



IMPACT PLANNING • EVALUATION • AUDIENCE RESEARCH



SUMMATIVE EVALUATION

GLASS OF THE ARCHITECTS EXHIBITION

Prepared for
Corning Museum of Glass
Corning, NY

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SUMMARY & DISCUSSION

RK&A conducted observations of and interviews with visitors to *Glass of the Architects: Vienna 1900-1937* at the Corning Museum of Glass. Findings reveal that the majority of visitors had an enjoyable aesthetic experience in the exhibition that deepened their appreciation for the design and craftsmanship of glassmaking of the time. The following summary highlights key findings from the evaluation, while the discussion begins to interpret and pose questions about the findings to help inform the museum's future work.

Visitor Characteristics and Visit Context

Median age: 39 years

Group composition: 47% with adults, 35% with children, 18% alone

Entrance: 62% entered from crossroads, 39% from 35 Centuries of Glass

Corning visitation: Two-thirds are first-time visitors

Prior to visiting the exhibition: Most had done something else at the museum before visiting *Glass of the Architects* (i.e., not the first stop)

Awareness of the exhibition: Two-thirds came upon the exhibition with no prior awareness, while the remainder had some prior awareness either from seeing it on the map or other museum information, the museum website, or from a demo at the museum

Exhibition Visit

Median time spent: 3 minutes 9 seconds

Max time spent: 36 minutes 27 seconds

Most visited exhibit components: Introduction (82%), Mirrored Boudoir (66%), and Pairing an Architectural Example & Object (59%)

Exhibit components with longest median time spent: Ornament Across Media (43 seconds), Drawing Table (36 seconds)

Conversation: 69% engaged in conversation in the exhibition

Meaning-making from the Exhibition

Favorite aspects: *Dressing Room for a Star*, beauty and aesthetics of the exhibition, and design and craftsmanship of works of art

Personal connections: The majority named personal connections to the exhibition, including to architecture, design, and Vienna

Takeaways: About one-half thought about the design process, with a few using the word "architect" in describing their takeaways

DISCUSSION

As museum staff are aware, *Glass of the Architects* is one of many experiences that visitors have at the Corning Museum of Glass. Findings from interviews reveal that visitors to *Glass of the Architects* may have been in the museum from anywhere between minutes and over 3 hours by the time they reach the temporary exhibition—rarely is it visitors' first stop in the museum.

Given the exhibition's positioning in a visit to Corning, as well as the exhibition's relatively small size (1900 square feet) compared to the size of the rest of the museum, we are not surprised that the average dwell time in the exhibition is low (median of 3 minutes 9 seconds or mean of 5 minutes 23 second). Comparisons with data from past evaluations in the same exhibition space indicate that the dwell time for *Glass of the Architects* is fairly typical for the space, although slightly lower than the last four temporary exhibitions. However, we also noticed that these past four exhibitions all included a media or video component. For instance, the *Fragile Legacy* exhibition includes a video almost 7 minutes in length, which 24 percent of visitors watched for an average of 3 minutes 35 seconds.¹ This extra time spent viewing videos by even a few visitors can greatly impact the mean time spent in the exhibition overall.

Notably, despite spending a relatively short amount of time in the exhibition, interviews reveal visitors' experiences in the exhibition to be quite rich. In particular, visitors' responses highlighted a positive aesthetic experience in the exhibition. One-third of visitors named *Dressing Room for a Star* (Mirrored Boudoir) as a favorite aspect because of its visual appeal, and another one-third generally commented on the beauty of the exhibition both in terms of the merits of individual objects as well as how they were exhibited together in the exhibition.

Furthermore, about one-half of visitors took away some understanding of the big ideas behind the exhibition, which we consider a very good proportion. In interviews, one-third of visitors talked about the design process and a few described architects in reporting their takeaways from the exhibition. Craftsmanship of the works of art was also a common takeaway; in analysis, it was sometimes difficult to determine whether, when talking about craftsmanship, visitors were also thinking about the design process, although the connection between the two was certainly clear to a few visitors. Observations show that reading in the exhibition, at least of the text panels we could track, was relatively low (e.g., of all visitors to the exhibition, 26 percent look at the Introduction label, 17 percent at the label at Ornament Across Media, and 15 percent at the Design Process Drawings & Glass Pairings). Therefore, we might conclude that the visual clues provided in the exhibition about the design process were quite powerful communicators. Supporting that conclusion are observation data indicating that the four most visited exhibit components were those with architectural elements and design drawings—Introduction, Mirrored Boudoir, Ornament Across Media, and Design Process: Drawings & Glass Pairings.

¹ Findings are reported from the 2016 evaluation report prepared by Dennis, Lee, and Aly Younge.

CONCLUSION

We perceive the *Glass of the Architects* exhibition to be successful based on what we know about the museum's intentions for the space. As was discussed during the presentation of findings to staff in November, staff consider the design of the exhibition's entrance and interpretation to be a success given the proportion of visitors to have walked away with some understanding of the exhibition's big idea despite spending a limited amount of time in the space.

STUDY BACKGROUND

The Corning Museum of Glass contracted RK&A to conduct a summative evaluation of the temporary exhibition *Glass of the Architects: Vienna 1900-1937*. The goal of the study is to explore visitors' experiences in the temporary exhibition, and specifically to explore:

- ◆ Time spent in the exhibition and at specific components of the exhibition;
- ◆ Frequency of visitor behaviors, such as pulling open drawers, looking at specific cases and labels, as well as social behaviors among other things;
- ◆ Wayfinding to the exhibition, as well as how the exhibition fits into the overall museum visit;
- ◆ Personal connections to the exhibition content;
- ◆ Potential barriers to the exhibition experience, including lack of numbering of objects as done in other exhibitions; and
- ◆ What ideas visitors take away from the exhibition, including whether visitors use the word “design” or “architect” to describe exhibition take-aways.

METHODOLOGY

Two methods were employed: timing and tracking observations and in-depth interviews. The two methodologies provide a mix of quantitative and qualitative data. All data were collected in August 2018 on a mixture of weekdays and weekend days.

TIMING AND TRACKING OBSERVATIONS

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

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

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

- ◆ Frequency distributions (e.g., percent of visitors to stop at a component)
- ◆ Summary statistics (e.g., median time spent at a component)
- ◆ Inferential statistics² to examine the relationship among variables, including:
 - Cross-tabulations to show the joint frequency distribution of the variables, and the chi-square statistic (X^2) to test the significance of the relationship.
 - The Kruskal-Wallis (K-W) test, which is a nonparametric test for differences in the medians of two or more groups.³

IN-DEPTH INTERVIEWS

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

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

² A 0.05 level of significance (p) was employed to preclude findings of little practical significance. When the level of significance is set to $p = 0.05$, any finding that exists at a probability (p -value) ≤ 0.05 is “significant.” When a finding (such as a relationship between two variables) has a p -value of 0.05, there is a 95 percent probability that the finding exists; that is, in 95 out of 100 cases, the finding is correct. Conversely, there is a 5 percent probability that the finding would not exist; in other words, in 5 out of 100 cases, the finding appears by chance.

³ The Kruskal-Wallis (K-W) test is a nonparametric statistical method for testing the equality of population medians of two or more groups. Nonparametric statistical methods do not assume that the underlying distribution of a variable is “normal” with a symmetric bell-shape, so they are appropriate for testing variables with asymmetric distributions such as “total time in the exhibition.” The K-W test is analogous to a One-way Analysis of Variance, with the scores replaced by their ranks. The K-W test statistic H has approximately a chi-square distribution.

TIMING AND TRACKING FINDINGS

RK&A conducted 100 observations in *Glass of the Architects* in August 2018 on weekend and weekdays between 10:00am and 8:00pm. Observations are unobtrusive to provide an objective account of visitors' experience.

DATA COLLECTION CONDITIONS

The greatest number of observations took place on weekdays (72 percent) and between 1 and 4pm (46 percent). During most observations, crowding was low (75 percent). All components of the exhibition were generally available to visitors. The few exceptions are: (1) Seating at the Drawing Table and Mirrored Boudoir (*Dressing Room for a Star*) was unavailable to some visitors during their visit because the seating was in use by other visitors; (2) pencils were missing from the Drawing Table during six observations; and (3) the iPad at Mirrored Boudoir was unavailable during three observations—twice because it was in use by other visitors.

DATA COLLECTION CONDITIONS

Day of Week	% of Observed Visitors
Weekday	72
Weekend day	28

Time of Day	% of Observed Visitors
10am – 1 pm	35
1 – 4 pm	46
4 – 8 pm	19

Crowding	% of Observed Visitors
Low	75
Moderate	19
Crowded	6

Unavailable Components	% of Observed Visitors
Drawing Table seating	14
Drawing Table materials	6
Mirrored Boudoir iPad	4
Mirrored Boudoir seating	3

VISITOR BACKGROUND CHARACTERISTICS

Data collectors noted some general characteristics of the 100 observed visitors. Visitors ranged in age, but the greatest percent are middle-aged: 47 percent of visitors are between the ages of 36 and 55 years. Most visitors were visiting in a social group: 47 percent were visiting in an adult-only group, and 35 percent were visiting in a group of adults and children. Visitors with children were generally visiting with a child 4 years and older: 43 percent with at least one child approximately 4-8 years, 31 percent with a child approximately 9-12 years, and 40 percent with a child approximately 13-17 years. One visitor was observed using an adaptive or enabling tool—a cane.

