well as different age groups.

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<sup>1</sup> At the outset of the *Artissimo* evaluation study, Dr. Adams was affiliated with the Institute for Learning Innovation; since that time she has become president of Audience Focus Inc and was contracted by ILI to complete this study.

The objective of some of the *Artissimo* activities is to encourage families to explore and learn together. Yet sometimes parents indicated that they wanted the child to be able to do the activity on his/her own. If an activity required parents to help the child, some parents considered that to be a weakness of the activity rather than a strength. The NGC educators acknowledge that some activities will involve different levels of collaborative-learning and will seek to provide a balance of activities that require a larger group of people to complete (such as the large fabric collage idea), those that need some in-group interaction (such as clue search or feely boxes), and those activities that a child can do alone (such as free-choice art making or block building).

The findings in this study provide the following guidance for future prototype testing of the new activities.

- Experiment and test ideas to broaden the appeal to both boys and girls: For example, since the term “dress-up” seems to connote something girls would enjoy more than boys, educators want to find another term to describe the activity and offer some costumes, such as armor and other military related costumes that might appeal to boys and/or mythical animals that might appeal to both boys and girls. Since girls were less interested in the block-building activity, educators want to experiment with adding some features to block building that would appeal to girls, such as sheer, shimmery fabrics that could be draped over block structures.
- Experiment and test ways to broaden the appeal of some activities to a broader age range: For example, in Sounds & Art, educators want to test two different types of sounds. One set of sounds would be more concrete, such as a dog barking, and easier for young children to match to something specific. The other set of sounds would be more abstract, such as an excerpt from a piece of music, or a type of “sound poem,” that could relate to many works of art, depending on how the child interpreted both the sound and the work of art.

The data from *The Woolsey Family* didactic panels in the *Artissimo* Gallery suggests that many visitors find the display and the information quite useful. It is important to keep in mind that no one display will attract all people all the time. It was encouraging that when people did stop at the panels, the level of engagement was relatively high with visitors spending several minutes on average. As might be expected, most people spent a majority of the time looking at the central image of *The Woolsey Family* reproduction. Interestingly, the distribution of visitors who were observed reading the English and French text panels mirrored the overall distribution of English and French-speaking visitors. Visitors found that the level of difficulty in the text was appropriate and that the concepts presented were easy enough to understand.

Most importantly, the didactic panels appeared to stimulate a high level of social interaction. Visitors found many opportunities to talk with each other as they pointed and gestured towards the reproduction and/or text panels. Since most of the visitors in both parts of this study came to the museum with other people, it is significant that the panels were so successful at stimulating social engagement.

The use of the text paddleboards was fairly low. In many cases, visitors did not even approach the panels close enough to touch them. Some visitors indicated that they did not realize that the paddleboards could be lifted out. Future visitor studies on the panels could explore the importance of the paddleboards to visitors' overall satisfaction and level of learning. If it is determined that use of the this activity significantly affects the visitor experience, then testing can focus on design strategies that more successfully draw visitors to pick up the paddleboards.

Most visitors liked the design of the didactic panels and were attracted to them visually as well as intellectually. The general opinion of visitors was that the display was both educational and fun. Many visitors felt that the didactic panels could appeal to different ages. Very few visitors had problems with or concerns about the panels. Since this study strongly suggests that visitors do learn something from the panels, future visitor studies might focus on *what* visitors learn from the panels and *how* visitors connect the *Artissimo* Gallery panels with the rest of their museum experience.

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INTRODUCTION

The Education and Public Programs division at the National Gallery of Canada (NGC) is embarking on an ambitious process of rethinking and re-imagining one of the most popular children's and family programs at the museum – the *Artissimo* Kiosk and Gallery. As the museum educators draw upon their skill, professional experience, and creativity to reinvent this program, they also want to assure that the visitor's voice is heard and carefully considered. To that end, the NGC sought the evaluation services of Dr. Marianna Adams<sup>2</sup>, to design a visitor studies component that would both inform their decisions about changes to *Artissimo*, as well as contribute to building organizational capacity through professional development workshops and training in formative evaluation strategies.

**BACKGROUND ON ARTISSIMO KIOSK & GALLERY**

*Artissimo* has been a forum for creative self-expression and informal learning for families since its installation in 1998. Thousands of works have been created at the kiosk and proudly exhibited at the gallery. While *Artissimo* has many happy and loyal visitors, the kiosk and gallery have evolved - conceptually and physically - since they were first introduced to visitors. *Artissimo* is about the exploration of creativity and the creative process.

The *Artissimo* Kiosk provides a range of activities designed to encourage children, their families, and friends to look at, think, and talk about art, as well as to create their own art.<sup>3</sup> The kiosk is open and fully staffed by trained interpreters every weekend year round and additionally during the weekdays in the summer. Visitors can participate in planned art-making activities or do their own art project with a variety of media available to them. In addition, *Artissimo* has evolved over the years as educators have explored a range of activities. The physical kiosk itself has been retrofitted to accommodate these changes and

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<sup>2</sup> At the outset of the *Artissimo* evaluation study, Dr. Adams was affiliated with the Institute for Learning Innovation; since that time she has become president of Audience Focus Inc and was contracted by ILI to complete this study.

<sup>3</sup> For the purposes of this proposal, the terms "art" and "works of art" henceforth refer to works of art and photography.

staff felt that their conception of the program has outgrown the original physical design of the kiosk furniture.

The *Artissimo* Gallery is divided into three sections. The first section serves as display space for artworks created at the *Artissimo* kiosk. The exhibit is continuously refreshed and re-installed, following a schedule of themes established by Education and Public Programs staff. Themes are inspired by the permanent collection, special exhibitions, calendar seasons, and the architecture of the National Gallery of Canada itself.

The second section of the Gallery highlights a masterwork from the permanent collection. A large-scale reproduction of the work is accompanied by brief wall texts and information "paddleboards" containing questions and simple factual information. This enquiry-based approach, targeted to children and their families, encourages looking skills, the foundation of lifelong visual literacy. This section is reinstalled approximately every six months.

The final section of the *Artissimo* Gallery contains changing displays of works created in ongoing education programs at the NGC. For example, summer and March Break camps, Salt and Pepper workshops, and Special Needs programs. This section serves as exhibit and promotion space, allowing program participants to show their work and promoting the programs to other visitors. This section is re-installed according to the program schedule and the availability of artwork.

## THEORETICAL BASIS OF *ARTISSIMO*

A number of findings from the fields of developmental psychology and museum education inform the development of the *Artissimo* activities and kiosk:

Children and adults use different learning domains and intelligences when they learn: All learning can be divided into three domains: cognitive, affective and psychomotor. The cognitive domain has to do with thinking and understanding. In the museum context, visitors grasp concepts and acquire or expand knowledge. Skills required include reasoning, interpretation and synthesis. The affective domain has to do with emotions or feelings. In the museum context, visitors express their feelings about artwork. A range of feelings can be expressed and discussed. The psychomotor domain has to do with learning and carrying out physical tasks. In the museum context, visitors perform physical tasks, such as interacting with an exhibit, or making art (Grinder & McCoy 1985).

American cognitive psychologist Howard Gardner's (1943- ) theory of multiple intelligences identifies seven intelligences. He defines *intelligence* as "the capacity to solve problems or to fashion products that are valued in one or more cultural setting." Gardner's intelligences are: linguistic, logical-mathematical, musical, bodily-kinesthetic, spatial, interpersonal, and intrapersonal. The first two are typically valued in schools, the next three are usually associated with the arts, and the final two are what Gardner calls "personal intelligences" (Smith 2002).

Learners construct knowledge for themselves: "Constructivism, the theory espoused by George Hein, argues that both knowledge and the way that it is obtained are dependent on the learner. Learners construct knowledge as they learn new things, reorganising this

knowledge as they interact with the world. This knowledge is individual or social, but has no meaning outside the mind of the individual. According to this definition, a constructivist museum contains exhibits that may have multiple paths and a range of presentation methods catering to different learning styles. Visitors are able to make their own connections and meaning about the exhibitions. In other words, the constructivist museum focuses on learners and visitors, rather than on subject and content” (Hein 1994: 73-79).

Children learn more effectively with the assistance of others: Soviet developmental psychologist Lev Vygotsky (1896–1934) called these others “more capable peers.” He observed that a child can reach a higher level of development or competence when he or she is guided or supported by another person. He called the gap between what a child is able to do unaided (his or her “actual development level”) and what he or she can do with assistance (his or her “potential development level”) the *zone of proximal development* (Wikipedia). Activities that are designed to fall within a child's zone of proximal development are appropriate for their developmental level. These activities are just out of their reach if attempted alone, but within their reach if assisted by a more capable peer. At *Artissimo*, parents, grandparents, older siblings, other friends and relatives, and Education and Public Programs staff are all, potentially, more capable peers who can help children increase their knowledge and enhance their abilities.

Museums are informal learning environments: American informal science educators John H. Falk and Lynn D. Dierking coined and popularized the term “free choice” learning to describe the type of learning that takes place in museums – self-directed, voluntary, and guided by the learner's needs and interests. Families engage in this kind of learning together throughout their lives (Dierking, et al 2001).

Beginning viewers approach art differently from experienced viewers: American cognitive psychologist Abigail Housen has identified five stages of aesthetic development: Stage 1 - Accountive, Stage 2 - Constructive, Stage 3 - Classifying, Stage 4 – Interpretive, and Stage 5 – Re-creative. While people develop progressively through the stages, growth is not related to age. A person of any age with no experience with art will be Stage 1. The vast majority of visitors to art museums operate at Stage 2, with a smaller number between Stages 2 and 3 (DeSantis & Housen 2000).<sup>4</sup>

Object-based learning is life-enhancing (importance of the real object): Interpreting objects helps people to understand the world, and allows them to create links between themselves and other societies throughout the world, past and present. Objects create a concrete hands-on and minds-on experience that illuminates abstract thought. Objects can motivate. Objects provide creative and emotional stimulus. Experiences which are linked to emotions can remain much longer in the mind than facts and ideas.

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<sup>4</sup> DeSantis and Housen describe Housen's stages as: Stage I: Accountive where viewers are storytellers and make concrete observations; Stage II: Constructive where viewers set about building a framework for looking at works of art, using the most logical and accessible tools: their own perceptions; Stage III: Classifying where viewers adopt the analytical and critical stance of the art historian; Stage IV: Interpretive where viewers seek a personal encounter with a work of art; Stage V: Re-creative where viewers, because of extensive art-viewing experience, combine personal contemplation with views that broadly encompass universal concerns.