VISITOR CHARACTERISTICS

Approximate Age Range	% of Observed Visitors
18-25	11
26-35	14
36-45	28
46-55	19
56-65	13
66-75	12
76+	2

Group Composition	% of Observed Visitors
Adult-only	47
Adults and children	35
Alone	18

Approximate Age of Children (in groups with children)	% of Observed Visitors with Children
0-3	3
4-8	43
9-12	31
13-17	40

Adaptive or Enabling Tool	% of Observed Visitors
No	99
Yes	1

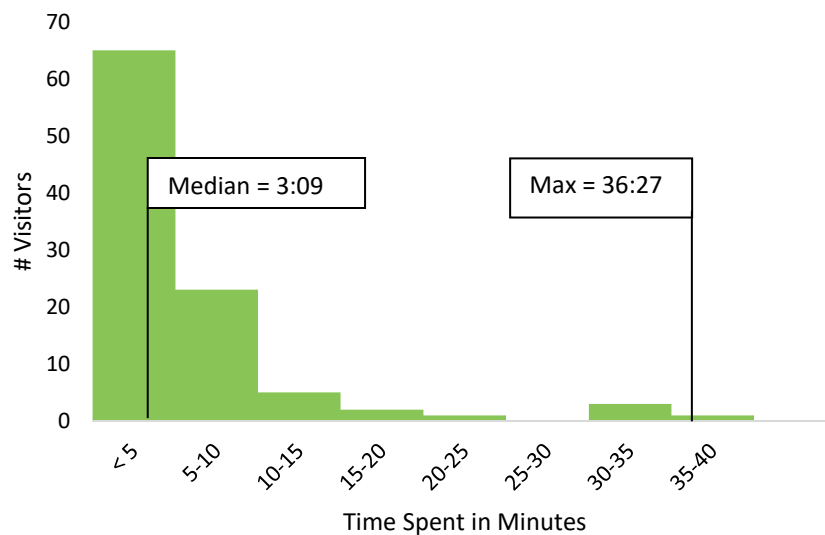
OVERALL EXHIBITION VISITATION

MEDIAN TIME SPENT

Observed visitors spent between 6 seconds (0:06) and 36 minutes 37 seconds (36:27) in the *Glass of the Architects* exhibition. The majority of visitors spent less than 5 minutes in the exhibition (65 percent spent less than 5 minutes in the exhibition). The median time spent in the exhibition is 3 minutes 9 seconds (3:09),⁴ and the mean time spent is 5 minutes 23 seconds (5:23). The maximum time spent in the exhibition is 36 minutes 27 seconds (36:27).

Notably, there were 14 observed visitors who stopped at the Introduction only. If these visitors are removed from the sample, the median and mean time spent go up to 3 minutes 52 second (3:52) and 6 minutes 9 seconds (6:09), respectively.

MEDIAN TIME SPENT IN THE EXHIBITION



⁴ Medians (versus means) are reported because, as is typical, the number of components used and the time spent by visitors are distributed unevenly across the range. When the distribution is extremely asymmetrical (i.e., “lopsided”), the mean is affected by the extremes and, consequently, falls further away from the distribution’s central area. In such cases, the median is a better indicator of the distribution’s central area because it is not sensitive to the values of scores above and below it.

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

- ♦ Visitors 56 years and older spent more time in the exhibition than visitors 18-35 and 36-55 years (median time 5 minutes 38 seconds (5:38) versus 2 minutes 2 seconds (2:02) and 2 minutes 48 minutes (2:48), respectively).

STATISTICAL DIFFERENCES IN TIME SPENT IN THE EXHIBITION BY AGE

	Observed Visitors by Age Group		
	18-35	36-55	56+
Median time spent in the exhibition	2:02	2:48	5:38

MEAN TIME SPENT COMPARED TO PAST TEMPORARY EXHIBITIONS

Comparing *Glass of the Architects* to other exhibitions based on the mean time spent, time spent is on the lower end at 5 minutes 23 seconds. Notably, *Glass of the Architects* had the lowest mean time spent of the past five temporary exhibitions. However, it is also the only exhibition of the past five that did not include a video or media piece.

Also keep in mind that, if the 14 observed visitors who stopped at the introductory area only are removed from the sample, the mean time spent go up to 6 minutes 9 seconds (6:09).

COMPARISON OF MEAN TIME SPENT AMONG TEMPORARY EXHIBITIONS

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

MAXIMUM TIME SPENT COMPARED TO PAST TEMPORARY EXHIBITIONS

The maximum time spent in *Glass of the Architects* is 36 minutes. Compared to other temporary exhibitions, it is an average maximum time spent for the temporary exhibition gallery. It falls below the maximum time spent in three of the most recent exhibitions, with the exception being the 2015 exhibition *Ennion and His Legacy: Mold-blown Glass from Ancient Rome*.

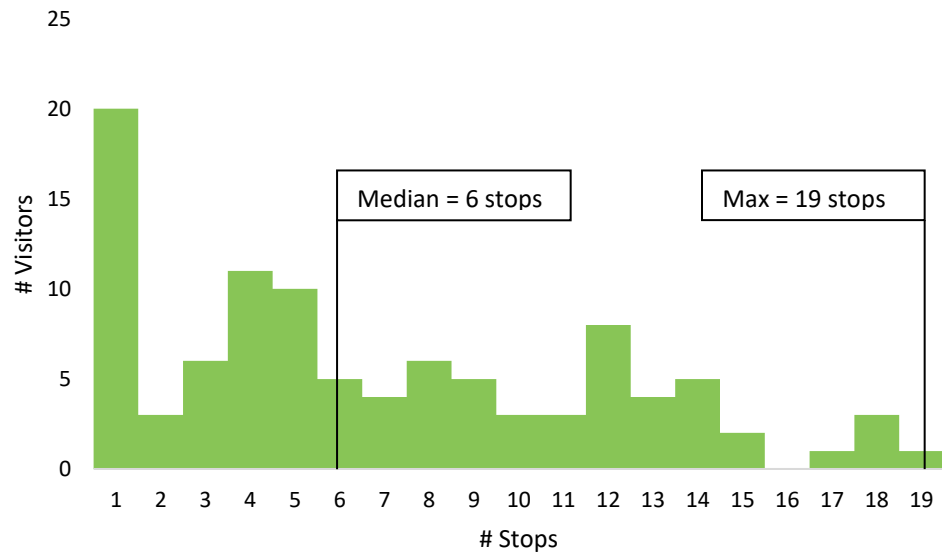
COMPARISON OF MAXIMUM TIME SPENT AMONG TEMPORARY EXHIBITIONS

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

TOTAL NUMBER OF STOPS IN THE EXHIBITION

RK&A identified 19 “stops” or distinct exhibits in the exhibition. Stops were selected because they are distinct and observable sections, text panels, object cases, or interactives in the exhibition. Stops vary in size; some are small (e.g., a singular design drawing) and some are large (e.g., Mirrored Boudoir). Of the 19 stops, observed visitors stopped at between 1 and all 19 exhibits. Like time spent, the number of stops does not follow a normal distribution. The median number of stops is 6 stops. Thirty percent of visitors stopped at more than one-half the exhibits in the exhibition (10 stops or more).

TOTAL NUMBER OF STOPS



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

Age has a statistical relationship to number of stops in the exhibition:

- ◆ Visitors 56 years and older made more stops in the exhibition than visitors 18-35 and 36-55 years (median number of stops is 8.5 versus 5).

STATISTICAL DIFFERENCES IN NUMBER OF STOPS IN THE EXHIBITION BY AGE

	Observed Visitors by Age Group		
	18-35	36-55	56+
Median number of stops in the exhibition	5	5	8.5

ENTRANCE

Visitors to the exhibition most often entered from the crossroads (62 percent) versus the 35 Centuries of Glass exhibition (39 percent). The entrance visitors used did not significantly affect time spent in the exhibition. However, visitors who entered through the crossroads made more stops than those who entered from 35 Centuries of Glass (median of 7 stops versus 5 stops).

ENTRANCE

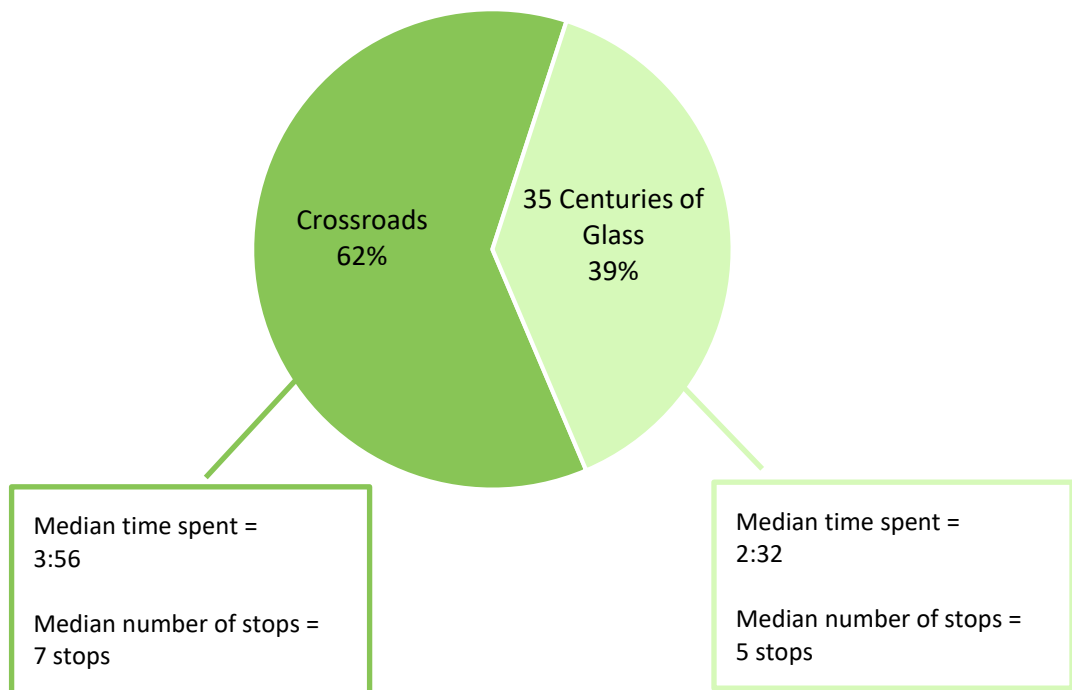


EXHIBIT COMPONENT VISITATION

STOPS AT EXHIBIT COMPONENTS

The three most stopped at exhibit components are near the entrance to the exhibition: 82 percent of visitors stopped at the Introduction, 66 percent at Mirrored Boudoir, and 59 percent at Pairing an Architectural Example & Object. The remainder of the exhibition had good visitation with the exception of the two seating components and Drawing Table (which may have been skipped by visitors who did not want to sit), and the Design Drawings hanging between the back wall of cases (which may have been overlooked between the large cases).

STOPS AT EXHIBIT COMPONENTS

Component ID & Name	% of Observed Visitors Stopped
A. Introduction	82
I1. Mirrored Boudoir	66
B. Pairing an Architectural Example & Object	59
C. Ornament Across Media	49
D. Design Process: Drawings & Glass Pairings	47
H. Through Wall Displays	45
G1. Adolf Loos: Ornament & Crime	41
E1. Traditional Techniques: Modern Design	35
F3. Retailers: Matchmakers and Trendsetters	34
F1. School of Applied Arts, Vienna: Design Across Materials	33
F2. Technical Schools for the Glass Industry: A Complex Network	33
E2. One Period: Many Styles	33
F6. War Glasses: 1914-1918	30
F4. The Weiner Werkstatte: All Under one Roof	29
F5. Glass at Exhibitions: Collaboration on Display	28
C-D. Drawing Table	19
I2. Seating (Mirrored Boudoir)	13
F. Design Drawings	7
G2. Seating (Adolf Loos)	7

Visitors' age and the direction from which visitors enter the exhibition have a statistical relationship to stops:

- ◆ **Age** – Visitors 56 years and older are more likely than visitors of other age groups to visit five specific components: (1) Ornament Across Media; (2) Design Process: Drawings & Glass Paintings; (3) School of Applied Arts, Vienna: Design Across Materials; (4) Retailers: Matchmakers and Trendsetters; and (5) Mirrored Boudoir.
- ◆ **Entrance** – Visitors who enter from the crossroads are more likely than visitors who enter from 35 Centuries of Glass to visit four specific components: (1) School of Applied Arts Vienna: Design Across Materials; (2) Retailers: Matchmakers and Trendsetters; (3) One Period: Many Styles; (4) Adolf Loos: Ornament & Crime.

STATISTICAL DIFFERENCES IN STOPS BY AGE

Component ID & Name	% of Observed Visitors by Age Group		
	18-35	36-55	56+
C. Ornament Across Media	52	31	73
D. Design Process: Drawings & Glass Paintings	48	29	73
F1. School of Applied Arts, Vienna: Design Across Materials	20	27	53
F3. Retailers: Matchmakers and Trendsetters	24	27	53
I1. Mirrored Boudoir	52	62	83

STATISTICAL DIFFERENCES IN STOPS BY ENTRANCE

Component ID & Name	% of Observed Visitors by Entrance	
	Crossroads	35 Centuries of Glass
F1. School of Applied Arts Vienna: Design Across Materials	41	19
F3. Retailers: Matchmakers and Trendsetters	42	22
E2. One Period: Many Styles	42	19
G1. Adolf Loos: Ornament & Crime	49	27

TIME SPENT AT EXHIBIT COMPONENTS

Observed visitors spent the longest median time at Ornament Across Media (43 seconds), followed by the nearby Drawing Table (36 seconds). The three shortest median times spent are at adjacent stops along the back wall of the exhibition: Design Drawings (7 seconds), The Weiner Werkstatte: All Under One Roof (10 seconds), and Glass at Exhibitions: Collaboration on Display (11 seconds).

TIME SPENT BY EXHIBIT COMPONENTS

Component ID & Name	% of Observed Visitors Stopped	Median Time (min:sec)
C. Ornament Across Media	49	:43
C-D. Drawing Table	19	:36
I2. Seating (Mirrored Boudoir)	13	:26
D: Design Process Drawings & Glass Pairings	47	:26
G1. Adolf Loos: Ornament & Crime	41	:26
I1. Mirrored Boudoir	66	:26
B. Pairing an Architectural Example & Object	59	:24
G2. Seating (Adolf Loos)	7	:22
E2. One Period: Many Styles	33	:20
H. Through Wall Displays	45	:19
F3. Retailers: Matchmakers and Trendsetters	34	:17
F6. War Glasses: 1914-1918	30	:17
A. Introduction	82	:16
F1. School of Applied Arts, Vienna	33	:15
F2. Technical Schools for the Glass Industry: A Complex Network	33	:15
E1. Traditional Techniques: Modern Design	35	:14
F5. Glass at Exhibitions: Collaboration on Display	28	:11
F4. The Weiner Werkstatte: All Under One Roof	29	:10
F. Design Drawings	7	:07

Visitors' age and the direction from which visitors enter the exhibition have a statistical relationship to time spent at exhibit components:

- ◆ **Age** – Visitors 56 years and older are more likely than visitors of other age groups to spend time at One Period: Many Styles. By comparison, visitors 18-35 are more likely than other age groups to spend time at Adolf Loos: Ornament & Crime.
- ◆ **Entrance** – Visitors who entered the exhibition from the 35 Centuries of Glass exhibition are more likely than visitors who entered from the crossroads to spend time at One Period: Many Styles.

STATISTICAL DIFFERENCES IN TIME SPENT AT EXHIBIT COMPONENTS BY AGE

Component ID & Name	Time Spent by Age Group (min:sec)		
	18-35	36-55	56+
E2. One Period: Many Styles	:09	:10	:26
G1. Adolf Loos: Ornament & Crime	:44	:14	:26

STATISTICAL DIFFERENCES IN TIME SPENT AT EXHIBIT COMPONENTS BY ENTRANCE

Component	Time Spent by Entrance (min:sec)	
	Crossroads	35 Centuries of Glass
E2. One Period: Many Styles	:13	:26

MOVEMENT IN THE EXHIBITION

RK&A looked at how visitors moved through the exhibition around two exhibit components.

PAIRING AN ARCHITECTURAL EXAMPLE & OBJECT

Pairing an Architectural Example & Object was located in narrow entrance that funneled into the larger exhibition, so it was a decision-making location for what direction visitors would move. After visiting Pairing an Architectural Example & Object, 70 percent of visitors moved right towards the nook with Ornament Across Media (54 percent), Design Process Drawings and Glass Pairings (12 percent), and Drawing Table (4 percent). By comparison, a few visitors moved centrally to the two cases with 360-degree views—Traditional Techniques: Modern Design and One Period: Many Style (18 percent)—and a few went left to Seating at Mirrored Boudoir (6 percent). Another 6 percent did one of two things—a couple did not visit Pairing an Architectural Example & Object until exiting the exhibition, and one visitor left the exhibition after viewing Pairing an Architectural Example & Object without entering the larger space.

MOVEMENT AFTER PAIRING AN ARCHITECTURAL EXAMPLE & OBJECT

Component	% of Observed Visitors Stopped
Right - Nook with components C, D, and C-D	70
Center - cases for component E	18
I2 Seating area (left)	6
Other movement	6

MIRRORED BOUDOIR

Mirrored Boudoir could be visited at the beginning of the exhibition through the view near Pairing an Architectural Example & Object or farther into the exhibition from the Seating area. Of visitors who viewed the Mirrored Boudoir, 56 percent did so from the Seating area only, while 23 percent only viewed the Mirrored Boudoir from the side near Pairing an Architectural Example & Object. Another 20 percent viewed Mirrored Boudoir from both potential viewing spaces (all but one of these visitors first viewed it upon entrance and then from the Seating area).