Effect of family spaces in art museums on attendance & support: The ArtSparks family interactive gallery at the Speed Art Museum in Louisville, Kentucky, has increased both general museum support and family memberships by 120% since it opened in 1997 (Design in Three Dimensions website).

## PURPOSE OF THE *ARTISSIMO* EVALUATION

The *Artissimo* evaluation consists of two parts. Part 1 focused on the kiosk and how it functioned and involved testing some ideas for new activities. Also included in Part 1 were several staff professional development opportunities provided by Dr. Adams, specifically, presentations to staff on current research in museum learning and staff training in data collection, data entry, and analysis.<sup>5</sup>



**FIGURE 1: THE WOOLSEY FAMILY, WILLIAM BERCYZ, 1809, NATIONAL GALLERY OF CANADA; FEATURED PAINTING DURING THE EVALUATION OF THE ARTISSIMO GALLERY**

Part 2 focused on the *Artissimo* Gallery. The NGC staff had designed a study that included observations, tracking, and visitor interviews and collected all of the data prior to Dr. Adams involvement. Dr. Adams trained staff on how to set up a data base and enter the data. Once the NGC staff entered the data, Audience Focus evaluators analyzed it and created the report of findings. The first highlighted work in the *Artissimo* gallery featured *The Woolsey Family*, painted by William Berczy in 1809 (See Figure 1). This installation was on view from April 2006 to May 2007 and was the focus

of Part 2 of the evaluation study.

## OVERALL EVALUATION PROJECT GOALS

- Review existing data on the *Artissimo* program and develop a data base for staff to enter visitor data, including data collected for the *Artissimo* Gallery;
- Collaboratively develop meaningful and measurable learning outcomes for *Artissimo* activities;
- Design a formative testing strategy with education staff to assess effectiveness of new *Artissimo* program ideas;

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<sup>5</sup> Warm thanks are extended to the following Education and Public Programs staff evaluators: Rosanne Boileau, Philippe Croteau, Andrea Gumpert, Ysabel Jetté, David Monkhouse, Tamara Sponder, and Amy Wallace.

- Collect data that provides both theoretical and concrete results and recommendations on educational approach as well as design/logistical issues with the kiosk;
- Create organizational capacity by training staff to collect, enter, and analyze formative data to inform practice;
- Provide informational presentations to museum staff on learning in museums as well as the strategies and findings of the *Artissimo* study.

#### **ARTISSIMO LEARNING OUTCOMES: HOW DO VISITORS BENEFIT?**

The first task in the evaluation effort was for staff to come to consensus on the learning outcomes for the *Artissimo* program. These outcomes, or benefits to visitors, would then drive both the development of new strategies as well as the evaluation of the new and existing strategies. The outcomes that staff created are as follows:

##### **Increased comfort with the museum**

Indicators: Frequent visitation, families stay longer, families look relaxed, say they feel welcome, feel there is something of interest to family members, see *Artissimo* /NGC as a favoured family destination

##### **Spend quality family time**

Indicators: Families feel it is a valuable and enjoyable way to spend time together, stimulates inter-generational learning, provides opportunities to understand other's viewpoints

##### **Have a unique experience; Able to do things not normally done elsewhere**

Indicators: Engage in unusual activities, have exposure to different media, materials, and creative expression, appreciate the uniqueness of the museum/architecture

##### **Learn how to learn in the galleries**

Indicators: Engage families/children with works of art, connect art making with art looking & thinking, demystify the creative process

#### **PART 1: ARTISSIMO KIOSK FORMATIVE EVALUATION QUESTIONS**

The guiding questions for the Kiosk evaluation were:

- How do families respond to different ideas for family activities?
- Which activities appeal to a variety of visitor interests and abilities and why?

#### **PART 2: ARTISSIMO GALLERY FORMATIVE EVALUATION QUESTIONS**

The guiding questions for the Gallery evaluation were:

- How do visitors use the didactic panels and what do they do there?
- What is visitors' response to the didactic panels?

## METHODOLOGY

**PART 1 - ARTISSIMO KIOSK METHODOLOGY:** The Kiosk evaluation design included interviews and a card-sort activity with families and brief written surveys completed after the interviews by the adult caregivers. (See Appendix A for the protocol for the card-sort interview and written survey.) The evaluation team decided to sample families while they were engaged in an *Artissimo* kiosk activity. Typically, NGC staff approached families after they settled in and the children began engaging with *Artissimo*. Since many of the activity ideas were geared towards children age six and over, the data collectors made extra efforts to sample children between the ages of six and nine years old. Although many families included more than one child, the data collectors focused on one child in the social group and questions were either directed towards that child and/or to the adult caregiver of that child.

Seven NGC staff and one Institute for Learning Innovation researcher collected data for this study. Two staff collected most of the data (65% of the interviews). Most of the interviews were conducted during the weekdays (56%), an appropriate distribution given that the study took place during the summer. Most of the interviews (83%) were conducted in English.

**PART 2 - ARTISSIMO GALLERY METHODOLOGY:** The NGC Education and Public Programs division staff designed this study, developed all the protocols and instruments, and collected all the data prior to the involvement of Dr. Adams. Audience Focus evaluators assisted in the data entry and conducted the final analysis of data presented in this report. The mixed-method approach included (1) visitor counts; (2) in-depth tracking; and (3) face-to-face interviews. (See Appendix B for the protocol for the in-depth tracking form and interview questionnaire.)

Staff data collectors tracked most visitors during the weekdays (66%), an appropriate distribution given that the study took place during the week leading up to and directly following Christmas. Most of the visitor counts (74%) and face-to-face interviews (67%) were also conducted during the weekdays. The majority of the interviews (80%) were conducted in English and this is representative of the approximate 80/20 distribution between English/French visitors.

## RESULTS & DISCUSSION

The results of the Part 1 and Part 2 studies will be reported separately in this section.

### PART 1 – ARTISSIMO KIOSK RESULTS

#### DESCRIPTION OF ARTISSIMO KIOSK SAMPLE

A total of 76 interviews with written surveys were conducted. Most of the children selected as the focus of the interviews were female (63%). This distribution of males to females (approximately 35% to 65%) reflects the overall gender distributions we see in the general art museum visitor population.

Adult caregivers were asked to complete the demographic survey and almost half of the adults were in the 40-59 age group (46%) with the 20-39 age group representing most of the other half of adults (46%). Adults 60 and over made up 8% of the sample of adults completing the survey. Table 1 shows the age of children who were focus of interview.

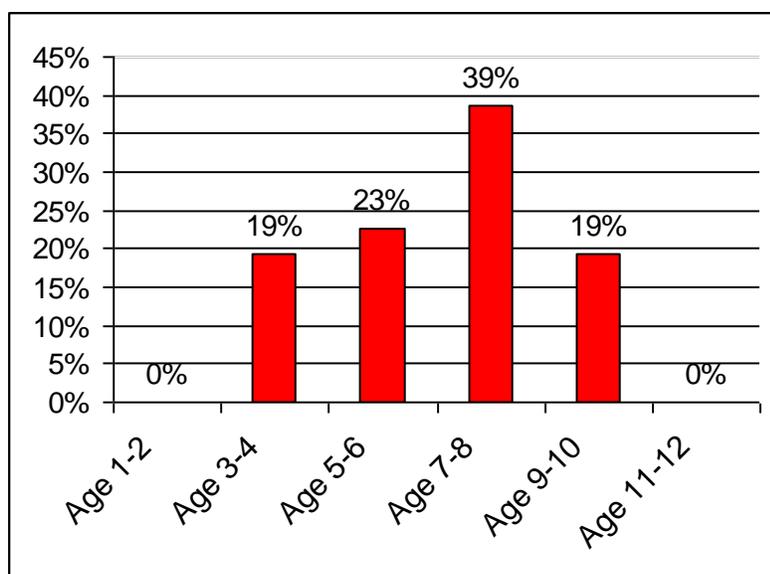


TABLE 1: AGE OF CHILDREN WHO WERE FOCUS OF THE INTERVIEW

Most of the families in this study live in the greater Ottawa area (64%). Of that group, just over half (57%) live within 15km of the National Gallery of Canada; 18% live 16-30km away; 20% live 45+km and 5% live 31-45km from the Gallery. Because so many families live close to the museum, it was no surprise to find that 84% of the families have visited the NGC before. Of the group that had visited previously, over one-third (41%) of the families have visited the NGC four or more times in the past year; 22% said they had only visited once this year; 21% visited 2-3 times, and 16% had not been to the Gallery at all in the past twelve months.

Even though most of the families had visited the Gallery previously, for most of them this was their first experience with *Artissimo* (55% first time at *Artissimo*). Of the 45% who had previously engaged with *Artissimo* activities, over one-third of these families said they had been to *Artissimo* four or more times in the past twelve months, suggesting that there is a strong core of committed families who find *Artissimo* an enjoyable experience. Just under one-fifth (19%) of the sample had been to *Artissimo* once in the past year; (22%) said that although this was not

their first time at *Artissimo*, they had not been there in the past year. Nineteen percent of the families reported visiting *Artissimo* 2-3 times this year.

Most of the families in the sample (74%) were not members of the National Gallery of Canada. Over half of the families sampled (52%) said they planned to spend 90 minutes to 2 hours at the Gallery; 36% of the families said they spent or planned to spend over 2 hours at the Gallery. Eleven percent of the families spent 30-60 minutes and one family said they planned to spend 30 minutes or less at the NGC that day. The fact that 88% of the sampled families spent 90 minutes or more is encouraging and gratifying. Clearly *Artissimo* has great capacity to slow families down and give them good reasons to spend more time. Most of the families (86%) said they either had visited previously or intended to visit the galleries and/or see special exhibitions. About one-fourth of the families reported looking at the panels related to the Renoir exhibition. Very few families indicated that they were there to attend a program (7%), take a guided tour (3%), or have lunch at the Gallery (1%). (Note: Percentages may total more than 100% as visitors could select more than one answer.)

At the end of the interview, families were asked to tell us what else they liked to do together as a family. Most of the families (84%) mentioned outdoor activities such as doing things in nature, taking walks or hikes, bike riding, or swimming. Fifty-nine percent said they liked to visit other types of museums; 33% said they liked to do arts and crafts activities together; 11% enjoyed playing board games, Lego, blocks, and non-electronic toys in general. A few families (8%) mentioned that they liked to read together; 6% said they liked to play electronic/video games together; 6% enjoyed movies or shopping as a family activity, and a few families (3%) said they liked to do home-based activities like cooking or gardening.

**OVERALL RESPONSE TO NEW KIOSK ACTIVITY IDEAS**

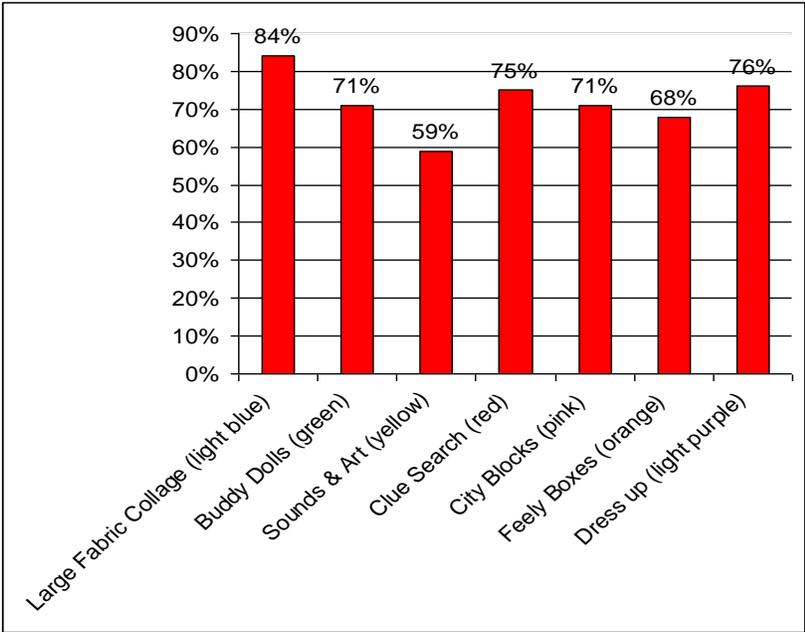


Table 2 indicates the percentage of visitors who rated each activity idea as a “Definitely” or “Probably” they would do this when they came to *Artissimo*. All of the ideas were liked by at least 59% of the visitors, which strongly suggests that the program staff have accurately assessed the needs and interests of family visitors. (See Appendix A: Card Sort Interview protocol for descriptions of each new activity idea.)

**TABLE 2: PERCENTAGE OF VISITORS WHO RATED EACH ACTIVITY AS A “DEFINITELY” OR “PROBABLY”**

When asked to explain their ratings, many visitors said that they liked an activity because it was age appropriate and connected to the child's prior knowledge and developmental level and/or because it was fun and would appeal to the child's interest. Visitors also said that they liked certain activities because they could easily connect the activity with a personal experience. Other reasons visitors gave for liking an activity was that it provided intellectual and sensory stimulation. (See Table 3)

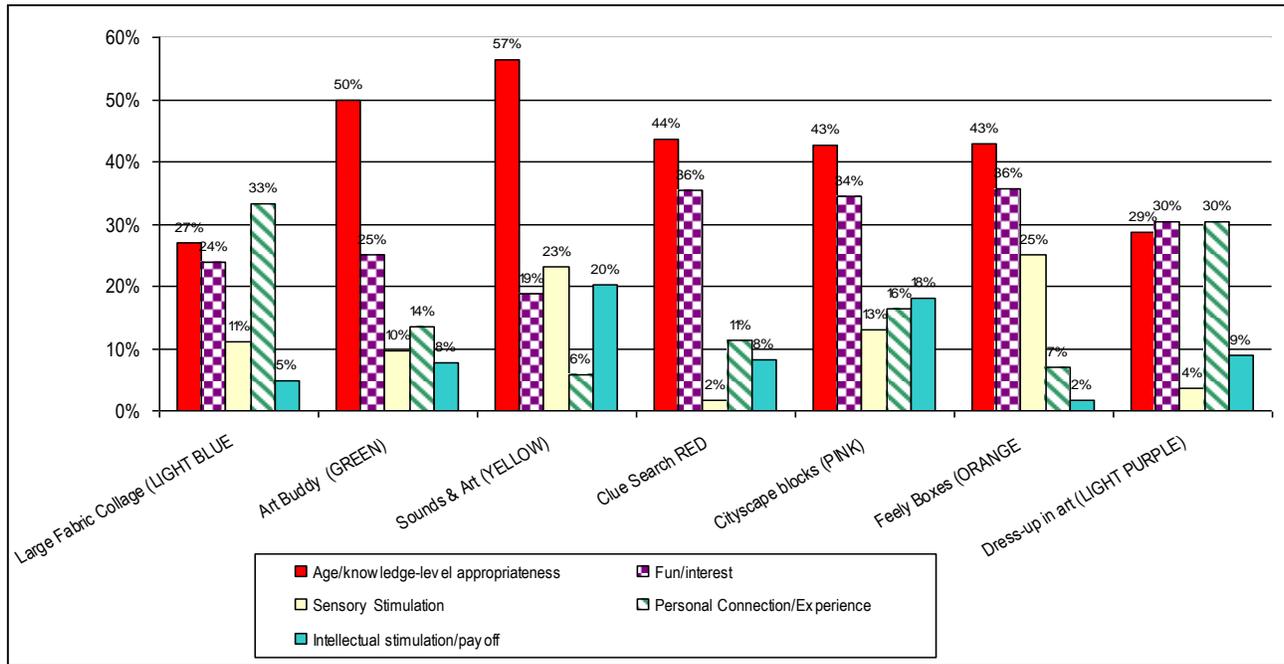


TABLE 3: EXPLANATION OF VISITORS' RATINGS ACROSS ALL ACTIVITIES

### APPEAL OF NEW ACTIVITIES

#### LARGE FABRIC COLLAGE

**Gender:** Girls were more likely than boys to rate this activity high. While girls were fairly clear that they liked this (only 1 of 10 girls rated it low), boys ratings were more split (1 of 4 boys rated it low).

**Age:** Age was not a factor in whether or not this activity was liked, as younger (age 4-6) children were as likely as older children (age 7-9) to rate this activity high.

**Reason Why Liked:** The most frequently cited reason that this activity was liked had to do with personal experience. Many families instantly connected this activity idea with a television show, *Art Attack*. The second most frequently cited reason was that it seemed fun and interesting to families. The issue of the level of collaboration needed to do this activity caused families to have mixed reactions. Some felt it was a strength of the activity while others felt it was a weakness. The following quotes provide examples of how families talked about this idea:

*I like to copy artwork.*

*It would be interesting for group work, motivates kids to get involved.*

*Good for any age group.*

*We love materials!*

*This is something she could understand. [Child says] "Yes!" [enthusiastically].*

*That sounds fun!*

*It would take teamwork, which is great. And running up to look down on it would be a great idea.*

*Different perspectives are good. Seeing it from above, this is interesting for them.*

**Reason Why Not Liked:** Very few visitors had negative things to say about this activity and there was no clear pattern in these responses. All of the concerns visitors expressed about this idea are included in the quotes below:

*I don't like copying.*

*They like to bring home their creations but if they had Polaroid of the larger creation, then yes.*

*This is fabric and he is a boy.*

*Maybe the scale would be daunting for a younger child; too overwhelming. She likes to take things back home.*

*Her [young] age is the problem. She would do a certain amount of collaborating with a group.*

*I don't like gluing or fabric I like drawing.*

#### **ART BUDDY DOLLS**

**Gender:** Girls were more likely than boys to rate this activity high. However, boys seemed more split over whether or not they liked this idea as about half the boys rated it high while the other half rated it low. Gallery educators are conscious of the fact that using the word "doll" in the interview might appeal to girls more than boys.

**Age:** Data suggested that younger children (age 4-6) are more likely to rate this activity high than children ages 7-9. The older age group (7-9) was more split over whether or not they liked this idea with about two-thirds of the older children rating it high and one-third rating it low. Whereas of 26 children ages 4-6, 21 rated it high and 5 rated it low. Gallery educators are conscious of the fact that using the word "doll" in the interview might appeal to a younger age group.

**Reason Why Liked:** Data strongly suggests that age appropriateness and prior knowledge were the main reasons why this activity was rated high. Fun and interest was the second most

frequently given reason for a high rating. The following quotes provide examples of how families talked about this idea:

*This seems kind of like "Where's Waldo." If there was a goal to find all these and then come back here (to the Artissimo kiosk) and do something.*

*Because it is for little kids and I'm a little kid. I like dolls!*

*It would be like playing detective. I think she'd like that.*

*I like finding stuff and looking around at pictures. [Would you prefer something to read or touch?] Read - she answered.*

*It would be interesting to find who you are in the artwork.*

*Boy did not seem keen, but his younger sister (5 years old) excitedly said "I love dolls!" She also said she would definitely do this activity.*

*This would be good for a six year old, but not for my son (4). It's hands on so she won't forget what's going on (keeps interest).*

*Gets kids into the galleries - which is what parents want!*

**Reason Why Not Liked:** When visitors did not rate this activity very high their reasons primarily related to age appropriateness and interest. The following quotes provide examples of how families described their concerns:

*No, I don't like finding things, I don't like to look animals. It would be too easy.*

*After a while they (older children) would lose interest.*

*He's too old.*

*It's a little bit over her head, maybe if she was a little older.*

*I wouldn't do it by myself, maybe with a guided tour or for school.*

*I don't like carrying things [in the gallery].*

*I'm not that good of a finder.*

## **SOUNDS & ART**

**Gender:** Boys and girls were equally likely to rate this activity high or low. However, when we look at the level of consensus among boys and girls separately, we see a slightly different picture. Girls were generally more divided about whether or not they liked this activity (24 girls rated it high while 22 girls rated it low; roughly 1/2 high and 1/2 low). Boys were more in agreement as to whether or not they liked it with 19 boys rating it high and 9 rating it low, roughly a 2/3 to 1/3 split.

**Age:** The data suggested that older children were slightly more inclined to rate this activity higher than were younger children but the difference was not statistically significant. However,

when families talked about this activity it appeared that age was a factor and that, with a larger sample size, the trend in the data would become significant. The Gallery educators think that the brief description of this activity was not sufficient to give visitors a good enough idea of who might find this activity interesting. Their initial intention was to use concrete sounds, such as a dog barking, which could easily be related to a dog in a work of art – in other words, the sounds would have a specific and correct answer. As the activity was described, some older children thought that the sounds might be more abstract, such as excerpts from classical and/or popular music, and the visitor would decide what art works best represent those sound bites – this type of sound would have no one right answer and would be subject to the visitor's own reasoning.