APPROACH TO MIRRORED BOUDOIR

Component	% of Observed Visitors
Viewed from I2. Seating area only	56
Viewed from B. Pairing an Architectural Example & Object only	23
Viewed from both areas	20

BEHAVIORS

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

- ◆ **Conversation** – 69 percent of observed visitors conversed with another person at least once in the exhibition.⁵ At most, a couple of visitors talked to one another at 17 of the 19 exhibits. Conversation happened most at Drawing Table (58 percent of visitors to this stop engaged in conversation).
- ◆ **Point/beckon** – 46 percent of observed visitors pointed something out to another visitor or beckoned another visitor to come see something at least once in the exhibition. At most, a couple of visitors pointed something out to another visitor or beckoned another visitor to see something at 2 of the 19 exhibits. Pointing and beckoning most happened at Drawing Table (32 percent of visitors to this stop pointed or beckoned to another visitor).
- ◆ **Take photos** – 18 percent of observed visitors took at least one photo in the exhibition. Visitors who took photos did so at between one and eight exhibits, or at a mean of two exhibits. The two most photographed stops are Pairing an Architectural Example & Object and Traditional Techniques: Modern Design—seven visitors took photos of an object or label at each of these stops. The next most photographed stops are the Introduction, One Period: Many Styles, Through Wall Displays, and Mirrored Boudoir—three visitors took photographs at each of these stops.
- ◆ **Sit** – 9 percent of observed visitors sat at least once in the exhibition. Three to five observed visitors sat at each of the available seating areas—Drawing Table, Seating at Adolf Loos, and Seating at Mirrored Boudoir.
- ◆ **Open drawers** – Ornament Across Media included drawers that could be opened. About one-half of visitors to this component opened at least one drawer; each drawer was opened by 43 to 51 percent of visitors.
- ◆ **Look at labels** – Of the five stops at which we could observe looking at the label as distinct from other parts of the component, 25 to 61 percent of visitors to the components looked at a label. The stop with the greatest percent of visitors looking at a label is Adolf Loos.

⁵ Keep in mind that 82 percent of visitors were visiting the exhibition in a social group of adults and/or children so we can infer most visitors in social groups conversed.

EXIT INTERVIEW FINDINGS

RK&A conducted 30 one-on-one and small group interviews with 57 walk-in visitors exiting the *Glass of the Architects* exhibition. The participation rate for the interviews is 67 percent.⁶ Of the participants:

- ◆ **Age:** Adult participants range in age from 18 to 79 years. The median age of adult participants is 39 years.⁷ Five group interviews included children—ages 3, 5, 9, 15, and 17.
- ◆ **Visit group:** Over one-third were visiting in a group of adults only; over one-third were visiting with a group of adults and children; one-quarter were visiting alone.
- ◆ **Residence:** One-half reside in New York, one-fifth reside in New Jersey, and two or fewer participants reside in Florida, Illinois, Maryland, Massachusetts, North Carolina, and Pennsylvania. Four participants reside outside the United States—three live in Canada, and one in lives France.⁸
- ◆ **Visitation:** Nearly two-thirds are first-time visitors, and over one-third are repeat visitors.

There is a statistical difference in interview participation by group composition. Individuals visiting in a group with children were more likely to refuse an interview compared to those visiting alone or in an adult only group.⁹

⁶ The participation rate is calculated by dividing the number of visitors/visitor groups who agreed to participate in the interview (30) by the number of all eligible visitors/visitor groups recruited (45). Additionally, 11 participants were deemed ineligible—nine visitors owing to language barriers and two visitors who were younger than 18 years.

⁷ Mean age is 40 years.

⁸ A table of zipcodes for U.S. residents is available in the Appendix.

⁹ There was no statistical different in interview participation by age.

MOTIVATION TO VISIT THE MUSEUM

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

- ◆ **Visiting the area:** One-third said they were visiting the area or passing through and decided to visit the museum. For example, a few were taking family trips in the area, two groups were families driving through on their way to drop a child off at college, and two other groups were in town for a Phish concert.
- ◆ **Bringing a friend or family member:** One-quarter were visiting because they wanted to bring a friend or family member there, or a friend or family member wanted to visit.¹⁰
- ◆ **Wanted to come for a long time:** Two said they had wanted to visit for a long time and finally decided to come. One was visiting from Pennsylvania, and another was visiting from Maryland.
- ◆ **Personal interest:** Two said they had a personal interest in glass that motivated them to visit the museum.
- ◆ **Tour group:** Two were visiting the area as part of an organized tour group. Their visit to the exhibition, however, was self-guided.
- ◆ **Miscellaneous:** Several gave miscellaneous responses—for example, wanting to see a “different” type of museum, family recommendation, seeing an advertisement in their hometown, and looking for a unique date activity.

PASSING THROUGH THE AREA

“We were dropping my daughter off at college, and this was along the way. She and I stopped by here when we visited the area in the fall, and we had such a wonderful experience, we wanted to come back.”

BRINGING A FAMILY MEMBER

“[We came] just to look at things. We’ve never brought my daughter [before today]. My wife and I have come on a date before, but we haven’t been here in years.”

VISITING A DIFFERENT TYPE OF MUSEUM

“[We came] to see a different museum. Usually, the ones we see are about art.”

¹⁰ Only one of these respondents is local (lives within one hour of the museum).

MUSEUM VISIT BEHAVIOR

Participants were asked what they had done so far during their visit and to estimate about how long they had been at the museum.

VISIT ACTIVITIES

The figure below presents the activities participants had done at the museum prior to their interview. Two-thirds had visited a gallery and/or exhibition and nearly two-thirds had watched a demonstration (e.g., hot glass or glassbreaking). Several participated in a Make Your Own Glass project, such as pendant-making or etching, and several had eaten at the café. Two had just arrived at the museum and went straight to the *Glass of the Architects* exhibition. One said they had shopped at the museum store.

VISIT ACTIVITIES COMPLETED BEFORE INTERVIEW



VISIT DURATION

One-half of participants said they had spent two or more hours at the museum before their interview.

TIME SPENT IN MUSEUM BEFORE INTERVIEW



DECISION TO VISIT THE EXHIBITION

Participants were asked how they decided to visit the *Glass of the Architects* exhibition. Motivations included:

- ◆ **Just walking by:** Nearly two-thirds said they were just walking by the exhibition and decided to stop. A few of these said something in the exhibition (e.g., the furniture), caught their eye and drew them into the exhibition.
- ◆ **Temporary exhibition:** Several said they went to the exhibition because it was a temporary exhibition. A few of these said they wanted to see the exhibition because it might not be there if they came to the museum again in the future, and two of these were repeat visitors who noted the exhibition was something new since their last visit.
- ◆ **Museum information:** Several said they saw the exhibition listed on the map or other informational materials at the museum. These participants were drawn to the exhibition by its title and/or subject matter because of a personal interest in architecture or a connection to Vienna.
- ◆ **Information prior to visit:** A few said they learned about the exhibition before their visit to the museum. Two of these said they read about the exhibition on the museum's website, and one did not specify how he heard about it, but said he came to the museum specifically for the exhibition.
- ◆ **Mentioned during demonstration:** Two said they heard about the exhibition from someone leading a demonstration at the museum.

HEARD DURING A DEMONSTRATION

"Actually, we were watching a demonstration with the fire work. She was making a dog, and mentioned coming in here. I think maybe my husband saw it on a map, too."

JUST PASSING BY

"We are just roaming the museum, so nothing particular, but we were going try and hit every exhibit."

MOST ENJOYABLE

Participants were asked what they liked most about the exhibition and what they found most interesting. Some participants named more than one aspect of the exhibition.

- ◆ **Dressing Room for a Star (Mirrored Boudoir):** One-third said the dressing room was their favorite part of the exhibition. Several liked the mirrored floors, and several others liked seeing the furniture set up in the room for context.
- ◆ **Beauty/aesthetics:** One-third said they liked the beauty, the colors, and the variation of glass designs. For example, one commented on “just how perfect some of these pieces are,” and another said, “the Viennese style is very different than other styles...it’s very clean, yet beautiful, and the striking blue color drew me in.”
- ◆ **Design and craftsmanship:** Several said they liked seeing how designs could be transferred from a two-dimensional design into a three-dimensional object, as well as the intricacy and craftsmanship of the objects on display. For example, one said “[I liked] how you could envision things on glass and on paper and cloth...and how they could actually make it.” Another in the same group talked about “trying to figure out how they made it back then, because some of it is pretty intricate.”
- ◆ **Connection to architecture:** Several said they liked the section that related building architecture with glasswork because it helped them understand one of the exhibition’s main concepts. A few of these participants also said they gained a new understanding of architects being “responsible for everything, inside and out” of a building.
- ◆ **Drawing activity:** A few said they (or their child) liked the hands-on drawing activity the most—all but one of these interview groups included a child.
- ◆ **History:** A few said they liked learning about the history behind the objects. For example, one recalled learning about an object “from a family that was escaping Nazi persecution.”

CONNECTION TO BUILDING ARCHITECTURE

“The introductory piece where you have the picture of the architectural piece, matched with the glasswork in lots of different styles, was intriguing to me. It allowed me to get what you were trying to say. And I wouldn’t say I’m great about art. I’m your average Joe public person, and that helped me go, ‘Oh, wow, that’s really what they’re talking about.’”



PERSONAL CONNECTIONS

Participants were asked what, if anything, about the exhibition was relatable or connected to their own experiences, preferences, or knowledge.

- ◆ **Nothing:** Nearly one-third said they did not relate personally to the exhibition; however, most gave the caveat that they enjoyed the exhibition regardless.
- ◆ **Interest in architecture/design:** One-quarter said they made a personal connection through their interest in architecture or design. A few of these said they were already familiar with some of the names of the architects and the “design school” the exhibition focuses on; others had a more general appreciation for architecture or design.
- ◆ **Connection to Vienna:** Several said they had a personal connection to Vienna, either through travel or family heritage.
- ◆ **Heirlooms:** A few people said the pieces they saw in the exhibition reminded them of family heirlooms or antique glass they had seen before.
- ◆ **Interest in glass:** Two said they have a personal interest in “glass art” or “glassware” design.
- ◆ **Interest in drawing:** Two said they made a personal connection through the drawing activity because of their interest in drawing. One of these said the designs in the activity were similar to designs they like to draw on their own.