*Reason Why Liked:* The most frequently-cited reason for liking this activity was that it was age appropriate and connected to the child's prior knowledge and developmental level. The second most often mentioned reason was that the activity had a desirable intellectual payoff. The following quotes provide examples of how families talked about this idea:

*[Child] loves to listen to sounds.*

*This brings in another modality, would play into [audio learners] and involve those better with audio.*

*Explores more of what you are feeling. Sounds like fun!*

*Anything active and tactile involving the senses, he will do.*

*J'ai envie de deviner des sons.*

*It'll be very interesting. [Have you done something like that before?] No, that's why it'll be cool.*

*Sounds would be very interesting, with kids seeing more visual it would be good to incorporate the audio.*

*Good for older age groups, challenges the sensory, good for kids with limited attention, the sounds eliminate distractions.*

*Reason Why Not Liked:* When visitors expressed a lower interest in this activity their reasons referenced the intellectual/reasoning development required of children, the activity seemed too abstract to parents of younger children. The following quotes provide examples of how families described their concerns:

*[Matching sounds to art] It would be quite challenging for him.*

*She would probably like that, but not sure. Maybe it's an age thing.*

*Mom: Sounds create another dimension. Dad: It sounds more complicated. She has a musical ear, but explanations would be complicated.*

*Pour un enfant un peu plus agé.*

*Seems too complicated and [kids have a] short attention span.*

*She's 4, so it's tricky to go into the galleries, too challenging.*

*Too esoteric, interesting to some kids maybe.*

*Too conceptual. Requires more intelligence than they have right now.*

*For older kids. Younger kids need something tactile. It's child psychology, younger kids define things with motor skills.*

#### CLUE SEARCH

**Gender:** Boys and girls were equally likely to select this activity. This finding is encouraging because it appears this activity appeals to children of both sexes.

**Age:** Age was not a factor in whether or not this activity was liked. Although the level of complexity of the clues certainly will appeal to different age groups, with minimal adaptation it appears that this activity can appeal to a wide variety of children. The Clue Search activity was in prototype form during this evaluation and some families tried it. When interviewed about their experience families with young children said that the children could do some part of the clue search but tended not to complete it. Even though this prototype version was liked by families, they still felt that it was better for older children.

**Reason Why Liked:** The two most frequently cited reasons for why visitors liked this activity were that it was age appropriate, drawing on the knowledge and experience of the child and that it was fun and appealed to the child's interest. The following quotes provide examples of how families talked about this idea:

*It's great because it matches the artwork. The treasure hunt relates to the activity. I like to solve mysteries and I think it'll be fun.*

*She would love that and connection with the artwork is good.*

*Clue finding is fun and it opens discussion.*

*She'd like that because she's got to remember the artwork. The project is great and fun. They both enjoy clue games.*

**Reason Why Not Liked:** When visitors were not particularly drawn to this activity they tended to mention that the child was too young to understand how to do this without a lot of guidance from the parent. The following quotes provide examples of how families described their concerns:

*The youngest child needs real guidance.*

*You could figure it out too easily. (Girl: 7 years) Yes, it's not challenging enough for her (Mother)*

*It's way too old for her age.*

*This would take more time than they (the kids) have attention to spend on it.*

*She's too young. I think her attention span is too short.*

## CITY BLOCKS

**Gender:** Boys were more likely than girls to give this activity a high rating. However, girls seemed more split over whether or not they liked this idea as about two-thirds the girls rated it high while the other one-third rated it low. Gallery educators are aware that they may need to incorporate some aspects into the block-building activity that are more appealing to girls, such as sheer, diaphanous fabrics that can be draped over the large block constructions. These ideas can be tested in prototype testing.

**Age:** Data suggested that older children (age 7-9) are more likely to rate this activity high than children ages 4-6. The younger age group (4-6) was more split over whether or not they liked this idea with about two-thirds of the younger children rating it high and one-third rating it low. Whereas of 37 children ages 7-9, 29 rated it high and 8 rated it low.

**Reason Why Liked:** Data suggested that reasons for rating this activity high, were age appropriateness and that the activity seemed fun and interesting. The following quotes provide examples of how families talked about this idea:

*They [children] love working with blocks, creating different structures and it's a good exercise to give them perspective, to take 2-D and make it 3-D, a lot of math thinking involved*

*This would carry [ be appropriate for] quite an age range and their age would allow how creative they would be.*

*Ya! Put it in definitely!!! The love the take-home aspect so if they can take a picture of what they build, that's a strong aspect!*

*A child centered activity and hands on, gets kids involved.*

*Yes. She's learning shape identification and that could help her develop that further.*

*Boys really enjoy blocks.*

*I like building. All the other [activity ideas] you have to go into the gallery, this you get to make things.*

*It flips their thinking to 3-D.*

**Reason Why Not Liked:** When visitors expressed concerns with this activity they cited the difficulty level (too advanced for younger children) and that younger children might not have the patience to complete the activity. Some families wanted to be able to take home their art work and could not do this with block building. Although visitors were told that this block building exercise could reproduce a cityscape in an art work in the collection or the block building could be totally free-form and not related to a work of art, many visitors attached to the copying idea and reacted somewhat negatively to that idea in the quotes below. When this activity undergoes prototype testing we are aware that we need to be careful that visitors know they can do this in an undirected as well as a directed way. The following quotes provide examples of how families described their concerns:

*[Is she a block builder?] No, but my 3 y/o son would be more interested in it.*

*I think it would be frustrating for them because they wouldn't be able to get the blocks to look exactly the same as the reproduction.*

*[My daughter] prefers crafty objects that she can take home.*

*I don't know if she would have the patience [to do that].*

*Boy: That sounds fun! I like blocks, but they topple over, you'd have to rebuild. You can't keep your creation, and it would be hard to build because the blocks would keep falling over.*

*Boys would really like this, She (age 6) might not and he's 4, so he's too young. It's more for boys.*

*He's not crazy about building, depends on the circumstance.*

*This project would be over her head, depends on the age, my three year old, I don't think would get it, but we'd give it a shot.*

*[Child said:] NO!*

*Not for this age, reproducing would be too difficult. It's too sophisticated and conceptual. Free building with blocks is better. This age is tactile.*

#### FEELY BOXES

*Gender:* For this activity, the prototype rated high for both boys and girls.

*Age:* A significant increase in interest in this activity was demonstrated by older children (age 7-9). We speculate that the 4-6 year olds have difficulty associating the touched items with the recognizable objects in artwork. The older children (age 7-9) were more in agreement that they liked this activity (3/4 rated it high; 1/4 rated it low), while the younger age group (age 4-6) were in less agreement, almost evenly divided between high and low ratings.

*Reason Why Liked:* The two most frequently cited reasons for why visitors liked this activity were that it was age appropriate, drawing on the knowledge and experience of the child and that it was fun and appealed to the child's interest. The next highest reason was that the activity provided good sensory stimulation. The following quotes provide examples of how families talked about this idea:

*Maybe she likes it because of the mystery of it. It gives kids a real intrigue, it's a challenge to figure out.*

*I was really excited to do this. It's easier to understand - you don't know what it is and you touch it.*

*We did the activity today and enjoyed it!*

*You are on site [in the gallery] and the art and activity is done on site and the connection is obvious.*

*That's a pretty cool thing! Anything hands on the kids will love.*

*C'est une activité géniale!*

*Reason Why Not Liked:* When visitors did not rate this very high, they most often cited that the activity was too complex for their younger children. Some individuals expressed a personal reluctance to engage with it, as illustrated in the following quotes:

*She wouldn't like to put her hands in. She's more skeptical.*

*I don't like feeling stuff.*

*At her age, she'd have a hard time figuring it out.*

*This would be for my boy, not really for the younger girl, she wouldn't have the attention.*

*It's not very entertaining.*

*I don't think they would be interested in that.*

*9-year-old boy: [Wouldn't do it] because sometimes you don't know what they could be. Mom: I think he'd have a hard time figuring it out.*

*No, it would be too easy. I would know what stuff is which. I have a very good sense of touch.*

#### **DRESS UP IN ART**

*Gender:* For the Dress-Up activity, girls were more likely than boys to say they would definitely or probably do this activity. While this finding is not particularly surprising, the Gallery educators suspect that when they prototype this activity with more boy-oriented costumes, such as a suit of armor and other military uniforms and mythical animals, more boys will be interested in engaging in this activity.

*Age:* The data suggests that younger children (ages 4-6) might be more likely to select this activity than children ages 7-8. However, we cannot say anything about very young children (ages 1-3) or older children (ages 10-12) because the sample sizes in those categories were too small. The Gallery educators expected this response as they know that dress-up activities are generally more appealing to younger children.

*Reason Why Liked:* The two most frequently cited reasons for why visitors liked this activity were that it was age appropriate, drawing on the knowledge and experience of the child and that it was fun and appealed to the child's interest. The next most frequent reason cited for liking this activity was that children could make a personal connection to their experience. The following quotes provide examples of how families talked about this idea:

*Dressing up is fun, especially when the costumes are unusual, e.g. Upper Canadian Village, it was fun for me to see them in costumes, too; it would be a whole-family interactive and it ties you back to what you would be seeing.*

*She loves dressing up. More tactile, less abstract.*

*Dressing-up is fun. It would be interesting to find who you are in the artwork.*

*Her attention span is a bit bad, so this would be quite good for her. It would have to be easy because she is young but she would enjoy it.*

*She would like the dressing up and to match it with the art work and make that connection.*

*They both love to dress-up. they've done something like this at the Heritage Museum. This activity narrows it down and the association with artwork is great.*

**Reason Why Not Liked:** Although few visitors had negative things to say about this activity, some people provided some insight as to why it did not interest them as much as evidenced in the following quotes:

*Because I don't like dress-up. I'm too old.*

*Probably do something like this in school or other museums not enough to do; other activities would hold their attention longer.*

*I have a lot of trouble getting her dressed up. I wouldn't let her dress-up due to the propagation of head lice.*

*Fun idea, but I'm just thinking about it from a boy's perspective.*

## **PART 2 – ARTISSIMO GALLERY RESULTS**

### **DESCRIPTION OF ARTISSIMO GALLERY SAMPLE**

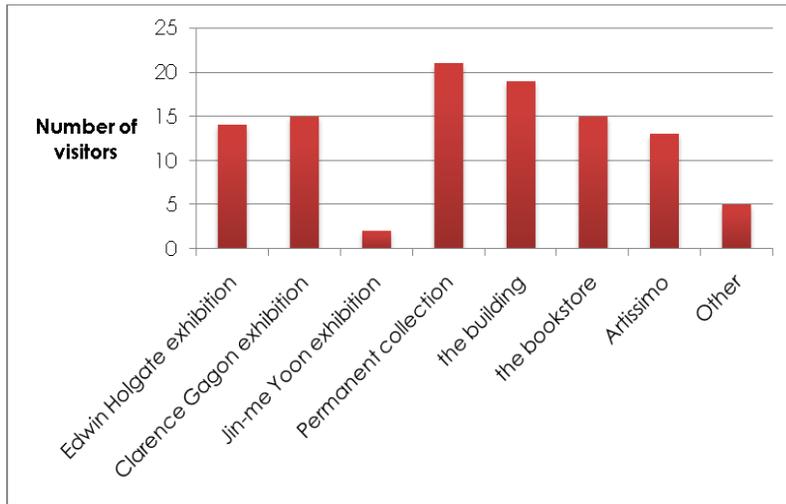
**Visitor Counts:** To get a broad overview of how NGC visitors use *The Woolsey Family* didactic panels, staff data collectors counted the number of visitors passing through the hallway where the *Artissimo* Gallery is located over a thirteen day period from the end of December 2006 to the beginning of January 2007. A total of 3,164 visitors were observed either passing by or stopping to look at *The Woolsey Family* didactic panels during this time. Most of the visitors observed in this area were adults (90%); the remaining 10% were children or teens.

**In-Depth Tracking:** Staff data collectors tracked and observed a total of 135 people. The distribution of females to males was roughly even with 52% male and 48% female. The majority of visitors observed were adults (93%); 4% were children aged 6-12 and the remaining 3% were teens aged 13-17. Most visitors were observed in a social group of two or more adults (59%). Close to one-third (30%) were visiting alone.

**Face-to-Face Interviews:** A total of 30 interviews with written surveys were conducted in order to get a more detailed picture of how visitors engage with and respond to *The Woolsey Family* panels. Of the 30 people interviewed, twenty-six (87%) were first-time visitors to the National Gallery of Canada. Seventy-three percent lived in the Ottawa area; the remaining twenty-seven percent were from out of town. Forty percent of the visitors in the interview sample were in social groups of two or more adults and an equal percentage (40%) visited in social groups of adults with children under age 18; thirteen percent of the visitors came to the museum

alone. Seven percent of the sample came in “other” types of social groups but the data did not specify the composition of those groups. Staff data collectors did not ask visitors to provide their age or sex.

To find out more about visitors’ entering motivations and expectations relative to their visit to the NGC in general, staff data collectors asked visitors to rate how important it was for them to see or experience various museum services, activities, exhibitions and architectural features.

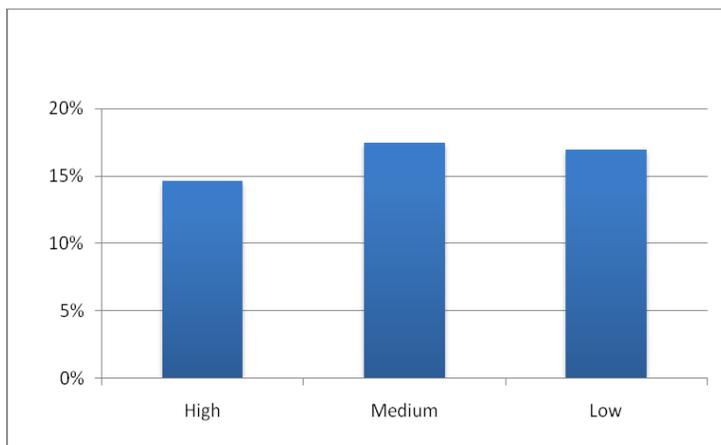


**TABLE 4: IMPORTANCE OF VARIOUS COMPONENTS IN MUSEUM VISIT**

Gagnon exhibition and/or visit the museum bookstore. A little less than half of the visitors said that it was important they see the Edwin Holgate exhibition (14 people); thirteen people said participating in *Artissimo* was of high importance. Only two people said it was important that they see the Jin-me Yoon exhibition. (See Table 4)

There was a great deal of missing data in this question so findings are not conclusive and should be cautiously considered. Two-thirds of the visitors (20 people) said it was of high importance that they see the permanent collection during their visit to the NGC. Almost an equal number of people (19) said that it was of high importance that they see “the building.” Half of the visitors (15 people) said that it was of high importance that they see the Clarence

**HOW DID VISITORS USE THE DIDACTIC PANELS?**



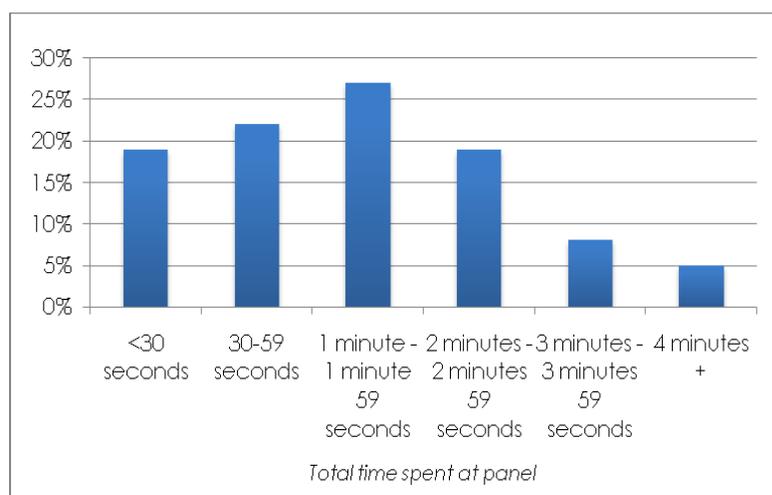
**TABLE 5: PERCENT OF VISITORS WHO STOPPED BY ATTENDANCE LEVEL (VISITOR COUNTS)**

NGC staff counted 3,164 visitors moving through the *Artissimo* Gallery hallway. Of that number, 520 (16%) stopped at *The Woolsey Family* didactic panels. While this may seem like a low stop-rate, it is important to remember that this hallway gallery was only one aspect of the larger museum visit. There are many things for visitors to see and do at the NGC. In addition, this display is in a passageway where the primary intention of many visitors is to move through the space to something else in the museum. If this were only a

hallway then the stop rate might be even lower as it is suspected that the presence of the public restrooms results in visitors who are waiting for others in their group might be more likely to pause and look at the didactic panels. Visitors tended to stop more frequently when overall museum attendance was low to medium (See the table 5 above). This finding supports previous research that finds higher levels of both learning and engagement when overall attendance is low to moderate; conversely, crowded conditions reduce visitors' overall engagement

and learning (Falk & Dierking, 2000; Sanifer, 1997). So it is not surprising that most of the visitors who stopped did so during times when the attendance was low to moderate.

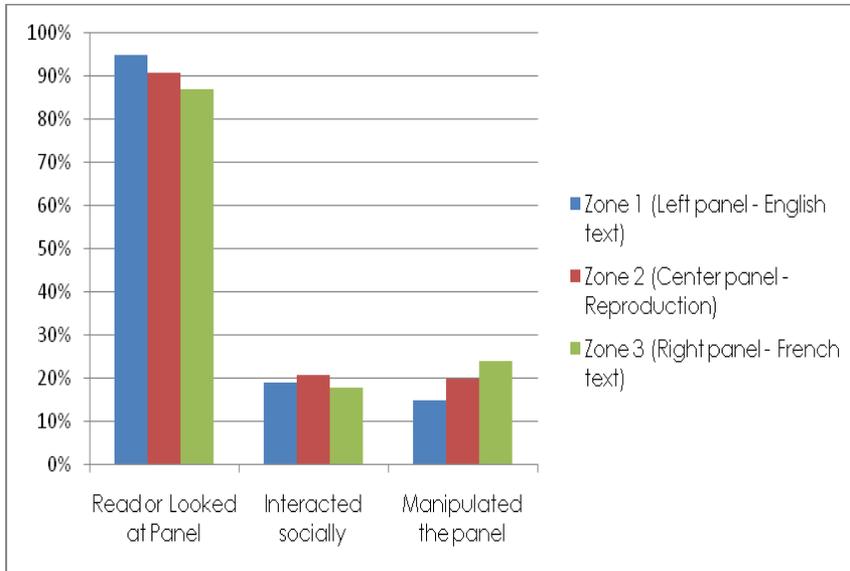
The in-depth tracking data more fully completes the picture of visitor use of the didactic panels as it reveals what people did when they stopped. This data source found that visitors spent anywhere from over four minutes to less than thirty seconds at the panels (See table 6 below). Over one half of the visitors (59%) spent at least one minute or more at the panels. At first glance, this time-spent interval may seem low but, again, it is more significant when considered in light of the total museum visit. In the larger scope of the museum, one minute spent attending to one object or area is not trivial. The museum is a physically and intellectually "dense" environment (Bollo & Dal Pozzolo, 2005) and everything competes for the visitor's attention. That so many visitors were willing to spend over a minute of their visit on the didactic panels is encouraging and that 32% spent two minutes or more is outstanding.



**TABLE 6: DISTRIBUTION OF TOTAL TIME SPENT AT DIDACTIC PANELS**

On the tracking form, the didactic panels were partitioned into three separate zones: Zone 1 – English text; Zone 2 – Reproduction; and Zone 3 – French text. Because this is an art museum and people come primarily to see works of art, it was not surprising that the highest percentage of visitors (88%) stopped at Zone 2 - the reproduction of *The Woolsey Family* painting. (See Appendix B for a sample of the in-depth tracking instrument)

Seventy-four percent of the visitors stopped at Zone 1, the English text panel, and twenty-eight percent stopped at Zone 3, the French text panel. The percentage of visitors who stopped at the English text versus the French text aligns well with the NGC's average percentage of English to French-speaking visitors, which is around 80% to 20% respectively. Combined percentages do not equal 100%, as many visitors stopped at more than one zone. Overall, the majority of visitors (74%) made a total of one to three stops at the panels.



**TABLE 7: WHAT VISITORS DID BY PANEL ZONE**

paddleboards to someone else. Almost 20% of visitors picked-up and manipulated the paddleboards. Some visitors read only the text on the front of the paddleboard and then replaced it, while others actually read the front and then flipped it over to get the answer on the back. Table 7 above illustrates what visitors did at each zone.

When visitors were asked about the reproduction artwork hanging on the wall during the face-to-face interviews, a high percentage (77%) said they looked at some or all of the artwork. These findings closely reflect those reported in the tracking data sample – in both cases, a high percentage of visitors were either observed or self-reported stopping to read the panels and/or look at the reproduction. Such alignment is evidence that the two samples are representative of the larger visitor population.

During the interview, visitors were also asked about which parts of the panels they looked at or read. Almost all of the visitors (87%) said they looked at *The Woolsey Family* painting. Almost three-quarters said they read the introductory text and roughly two-thirds said they read the text, *What is the Story Behind the Painting*. Over half of visitors also read the text panels, *How Big is the Real Painting* (57%) and *Who Was William Berczy* (50%). Many people (60%) stopped to look at or use the paddleboards. Visitors who did not use the paddleboards explained that they did not do so because they either did not have time or did not realize they could touch them. About 25% of the people who did not use the paddleboards said that they simply chose not to use them. A high percentage of visitors (66%) interacted socially with people in their group or other visitors while engaging with *The Woolsey Family* didactic panels. These visitors reported that they had looked at the painting, used the paddleboards, and read the text with other members of their group. They did these tasks in roughly equal percentages.