CONNECTION TO VIENNA

“I’m not from Vienna, but both my parents are from Austria...I like those wine glasses a lot. My mother is from that area. I saw why our wine glasses are the shape that they are, because we don’t see that at anybody else’s house.”

MAIN TAKEAWAY FROM EXHIBITION

Participants were asked what thoughts came to mind as they were visiting the exhibition or as they were reflecting on their visit during the interview.

- ◆ **Design:** One-third said they thought about the design process or artistry of the glasswork in the exhibition. Several used the word “design” specifically as they described what they thought about in the exhibition, while others used different terms, like the “thought process” or “creative expression” of the makers. For example, one said the exhibition brought up thoughts about “the point of designing objects” and how that relates to architecture.
- ◆ **Craftsmanship:** Nearly one-quarter said they thought about aspects of craftsmanship or execution, such as “the level of detail and how they even made these things” or “how you join pieces together.”
- ◆ **Generally liked exhibition:** Several could not articulate specific thoughts or takeaways from the exhibition, but said that they thought it was “cool” and “aesthetically pleasing.”
- ◆ **Architect:** A few used the word “architect” as they described what they thought about in the exhibition. For example, one said “The architects will come up with things that might not have been designed otherwise, because they’re used to working with different materials.”
- ◆ **Art emerges from hardship:** Two said they thought about how art comes out of war or “tough times” in history.

APPRECIATION OF DESIGN

“A lot of the things that [architects] designed were very specific. Today, it's all generic, it's all mass produced, and [back then] these were like works of art. People designed 100 years ago... Not a lot of craftsmanship and that stuff today anymore.”



CONFUSING ASPECTS

Participants were asked if there were any parts of the exhibition that were particularly confusing or hard to understand. Participants were also specifically probed about whether the lack of numbering on identification labels for objects caused any confusion.¹¹

- ◆ **Nothing:** Most said there was nothing confusing about the exhibit, including the lack of numbering on object labels. Several of these said they actually preferred the absence of numbering because it made the object labels look “clean” and less cluttered.
- ◆ **Some confusion:** Of those who said they were confused by something in the exhibition, confusion arose about:
 - **Photographs/sketches:** Two said they did not recognize the connection between the photographs or sketches behind some of the glass pieces.
 - **Drawers:** One said they didn’t realize at first that you could pull out the drawers to see sketches of some of the glass pieces.
 - **Connection to “architects”:** One group said the connection to “architects” was “a little mysterious.” However, this group also said they did not read the introduction panel for the exhibition.
 - ***Dressing Room for a Star (Mirrored Boudoir)*:** One said they did not understand how the *Dressing Room for a Star* section fit in with the rest of the exhibition.

¹¹ Two-thirds of participants were asked about whether they found the lack of numbering on the object labels confusing.

SUMMATIVE EVALUATION

GLASS OF THE ARCHITECTS EXHIBITION



RK&A

LEARN WITH US

Amanda Krantz, Managing Director

RK&A, Inc.

rka-learnwithus.com



PLAN

Does this program support the impact we want to achieve?



EVALUATE

In what ways have we achieved impact?

IMPACT

What impact do we want to achieve?

ALIGN

How do we align our actions to achieve impact?



REFLECT

What have we learned?
How can we do better?



TIMING AND TRACKING OBSERVATIONS

Objective

Unobtrusive

Quantitative

$n = 100$

INTERVIEWS

Subjective

In depth

Audio recorded

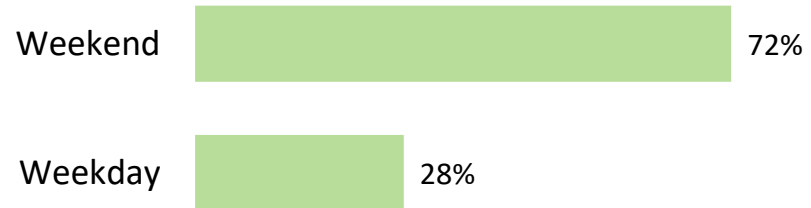
Qualitative

$n = 30$

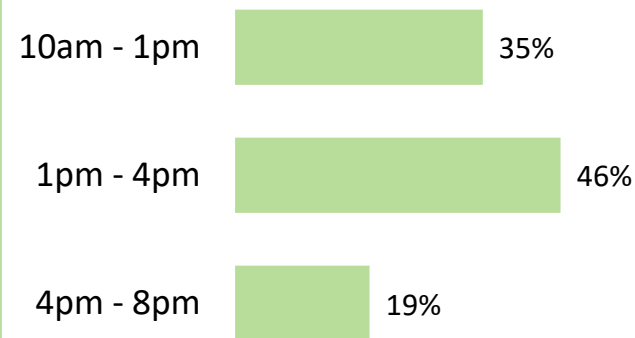
TIMING AND TRACKING OBSERVATIONS

Data collection took place in August 2018, mostly on weekend days, and spanning time between shortly after the museum opened until shortly before it closed.

Day of the Week

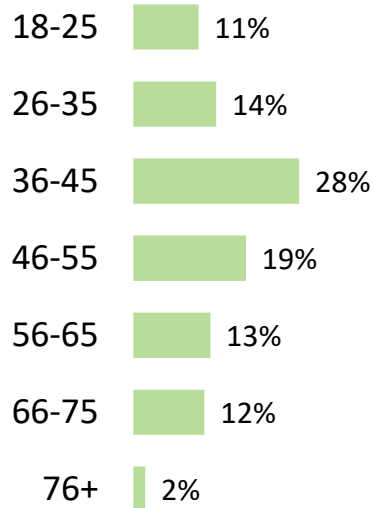


Time of Day

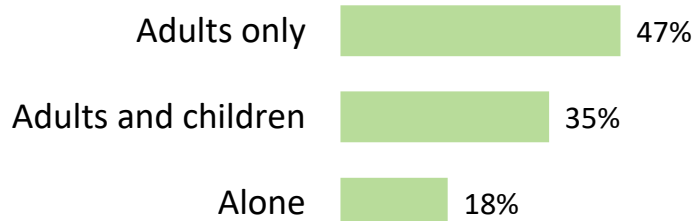


TIMING AND TRACKING OBSERVATIONS

Approximate Age of Visitors



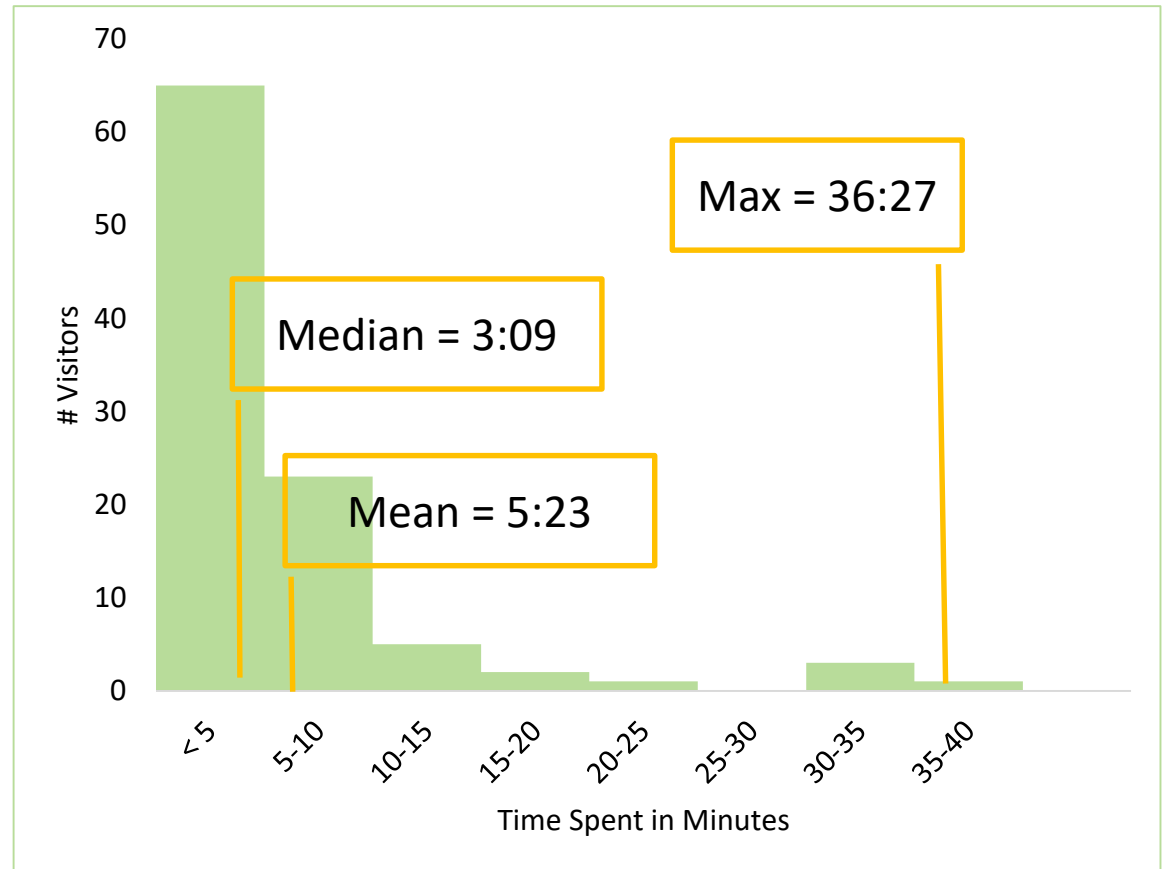
Group Composition



Observed visitors range in age, but the greatest percent are middle-aged. Most are visiting in social groups of adults only or adults and children.