Staff data collectors also observed what visitors did when they stopped at each panel. Findings show that the vast majority (approximately 90%) spent time reading the English or French text and looking at the reproduction. Roughly 20% of the visitors were observed interacting socially with a group member or people outside of their group. These visitors spent time talking with others and sometimes pointed out the area related to the

## OVERALL RESPONSE TO THE PANELS

In the interviews, NGC data collectors asked visitors several questions to find out more about their reactions to the language, design, and overall context of *The Woolsey Family* didactic panels. Staff data collectors pre-selected a series of adjectives and descriptors from which visitors could choose to help describe their feelings about each element being evaluated. Visitors were allowed to select more than one adjective/descriptive and were given the option to fill in their own response.

On the whole, visitors responded positively to the overall context (texts and images) of *The Woolsey Family* didactic panels. Ninety percent of visitors described the panels as educational and just over two-thirds of the responses indicated that the panels were “for everyone” and were “easy to understand.” Just over half of the visitors said the panels were “entertaining” and/or “stimulating.”

When asked specifically about the language of the panel texts in terms of the level of difficulty, most of the visitors (75%) said that they felt the level was ‘just right.’ Approximately 10% said it was either too difficult or too easy. This is an encouraging finding and suggests that the education staff has found an appropriate level at which to convey text panel information to visitors.

When asked to describe their feelings about the design of the panels, visitor responses were again almost 100% positive. Only three visitors said that the design was confusing, and only one person said it was boring. The vast majority, however, responded positively; twenty-two people said the design was attractive and another twenty-one people found the design appealing. Visitors seemed to be evenly split on the audience for which the design was most appropriate. Fifteen people said that the design was for children and fifteen people said the design would work best for adults. The fact that an equal number of people thought the design was appropriate for either children or adults shows that the design was accomplishing its goal of attracting a wide audience. It is also important to note that visitors were able to make multiple selections and that several visitors selected both ‘for children’ and ‘for adults,’ implying they thought the design was for everyone.

Staff data collectors also asked visitors to describe what they liked most and least about the panels. Unlike the structured questions above, these questions were open-ended and allowed visitors to express themselves freely. Responses were later coded and quantified by Audience Focus evaluators. When asked what they liked most about the panels, visitors tended to talk about the interactive nature of the panels and their educational or informative value. Some examples of visitor responses include:

*Les petits panneaux, se questionner sur l'oeuvre, d'apprendre quelque chose de nouveau.*

*Découvrir de nouveaux peintres canadiens, aperçu d'une époque dans un contexte.*

*Interactive – introduces art, a critical examination of art and how to look at art.*

*Engaging – Q & A for a closer examination – a great idea!*

*Made you look at the picture and learn about its background.*

Visitors also said they liked the unusual size, large scale, and effective placement of the painting reproduction. Some examples of visitor responses are:

*The size is good, visually appealing – low paddles for the children.*

*Size and height – it's user friendly, not too low for adults and perfect for children – you can touch it! Great use of space and on the way to the cafeteria!*

*Added interest to the hallway.*

Visitor feedback on what could be improved shows that at least one-sixth of the visitors interviewed had a difficult time figuring out how to use the panels. One person said that he/she did not realize that you could flip over and read the back of the paddleboards. Another person said that he/she did not understand the point of the paddles and would need more information to understand the importance. Another complaint several people had was that the text was too small. Three people said they would prefer to have more complex, adult-oriented information.

## CONCLUSIONS & RECOMMENDATIONS



FIGURE 2: VIEW OF SUPPLY DRAWERS FOR CURRENT ARTISSIMO KIOSK

### PART 1: *ARTISSIMO* KIOSK CONCLUSIONS & RECOMMENDATIONS

This study suggests that the NGC educators' ideas to augment the existing art-making focus of *Artissimo* with gallery-based activities appeals to families. Many parents indicated that they were interested in anything the museum could do to help them entice their children to spend some time looking at art.

The process of developing learning outcomes and collecting data about new ideas for *Artissimo* helped the staff

better articulate the range of experiences *Artissimo* offers families: The three-part approach includes:

**Art making:** Materials available and suggestions for what to do with options to do your own thing and/or to use the collection as inspiration (take-home artwork)

**Art Looking:** Activities to do in the gallery (such as clue search or sound & art) (no take-home art work unless take the option to make art related to the activity)

**Art Looking & Re-Creating:** Use art reproductions as a catalyst for engaging in an unusual creative process to reinterpret or re-create an artwork, such as a giant floor collage or large block building (no take-home art work)

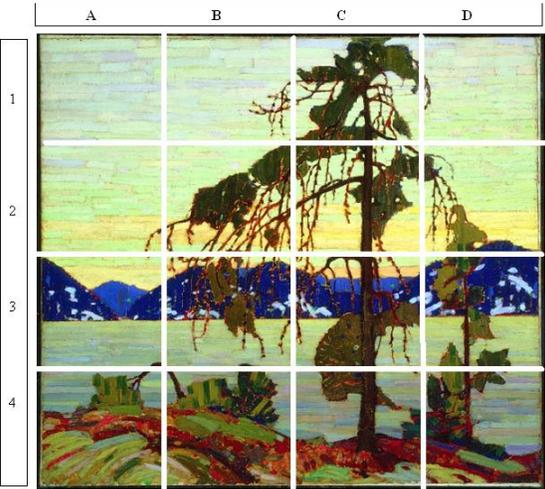
Gender & Age-Specific Activities: The way visitors rated the activities were sometimes dependent upon the gender and/or age of the child. This was not a surprising finding and it highlighted the importance of accepting that not all activities will appeal to boys and girls or to younger and older children equally. While the NGC educators will explore ways to broaden the appeal of an activity to both genders and wider age ranges, they accept that some activities will be more gender or age-specific than others. This evaluation and future prototype testing will assist the staff in assuring that there is a balance of activities that will appeal to boys and girls as well as different age groups.

Social Interaction: The objective of some of the *Artissimo* activities is to encourage families to explore and learn together. Yet sometimes parents indicated that they wanted the child to be able to do the activity on his/her own. If an activity required parents to help the child, some parents considered that to be a weakness of the activity rather than a strength. The NGC educators acknowledge that some activities will involve different levels of collaborative-learning and will seek to provide a balance of activities that require a larger group of people to complete (such as the large fabric collage idea), those that need some in-group

interaction (such as clue search or feely boxes which sometimes need parents to help children), and those activities that a child can do alone (such as free-choice art making or block building).

**Prototype Process:** The findings in this study provide some guidance for future prototype testing of the new activities.

Experiment and test ideas to broaden the appeal to both boys and girls: For example, since



**FIGURE 3: EXAMPLE OF HOW A PAINTING REPRODUCTION CAN BE CUT INTO A GRID AND THE LOCATION OF PIECES CAN BE IDENTIFIED**

the term “dress-up” seems to connote something girls would enjoy more than boys, educators want to find another term to describe the activity and offer some costumes, such as armor and other military related costumes that might appeal to boys and/or mythical animals that might appeal to both boys and girls. Since girls were less interested in the block-building activity, educators want to experiment with adding some features to block building that would appeal to girls, such as sheer, shimmery fabrics that could be draped over block structures.

Experiment and test ways to broaden the appeal of some activities to a broader age range: For example, in Sounds & Art, educators want to test two different types

of sounds. Figure 4: Example One set of sounds would be more concrete, such as a dog barking, and easier for young children to match to something specific. The other set of sounds would be more abstract, such as an excerpt from a piece of music, or a type of “sound poem,” that could relate to many works of art, depending on how the child interprets both the sound and the work of art.

**Design Criteria:** As a result of a series of conversations between education and design staff as well as the findings in this study, a set of criteria have been developed to guide the development of the new *Artissimo* Kiosk.

**Function:** The current and future function of the Kiosk is articulated below along with discussion of storage implications.

Activities: As the *Artissimo* Kiosk experience has evolved over the years, the always-popular art making activities have expanded beyond that which was originally intended. Creature comforts, such as folding stools and puffs (mini bean-bag chairs), became part of the overall “luggage” in the Kiosk. In addition, new activities that encourage careful



**FIGURE 4: CURRENT ARTISSIMO KIOSK SHOWING ADAPTATIONS CREATED BY STAFF TO ACCOMMODATE NEW ACTIVITIES**

looking in the galleries have been added to the other materials and furniture carried by the Kiosk furniture. To further enhance the family experience, this study explored new ideas for expanding art looking experiences to include ways to enhance social interaction while looking at and making art. These changes have strong implications for the storage capacity of the new *Artissimo* Kiosk.

Storage Needs: Each activity type has specific storage requirements that are listed below.

#### Art Making

- Art material storage space needs to be flexible such as modular shelving and drawers that can be repositioned as art-making tasks change.
- There need to be adequate surfaces on which staff can set out materials for visitors, as well as some place to display sample art projects.
- Seating for children and adults including mats, pillows, and stackable, easy-to-clean flat surface stools that can double as a workspace and additional workspace surfaces is needed.
- Staff needs the ability to dry finished 2-D & 3-D art works, such as a line that can be attached for hanging paintings and horizontal racks for collages and upright sculptures.
- Staff has requested storage capacity for administrative tasks related to *Artissimo* such as filing of blank and completed evaluation forms, as well as other administration-related files such as staff schedules.

#### Art Looking

- File storage space is needed for flat or paper-based activities, such as laminated sheets and card-sets.
- Flexible or modular space is needed for activity boxes similar in size to the current “Feely Boxes” that were tested in this study.
- Two new activities suggest the need for display storage capacity (Art Buddies and Dress-up in Art) so that, even when *Artissimo* is not open, visitors can view the specially-created dolls and costumes. This display storage would also need display-style lighting. The dress-up activity requires a full-length mirror so children can see themselves in costume.
- The Sounds & Art activity tested in this study suggests the need for a special storage space that allows for small electronics to be recharged.



**FIGURE 5: BACK VIEW OF CURRENT ARTISSIMO KIOSK**

#### Art Re-Creating

- The idea tested in this study of the large collage grid (illustrated in Figure 3 above) would require special storage of the large vinyl fabric squares (e.g., 16-20 sections with Velcro edges – 1 sq. meter each); Colour-coded storage bins will be needed for storing and sorting collage materials; File storage will be required for colour reproductions and details.
- The over-sized blocks require storage that enables staff easy access and easy replacement. File storage will be needed for reproductions used in this activity.