TIMING AND TRACKING OBSERVATIONS

Observed visitors spent between 6 seconds (0:06) and 36 minutes 37 seconds (36:27) in the exhibition.



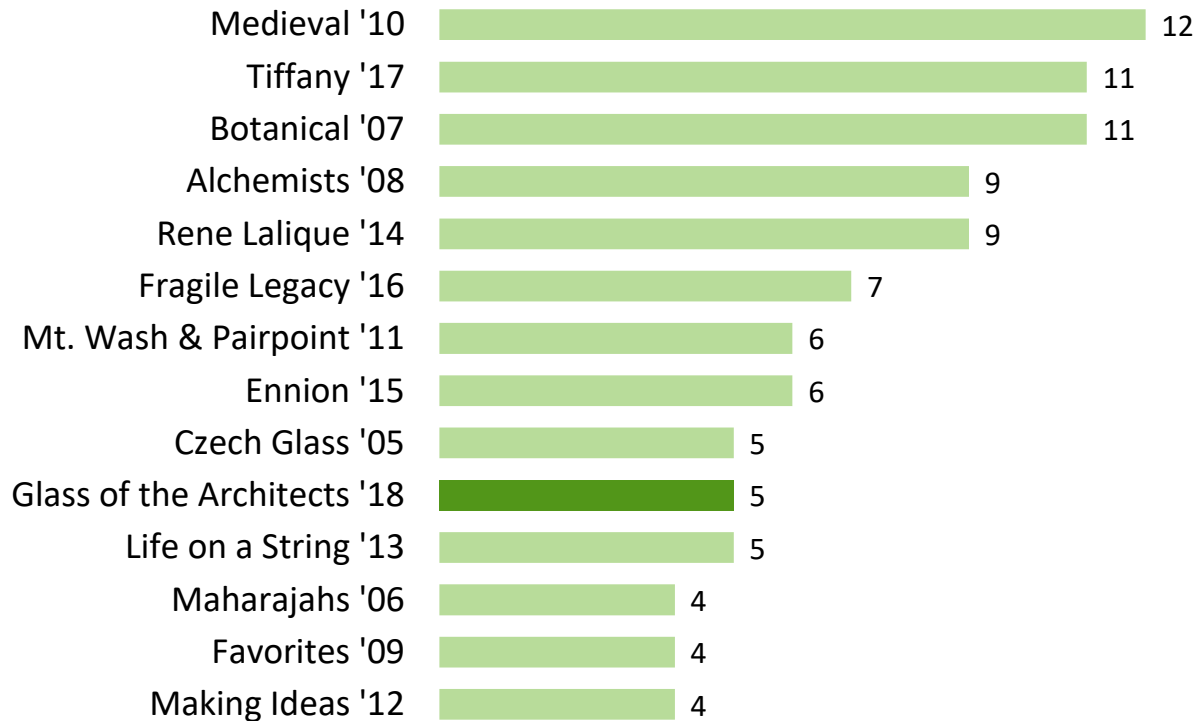
TIMING AND TRACKING OBSERVATIONS

STATISTICAL DIFFERENCES IN TIME SPENT IN THE EXHIBITION BY AGE

	Observed Visitors by Age Group		
	18-35	36-55	56+
Median time spent in the exhibition	2:02	2:48	5:38

TIMING AND TRACKING OBSERVATIONS

Mean Time Spent (in minutes) by Exhibition

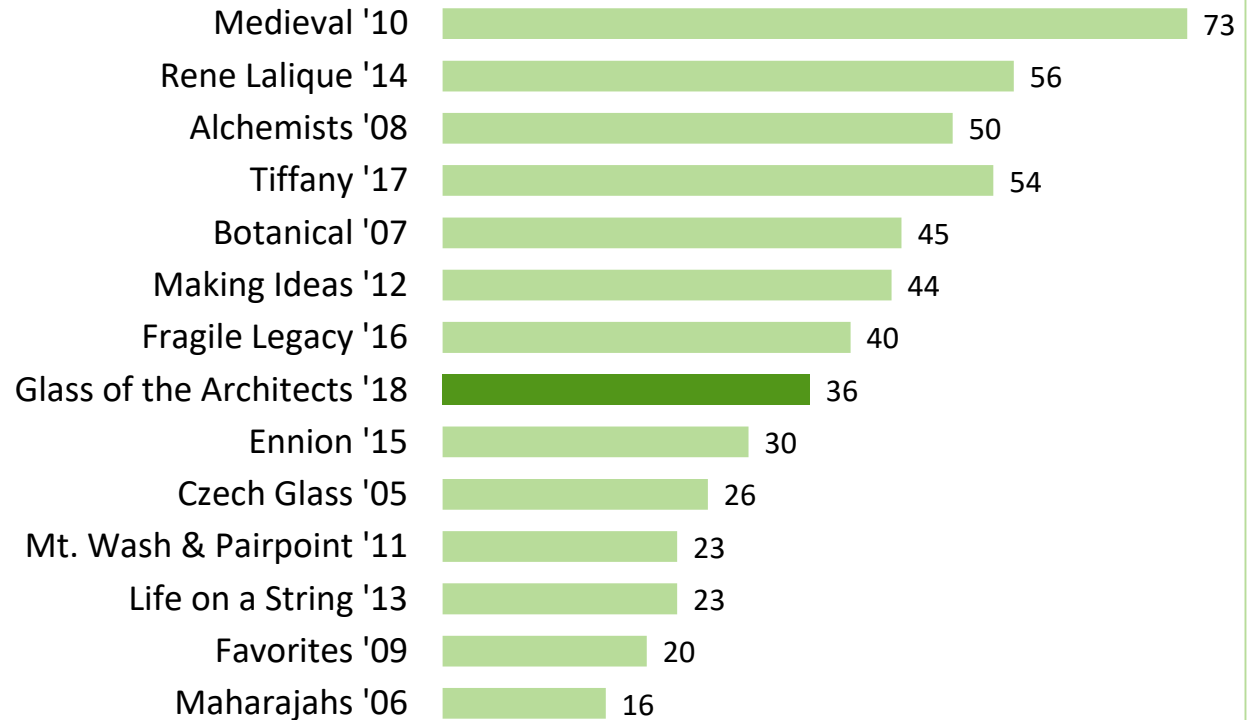


Compared to past temporary exhibitions in the space, time spent is on the lower end.

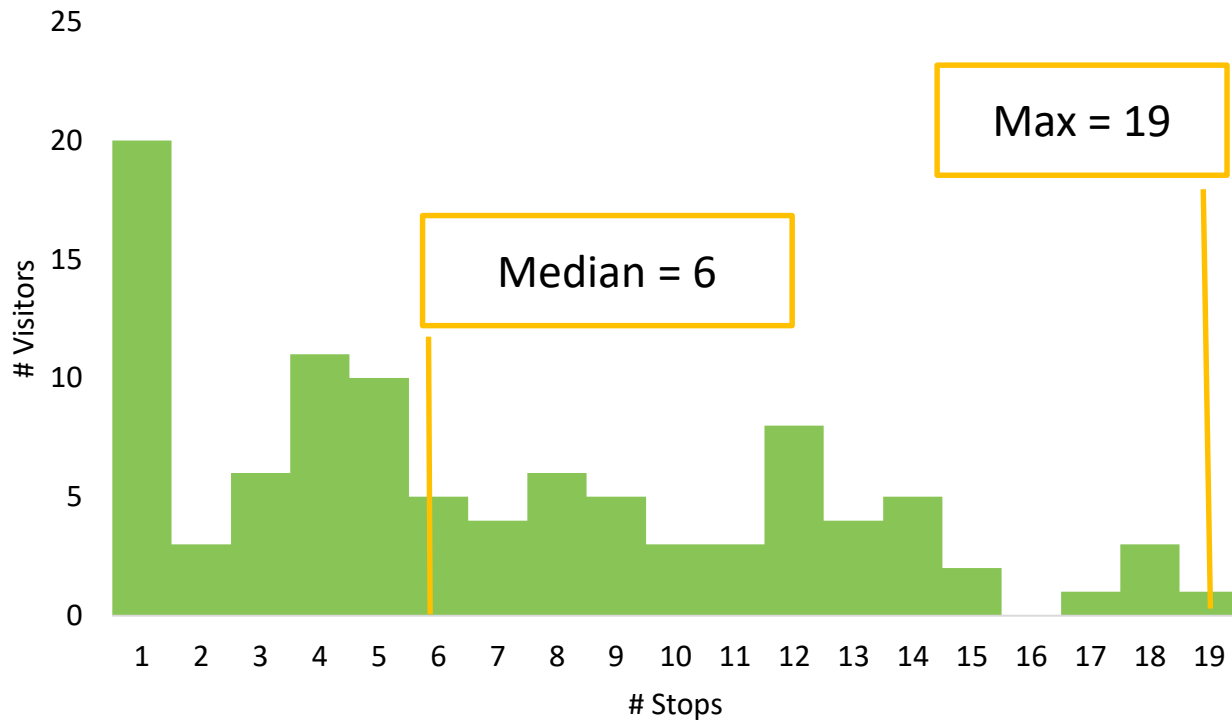
TIMING AND TRACKING OBSERVATIONS

Compared to other temporary exhibitions, it is an average max time spent.

Max Time Spent (in minutes) by Exhibition



TIMING AND TRACKING OBSERVATIONS



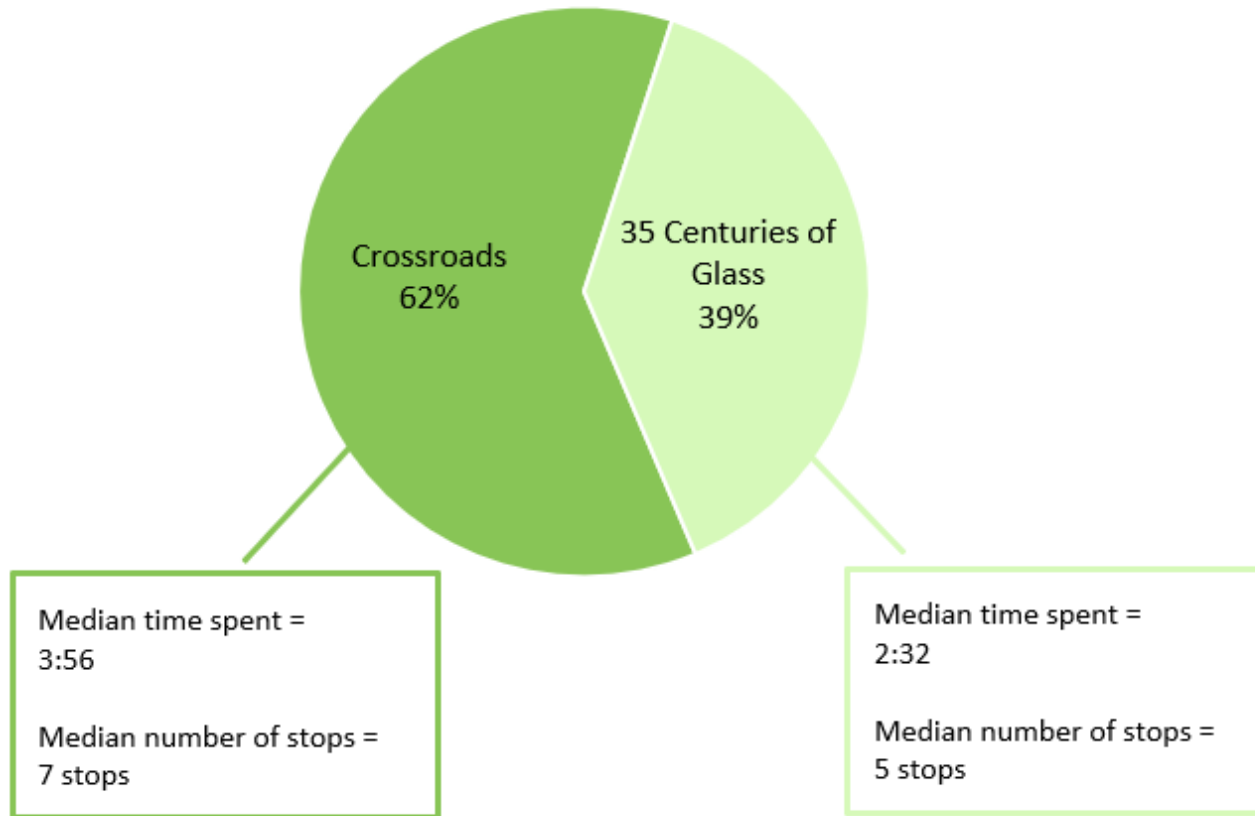
Visitors stopped at between 1 and all 19 designated stops in the exhibition.

TIMING AND TRACKING OBSERVATIONS

STATISTICAL DIFFERENCES IN NUMBER OF STOPS IN THE EXHIBITION BY AGE

	Observed Visitors by Age Group		
	18-35	36-55	56+
Median number of stops in the exhibition	5	5	8.5

TIMING AND TRACKING OBSERVATIONS



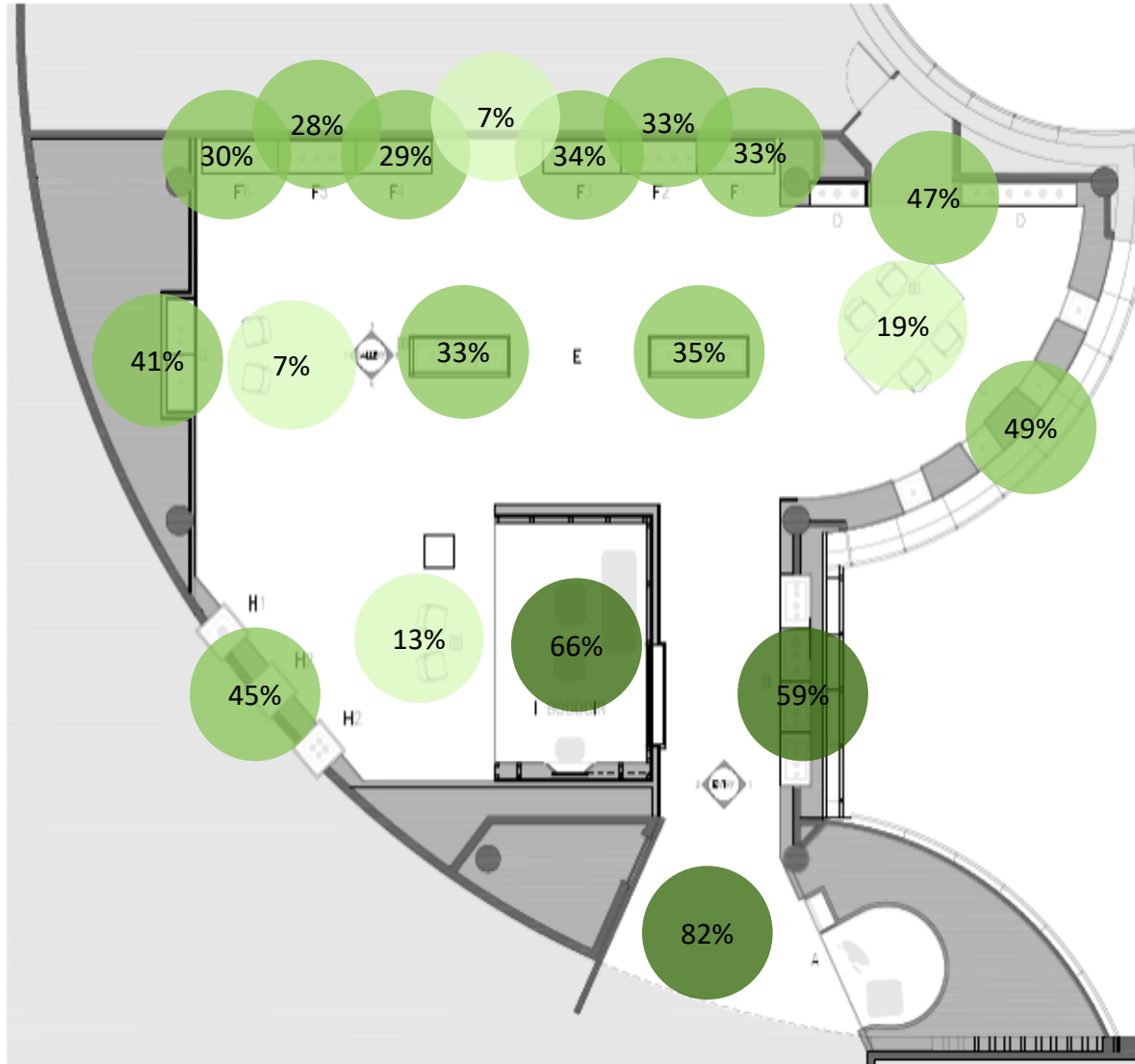
The entrance visitors used did not significantly affect time spent in the exhibition. However, visitors who entered through the crossroads made more stops than those who entered from 35 Centuries of Glass

TIMING AND TRACKING OBSERVATIONS

STOPS AT EXHIBIT COMPONENTS

Component ID & Name	% of Observed Visitors Stopped	
A. Introduction	82	High
I1. Mirrored Boudoir	66	
B. Pairing an Architectural Example & Object	59	
C. Ornament Across Media	49	Medium
D. Design Process: Drawings & Glass Pairings	47	
H. Through Wall Displays	45	
G1. Adolf Loos: Ornament & Crime	41	
E1. Traditional Techniques: Modern Design	35	
F3. Retailers: Matchmakers and Trendsetters	34	
F1. School of Applied Arts, Vienna: Design Across Materials	33	
F2. Technical Schools for the Glass Industry: A Complex Network	33	
E2. One Period: Many Styles	33	
F6. War Glasses: 1914-1918	30	
F4. The Weiner <u>Werkstatte</u> : All Under one Roof	29	Low
F5. Glass at Exhibitions: Collaboration on Display	28	
C-D. Drawing Table	19	
I2. Seating (Mirrored Boudoir)	13	
F. Design Drawings	7	
G2. Seating (Adolf Loos)	7	

TIMING AND TRACKING OBSERVATIONS



The three most stopped at exhibit components are near the entrance to the exhibition (dark green). Exhibit components with low visitation are in light green, and include the seating areas and drawing table.