Other functions that the Kiosk might need include a signboard to announce programs for families and children.

Location: Staff desires the flexibility to have all *Artissimo* activities and furniture in one place, as well as the ability to take one or two satellite activity carts into the galleries.

At-rest storage of the *Artissimo* components would ideally be located in the Great Hall. when closed the furniture might be more discrete but still display the *Artissimo* logo and name so that its presence is noted. Some of the furniture components might serve as table surfaces for special events.

Mobility: All units should fit through the doorway and onto the glass elevator and should be light enough for one person (even a small person) to move when fully loaded. Units should have the capacity to travel easily to different public spaces in the NGC such as the Garden Court, mezzanine of the Great Hall, and all galleries.

### **Design Issues**

Configuration: The function issues outlined above strongly suggest a set of modular components. Perhaps components are defined by their function such as art making, art looking, and art re-creating. Size of components can vary according to the function of the unit.

When all of the components are together, they need to be able to define the family activity space. For example, different units could be placed at four corners and/or hanging or drying racks or lines could extend between some of them.

Look & Feel: The modular configuration suggests several different types of units or components. The design of these units should be cohesive but each component does not need to be identical in size or look. However they should look like they belong to the same family in terms of design.

When open the Kiosk components should communicate a friendly, welcoming, organised, and orderly feel. When closed, the furniture should exude a quiet, restrained, and unobtrusive presence that is branded to the program. Staff envisions using a dark or medium-dark wood with metal trim. All components must be durable and easy to clean. Signage and logo banners or flags could be removable and stored inside each case.

While the name, *Artissimo*, is well-recognized by visitors, staff suspects that the logo is less meaningful for visitors. Staff want to test three new logos with the public and see what most attracts them.



FIGURE 6: CURRENT ARTISSIMO LOGO

## PART 2: ARTISSIMO GALLERY CONCLUSIONS & RECOMMENDATIONS

The data from *The Woolsey Family* didactic panels in the *Artissimo* Gallery suggests that many visitors find the display and the information quite useful. It is important to keep in mind that no one display will attract all people all the time. It was encouraging that when people did stop at the panels, the level of engagement was relatively high, spending several minutes on average. As might be expected, most people spent most of the time looking at the central image of *The Woolsey Family* reproduction. Interestingly, the distribution of visitors who were observed reading the English and French text panels mirrored the overall distribution of English and French-speaking visitors. Visitors found that the level of difficulty in the text was appropriate and that the concepts presented were easy enough to understand.

Most importantly, the didactic panels appeared to stimulate a high level of social interaction. Visitors found many opportunities to talk with each other as they pointed and gestured towards the reproduction and/or text panels. Since most of the visitors in both parts of this study came to the museum with other people, it is significant that the panels were so successful at stimulating social engagement.

The use of the text paddleboards was fairly low. In many cases, visitors did not even approach the panels close enough to touch them. Some visitors indicated that they did not realize that the paddleboards could be lifted out. Future visitor studies on the panels could explore the importance of the paddleboards to visitors' overall satisfaction and level of learning. If it is determined that use of this activity significantly affects the visitor experience, then testing can focus on design strategies that more successfully draw visitors to pick up the paddleboards.

Most visitors liked the design of the didactic panels and were attracted to them visually as well as intellectually. The general opinion of visitors was that the display was both educational and fun. Many visitors felt that the didactic panels could appeal to different ages. Very few visitors had problems with or concerns about the panels. Since this study strongly suggests that visitors do learn something from the panels, future visitor studies might focus what visitors learn from the panels and how visitors connect the *Artissimo* Gallery panels with the rest of their museum experience.

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#### **WEBSITES**

Wikipedia: Lev Vygotsky: [http://en.wikipedia.org/wiki/Lev\\_Vygotsky](http://en.wikipedia.org/wiki/Lev_Vygotsky)

Design in Three Dimensions: <http://www.designin3d.com/#>

## APPENDIX A: CARD-SORT INTERVIEW AND SURVEY PROTOCOL

**National Gallery of Canada**  
**Artissimo Kiosk Card Sort Protocol**  
Marianna Adams, Ed. D.  
August 2007

### **Purpose of Card Sort Activity**

The Card Sort process helps us better understand visitors' preferences for the proposed *Artissimo* family activities. It is important that we make visitors feel comfortable, no matter what choices they make or opinions they have about the ideas.

### **Selecting and Approaching Visitors**

How to select participants: Ideally, we want a random sample of visitors that will assure that the data collected represents a range of NGC visitors. This means that you pick every 3<sup>rd</sup> or 4<sup>th</sup> or 5<sup>th</sup> visitor that crosses an imaginary line and invite them to participate in the study. If the visitation level is high then this system works quite well but if visitation is slow it makes the data collection very time-consuming. The ideal, therefore, does not always fit with reality. If visitation is slow you will approach almost every visitor you can. The important thing is that you want to vary the type of people you approach. We typically are drawn to a certain type of person and, for some reason, avoid other types. So when you select visitors on a non-random basis keep in mind that demographic variables you want to cover. For example, you want to talk to people of different ages so if you are drawn to people closer to your own age you may have to force yourself to approach people younger and older than yourself. Similarly, alternate between male and female visitors, and seek a variety of visitors of different races/ethnicities.

Who to select: Since this is a family activity we want to talk to visitors who are either visiting in a family group or adult visitors who say they sometimes bring children to an art museum. This can include parents who are not visiting with their children the day you approach them, grandparents, aunts/uncles, family friends, etc.

While you do want to see which activities children prefer, as well as the ones that adults like, you must always have the express permission of the adult caregiver before you approach and talk to a child under age 18. Keep in mind that very young children (under the age of 6 or 7) are often difficult to interview. They are sometimes shy of strangers and won't talk or enjoy talking to you so much that they will say whatever they think you want to hear. Sometimes it helps to interview both the parent and a young child together, recording what each of them chooses.

How to invite participation: Some people find it difficult to approach "complete strangers" and invite them to participate in the evaluation study. Your attitude and assumptions will greatly affect how successful you are in convincing people to participate. If you believe that the evaluation experience will be enjoyable and interesting for visitors, you will exude that confidence and people will be more willing to work with you. Conversely, if you believe that by asking visitors to participate you are imposing upon them unreasonably, then, you will have a high turn-down rate.

Here is a sample introduction. This is not a script to memorize - you will need to use your own words to make it as natural-sounding as possible.

*"Hi! My name is \_\_\_\_\_ and I work for the National Gallery. We are interested in what visitors think about some new ideas for family activities here in the Artissimo area. (Indicate the Artissimo kiosk and area.) Would you have time to tell us what you think about these ideas? It will take about 5-10 minutes and we have a small thank-you gift for your effort."*

Make it clear that this is not a test and there is not a right or wrong answer. Most people love to be asked to give their opinion. If the person says no, do not take it personally. But do record who refuses to be interviewed as well as your impressions of why someone refused. If the person says they only have a short period of time, tell them that's fine and they are free to stop the interview at any point. You want to accommodate people, and should tailor the interview to suit their needs and limitations. Furthermore, you want to include them in the sample, rather than exclude them (e.g. force them to refuse) because you can't accommodate them. For example, offer to walk with them to their car if they are on their way out. Accommodate them in any way that you can - the interview should be a pleasant experience for the visitor as well as for you!

If the visitor agrees to the interview, do whatever it takes to make the interview easy and enjoyable for them. Find a place for them to sit down if they want. Be sure any children who do not want to participate in the interview have something to do. Your primary job is to be friendly and accommodating to people. If you succeed in this, people will be more likely to spend time with you and answer your questions. Be natural and comfortable. Tailor the interview to suit the individual and/or group. Find the appropriate language to use.

### **Conducting the Card Sort Interview**

Start the interview in an informal conversational way. For example, you might ask if the visitor has ever been to the National Gallery before, or if they are a resident of the Ottawa area or a visitor to the city, or ask the names and ages of accompanying children - any sort of chit-chat that will put the visitor at ease and help you get briefly acquainted with your visitor. Once everyone is settled, begin the interview with something like this:

*Here are seven cards, each with an idea for a family activity. I will read you the description for each activity as I hand you each cards. Place each card under the word - Not at all....Maybe....Probably...Definitely - that best describes: How likely are you to do this activity?*

Once all cards are sorted ask:

*Take a few moments and look them over. If you want to change where you put any cards, do that now.  
Now, select one of the ideas you put in the "Definitely" pile and tell me why you put it there. What makes that an attractive activity?  
Select another activity from the "Definitely" pile and tell me why you like that idea?  
[If there are cards in the "Not at all" pile] Select one of the ideas you put in this pile and tell me why that idea does not appeal to you.*

Repeat this as many times as possible and/or select cards from the "Maybe" and "Probably" piles and ask them to tell you why it was rated that way.

NOTE: the minimum is to have visitors explain their decision for at least one idea in the "Definitely" pile and one idea in the "Not at all" pile (or if none are in this pile, the "Maybe" pile). If visitors seem willing to talk about more (or all) of the ideas then please do that.

### **Recording Data from the Interview**

The data entry sheets are designed to help you take the information as easily as possible. But no matter how easy we try to make it, sometimes it does not feel right to you. You can make notes while people are talking or use a recorder. Taking notes can be tricky, since you don't want to detract from full engagement in the "conversation" with people. I often tell people at the outset

that I need to write down what they are saying, so it may take a second before I can respond - they are usually quite understanding.

It is important to record exactly what someone says. Be as detailed as you possibly can! Do your best to quickly jot down the key words of what people say - you can go back after the interview and fill in the gaps. But complete your notes immediately after the interview whether you are working from your notes or a recorder. It will surprise you how quickly you forget details.

**Completing the Interview**

When you are finished with the card sort activity, thank the visitor for his/her attention and say:

*That's all I need. You've been very helpful. While I get your small thank-you gift, will you complete this brief survey so we have some information about you.*

Clip the card-sort data sheet and the demographic information form together. Be sure that your data sheet is READABLE.

**Some tips of the trade:**

Listening is probably one of the most important skills of an interviewer. Concentrate on what the person is saying, not what you will say next. Sometimes tape recording the interview brutally reminds us that we often talk too much during interviews.

Pay close attention to body language, emotions, expressions, etc. Are they really excited about what they are saying or do they appear completely bored?

Probe the visitor for as much detailed information from them as you can. Often times you can do this by simply making reassuring sounds (e.g., uh huh, I see, yes, etc.).

Be careful not to talk too much or try to "teach." Sometimes if you just pause and give the person time to gather his/her thoughts you will learn a lot.

You may want to repeat the person's response, or summarize their response, to prompt them to carry on.

Ask for further clarification to get further information (e.g., Can you tell me what you mean by that? Can you give me an example of that? etc.).

**INTERVIEW DO'S AND DON'TS**

**Why did you decide to visit the Museum today?**

DO	DON'T
I'm retired. My husband has passed away. Now that I don't take care of him I have time. I was free today.	Favorite museum.

**What is the most interesting thing about the human body?**

DO	DON'T
It's just amazing! Just how you can be breathing and breathing. And how many things can go wrong with your health. Eleven years ago I had breast cancer and I've lived cancer free since then.	Heart.

<p>Large fabric collage <b>LIGHT BLUE</b> <input type="checkbox"/> Forced Delete</p>	<p><input type="checkbox"/> Not at all <input type="checkbox"/> Maybe <input type="checkbox"/> Probably <input type="checkbox"/> Definitely Why? <b>WHY DELETE?</b></p>
<p>Art Buddy dolls <b>GREEN</b> <input type="checkbox"/> Forced Delete</p>	<p><input type="checkbox"/> Not at all <input type="checkbox"/> Maybe <input type="checkbox"/> Probably <input type="checkbox"/> Definitely Why? <b>WHY DELETE?</b></p>
<p>Sounds &amp; art <b>YELLOW</b> <input type="checkbox"/> Forced Delete</p>	<p><input type="checkbox"/> Not at all <input type="checkbox"/> Maybe <input type="checkbox"/> Probably <input type="checkbox"/> Definitely Why? <b>WHY DELETE?</b></p>
<p>Clue Search <b>RED</b> <input type="checkbox"/> Forced Delete</p>	<p><input type="checkbox"/> Not at all <input type="checkbox"/> Maybe <input type="checkbox"/> Probably <input type="checkbox"/> Definitely Why? <b>WHY DELETE?</b></p>
<p>Cityscape blocks <b>PINK</b> <input type="checkbox"/> Forced Delete</p>	<p><input type="checkbox"/> Not at all <input type="checkbox"/> Maybe <input type="checkbox"/> Probably <input type="checkbox"/> Definitely Why? <b>WHY DELETE?</b></p>
<p>Feely Boxes <b>ORANGE</b> <input type="checkbox"/> Forced Delete</p>	<p><input type="checkbox"/> Not at all <input type="checkbox"/> Maybe <input type="checkbox"/> Probably <input type="checkbox"/> Definitely Why? <b>WHY DELETE?</b></p>
<p>Dress-up in art <b>LIGHT PURPLE</b> <input type="checkbox"/> Forced Delete</p>	<p><input type="checkbox"/> Not at all <input type="checkbox"/> Maybe <input type="checkbox"/> Probably <input type="checkbox"/> Definitely Why? <b>WHY DELETE?</b></p>
<p>Other Family Activities</p>	

### Card-Sort Demographic Survey

1. Gender of person completing survey:  Male  Female

2. Age of the person completing survey:

Age 10-15  Age 16-19  Age 20-39  Age 40-59  Age 60-79  Age 80+

3. Do you live in the greater Ottawa area? (Check one)  YES  NO

11a. If YES, what distance, in kilometres do you live from the National Gallery of Canada?

0-15 km  16-30 km  31-45 km  45+ km

4a. Did you come to the museum with other people today?  YES  NO

4b. If YES, check the box that best describes your group:

Adults with children under 18  Adults only

5a. Is this your FIRST VISIT to the **National Gallery of Canada**?  YES  NO

5b. If NO, How many times have you visited in the last 12 months?)

0/None  Once  2-3 times  4+ times

6a. Is this your FIRST EXPERIENCE with **ARTISSIMO** today?  YES  NO

6b. If NO, How many times have you experienced **ARTISSIMO** in the last 12 months?

0/None  Once  2-3 times  4+ times

7. How did you find out about the **ARTISSIMO** activity today? (Check all that apply)

Someone told or invited me  Don't remember/ Always known about it  Newspaper or magazine  Television or radio  Museum staff or brochure  Museum website  Other: \_\_\_\_\_

8. What else did you do or plan to do today at the National Gallery of Canada? (Check all that apply)

Visited the museum's permanent collection and/or exhibitions **on our own**  Took a **guided tour** of the collection and/or exhibitions  Looked at the Renoir **education panels** in the hallway opposite bathrooms  **Attended a program** at the NGC; Describe: \_\_\_\_\_

9. In total, about how long do you plan to stay at the National Gallery of Canada today?

30 minutes or less  Between 30 minutes and 1 hour  Between 90 minutes and 2 hours  Over 2 hours

10. Are you a member of the National Gallery of Canada?  YES  NO

APPENDIX B: IN-DEPTH TRACKING PROTOCOL & INTERVIEW QUESTIONNAIRE

Given to  
TEEN/BOY

**Evaluation Questionnaire for  
The Woolsey Family didactic panels**

Thurs. Dec 28  
1:30 - 2:35

December 2006 to January 2007 #8

Good morning/afternoon.

My name is Natalie and I am an interpreter in the Education and Public Programs division here at the National Gallery of Canada.

Would you have 7-10 minutes to answer a few questions?

We are conducting a small evaluation study to determine the effectiveness of *The Woolsey Family* education panels that you were just looking at.

These panels are the first in a planned series that highlights artworks from the Gallery's collection.

The information we receive from you will help us in developing future panels.

Thank you very much.

Before I begin, I would like to clarify some terms. For the purposes of this questionnaire, the term *panels* refers to this whole thing (*indicate the WHOLE didactic element, including the large-scale reproduction, the texts on either side, AND the paddleboards*). The term *paddleboards* refers to these (*pick up and show a paddleboard*).

Finally, your responses are confidential and will be expressed as percentages in the evaluation report.

Let's begin...

**1. Is this your first visit to the National Gallery of Canada?**

Yes  
 No

**2. How important was it to you to see the following at the Gallery today?**

very important      important      somewhat important      not important

Edwin Holgate exhibition	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	very important	important	somewhat important	not important
Clarence Gagnon exhibition	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Jin-me Yoon exhibition	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
the permanent collection	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
the building	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
the Bookstore	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Artissimo	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
other (specify) _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**3. Approximately how much time have you spent at the Gallery today?**

- 0 to 30 minutes
- 31 to 60 minutes
- more than 60 minutes

**4. With whom did you visit the Gallery today?**

- alone
- with one other adult
- with 2 or more adults
- with 1 child or teen
- with 2 or more children or teens
- with 1 adult and 1 child or teen
- with 1 adult and 2 or more children or teens
- with 2 or more adults and 1 child or teen
- with 2 or more adults and 2 or more children or teens
- other (specify) \_\_\_\_\_

**5. Did you participate in an activity at the Artissimo kiosk (give location – Great Hall or Garden Court) today?**

- Yes
- No
- other (specify) \_\_\_\_\_

**6. a. Did you notice or read the panel at the end of this wall (indicate direction of the panel) that explains what the Artissimo Gallery is about?**

- Yes (Go to Question 7)
- No

**b. If NO, why not?**

- I didn't come from that direction
- I didn't see it
- I didn't wish to read it

\_\_\_\_\_ I didn't have time to read it  
\_\_\_\_\_ other (specify) \_\_\_\_\_

7. **Did you look at some of the artwork hanging on this wall?** (*indicate Artissimo Gallery wall*)

Yes  
\_\_\_\_\_ No  
Record comments (if spontaneously given) \_\_\_\_\_

Now let's concentrate on the panels for the following questions...

8. **Which parts of the panels did you look at or read?** (*Indicate the WHOLE didactic element, including the large-scale reproduction, the texts on either side, and the paddleboards. Let the visitor point at or use their own words to describe what they looked at. Prompt for clarity ONLY if absolutely necessary.*)

the painting  
 the introductory text  
 the text **WHAT IS THE STORY BEHIND THIS PAINTING?**  
 the text **HOW BIG IS THE REAL PAINTING?**  
\_\_\_\_\_ the text **WHO WAS WILLIAM BERCZY?**  
\_\_\_\_\_ the paddleboards  
\_\_\_\_\_ other (specify) \_\_\_\_\_

(Do not ask Question 9 if the visitor replied in Question 4 that they visited the Gallery alone.)

9. **a. Did you look at the panels with someone in your group?**

Yes  
\_\_\_\_\_ No (Go to Question 10)

**b. If YES, what did you do together?**

we read the text together  
 we looked at the painting together  
\_\_\_\_\_ we used the paddleboards together (**Go to Question 11**)  
\_\_\_\_\_ other (specify) \_\_\_\_\_

10. **a. Did you use the paddleboards?**

\_\_\_\_\_ Yes (**Go to Question 11**)  
 No

**b. If NO, why not?**

\_\_\_\_\_ I didn't see them  
\_\_\_\_\_ I didn't wish to use them  
\_\_\_\_\_ I didn't have time to use them  
\_\_\_\_\_ I didn't realize I could touch them/I didn't know what they were for

other (specify) used them before, another day

11. Overall, how would you describe the content - texts and images - of the panels? (Check as many as apply.)

<input checked="" type="checkbox"/>	stimulating	<input checked="" type="checkbox"/>	boring
<input checked="" type="checkbox"/>	educational	<input checked="" type="checkbox"/>	entertaining
<input checked="" type="checkbox"/>	for everyone	<input checked="" type="checkbox"/>	for intellectual people
<input checked="" type="checkbox"/>	hard to understand	<input checked="" type="checkbox"/>	easy to understand
<input checked="" type="checkbox"/>	for adults	<input checked="" type="checkbox"/>	for children
<input type="checkbox"/>	other (specify) _____		

12. How would you describe the language of the panel texts in terms of level of difficulty?

<input checked="" type="checkbox"/>	too easy
<input type="checkbox"/>	just right
<input type="checkbox"/>	somewhat difficult
<input type="checkbox"/>	difficult

13. Overall, how would you describe the design of the panels? (Check as many as apply.)

<input checked="" type="checkbox"/>	attractive	<input type="checkbox"/>	ugly
<input checked="" type="checkbox"/>	appealing	<input type="checkbox"/>	unappealing
<input type="checkbox"/>	boring	<input checked="" type="checkbox"/>	fun
<input type="checkbox"/>	confusing	<input checked="" type="checkbox"/>	clear
<input checked="" type="checkbox"/>	for adults	<input checked="" type="checkbox"/>	for children
<input type="checkbox"/>	other (specify) _____		

14. What did you like most about the panels?

the part "how big is the ?" .. the game, playful

15. What did you like least about the panels?

Nothing

16. Finally, are you from the area or out-of-town?

<input checked="" type="checkbox"/>	from the area
<input type="checkbox"/>	out-of-town (specify) _____

Thank you very much for your time. Enjoy the rest of your visit.