TIMING AND TRACKING OBSERVATIONS

STATISTICAL DIFFERENCES IN STOPS BY AGE

Component ID & Name	% of Observed Visitors by Age Group		
	18-35	36-55	56+
C. Ornament Across Media	52	31	73
D. Design Process: Drawings & Glass Paintings	48	29	73
F1. School of Applied Arts, Vienna: Design Across Materials	20	27	53
F3. Retailers: Matchmakers and Trendsetters	24	27	53
I1. Mirrored Boudoir	52	62	83

STATISTICAL DIFFERENCES IN STOPS BY ENTRANCE

Component ID & Name	% of Observed Visitors by Entrance	
	Crossroads	35 Centuries of Glass
F1. School of Applied Arts Vienna: Design Across Materials	41	19
F3. Retailers: Matchmakers and Trendsetters	42	22
E2. One Period: Many Styles	42	19
G1. Adolf Loos: Ornament & Crime	49	27

TIMING AND TRACKING OBSERVATIONS

TIME SPENT BY EXHIBIT COMPONENTS

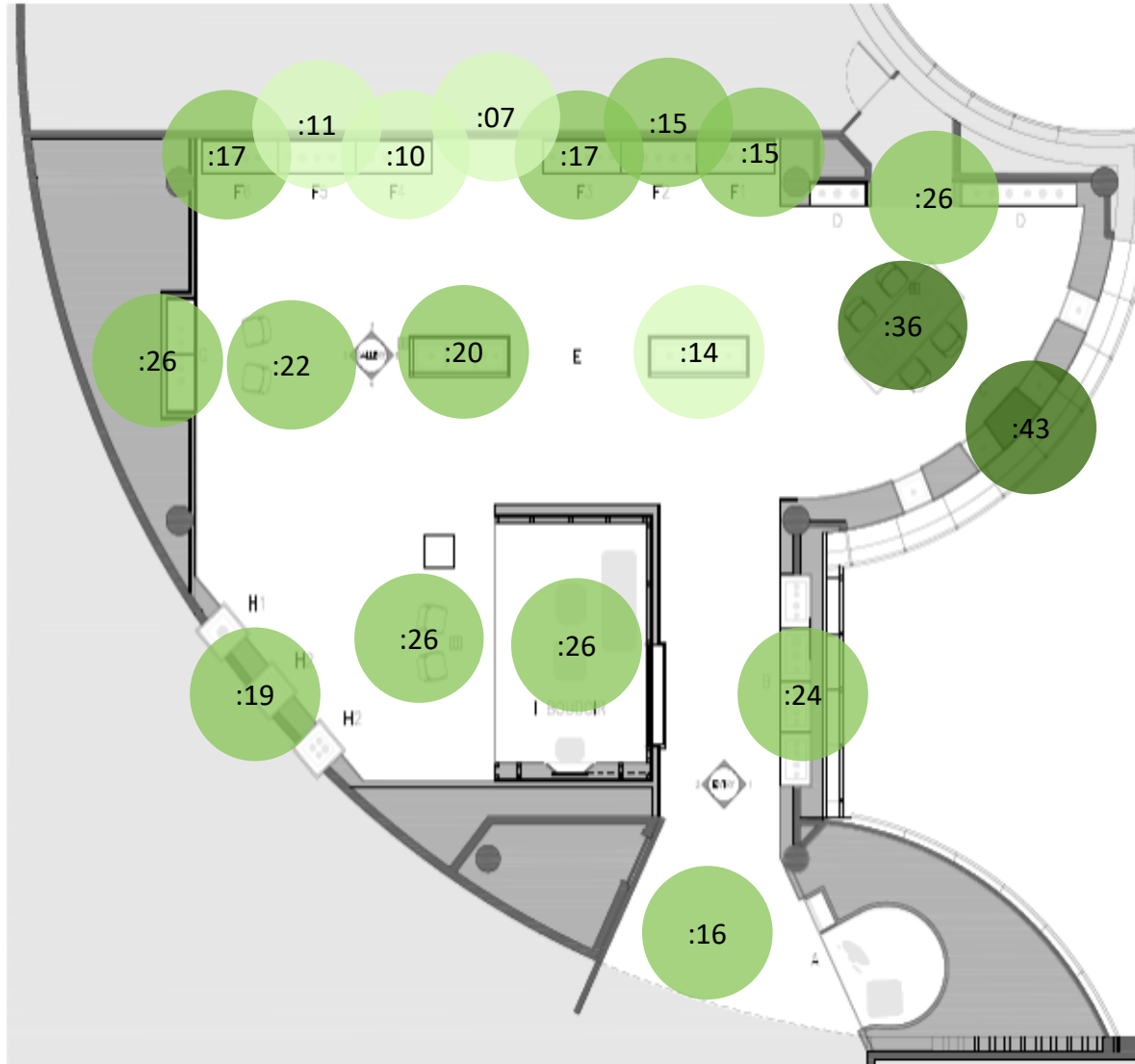
Component ID & Name	% of Observed Visitors Stopped	Median Time (min:sec)
C. Ornament Across Media	49	:43
C-D. Drawing Table	19	:36
I2. Seating (Mirrored Boudoir)	13	:26
D: Design Process Drawings & Glass Pairings	47	:26
G1. Adolf Loos: Ornament & Crime	41	:26
I1. Mirrored Boudoir	66	:26
B. Pairing an Architectural Example & Object	59	:24
G2. Seating (Adolf Loos)	7	:22
E2. One Period: Many Styles	33	:20
H. Through Wall Displays	45	:19
F3. Retailers: Matchmakers and Trendsetters	34	:17
F6. War Glasses: 1914-1918	30	:17
A. Introduction	82	:16
F1. School of Applied Arts, Vienna	33	:15
F2. Technical Schools for the Glass Industry: A Complex Network	33	:15
E1. Traditional Techniques: Modern Design	35	:14
F5. Glass at Exhibitions: Collaboration on Display	28	:11
F4. The Weiner <u>Werkstatte</u> : All Under One Roof	29	:10
F. Design Drawings	7	:07

High

Medium

Low

TIMING AND TRACKING OBSERVATIONS



Observed visitors spent the most time in the right alcove of the exhibition (dark green). The least time was spent at the one central case and cases along the back wall (light green).

TIMING AND TRACKING OBSERVATIONS

STATISTICAL DIFFERENCES IN TIME SPENT AT EXHIBIT COMPONENTS BY AGE

Component ID & Name	Time Spent by Age Group (min:sec)		
	18-35	36-55	56+
E2. One Period: Many Styles	:09	:10	:26
G1. Adolf Loos: Ornament & Crime	:44	:14	:26

STATISTICAL DIFFERENCES IN TIME SPENT AT EXHIBIT COMPONENTS BY ENTRANCE

Component	Time Spent by Entrance (min:sec)	
	Crossroads	35 Centuries of Glass
E2. One Period: Many Styles	:13	:26

Background

- **Age** – Median is 39 years
- **Group composition** – Two-thirds in social groups
- **Residence** – One-half reside in New York
- **Visitation** – Two-thirds are first-time visitors

Motivation to visit the museum

- Visiting the area
- Bringing a friend or family member
- Wanted to come for a long time
- Personal interest
- Tour group

“We were dropping my daughter off at college, and this was along the way. She and I stopped by here when we visited the area in the fall, and we had such a wonderful experience, we wanted to come back.”

INTERVIEWS

Museum visit activities before completing the interview



INTERVIEWS

Approximate time spent in the museum before completing the interview



Decision to visit the exhibition

- Just walking by
- Temporary exhibition
- Museum information
- Information prior to visiting
- Mentioned during demonstration

“We are just roaming the museum, so nothing particular, but we were going try and hit every exhibit.”

Most enjoyable aspects

- *Dressing Room for a Star* (Mirrored Boudoir)
- Beauty/aesthetics
- Design and craftsmanship
- Connection to architecture
- Drawing activity
- History



“The introductory piece where you have the picture of the architectural piece, matched with the glasswork in lots of different styles, was intriguing to me. It allowed me to get what you were trying to say. And I wouldn't say I'm great about art. I'm your average Joe public person, and that helped me go, ‘Oh, wow, that's really what they're talking about.’”

Personal connections

- None
- Interest in architecture/design
- Connection to Vienna
- Heirlooms
- Interest in glass
- Interest in drawing

Main takeaway from the exhibition

- Design
- Craftsmanship
- Generally like the exhibition
- Architect
- Art emerges from hardship

“A lot of the things that [architects] designed were very specific. Today, it's all generic, it's all mass produced, and [back then] these were like works of art. People designed 100 years ago... Not a lot of craftsmanship and that stuff today anymore.”

Confusing aspects – only mentioned by a few

- Photographs and sketches
- Drawers
- Connection to “architects”
- *Dressing Room for a Star* (Mirrored Boudoir)