

Enactor Program: Diorama Study

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Introduction

A study¹ was designed to assess qualitative and quantitative impacts of the enactor program on visitor experiences at the Denver Museum of Nature and Science (DMNS), using two temporary exhibitions (*Benjamin Franklin: In Search of a Better World* and *Titanic: The Artifact Exhibition*) as examples. Of interest was capturing the unique visitor experience that enactors provide by combining visitor engagement, education and interaction. The study showed that the program was successful in both meeting and exceeding its objective and goals, as well as being highly regarded both by visitors and those who work within the program. The study attracted national interest to and recognition of the program². The Visitor Programs Department and the Department of Visitor Research & Program Evaluation at DMNS recognized the value of ongoing program evaluation and continuing study of the enactor program as it evolved.

Starting in the summer of 2008, the enactor program began to be implemented throughout DMNS' diorama halls. Aligned with the 100th anniversary of the Museum, the enactor team began to portray turn-of-the-century characters to engage and educate visitors in the dioramas and permanent galleries. The enactors are typically on the third floor. The characters, who have continued to change and evolve as the program has developed, began with the following descriptions:

- **Miss Margaret Winters** is a club woman, one of a growing number of women in the early 1900's who got together to study nature and promote conservation. Miss Winters can often be found sketching birds or flowers in the dioramas and teaching visitors about how to observe nature. Knowledgeable of women's emerging role in the natural sciences, you may hear her encouraging young people to be part of this "new" movement.
- **Miss Florence Epp** is a young adventurer who grew up in Africa. She draws inspiration from her late 1800's counterparts, Mary Kingsley, Isabelle Eberhardt, and Gertrude Bell, women who explored foreign lands and studied indigenous cultures. Miss Epp is most at home in the Botswana Hall, telling stories and teaching games from Africa and showing her collection of "money cowries."
- **Mr. A.J. Rappaport** is a freelance reporter from Leadville Colorado, here at the Museum to write an article about the brand new Colorado Museum of Natural History and possibly attend the 1908 Democratic National Convention. You'll usually find Mr. Rappaport showing visitors photos of the original building and dioramas, and discussing the natural sciences and new inventions while taking quotes "for posterity."

¹ See "2007 Enactor Program Evaluation: A summary of quantitative and qualitative results" (DMNS 2008).

² Presented at the American Association of Museums annual conference (Denver, 2008), the Visitor Studies Association annual conference (Houston, 2008) and the American Evaluation Association annual conference (Denver, 2008).

The Visitor Programs Department, who manage the enactor program, outlined several goals for the program in the diorama halls prior to the study:

1. To bring attention to the richness of the dioramas and to the individual objects/specimens within them.
2. To connect the visitors to those dioramas and objects through discussion and participatory activities.
3. To allow visitors to choose their level of involvement and to have the opportunity to drive the direction of the discussion content.
4. To make the experience personally relevant to the visitors by putting them at the center of the interaction, having them participate rather than just observe.
5. To enrich visitors' understanding of the themes, concepts, and content of the exhibit and of the Museum.

Several methods employed throughout the study—including visitor surveys, observation, tracking and timing, and enactor focus group—shed light on these goals.

Surveys

Ninety-two (n=92) visitors were approached while exiting the diorama halls in August and September of 2008 and asked to complete a 2-page self-administered survey (see Appendix x). This survey mirrored that used in the *Titanic* study to allow for comparisons. Fifty-four (n=54) of those sampled had interacted with an enactor in the diorama halls, while thirty-eight (n=38) had not. It is important to acknowledge these small sample sizes while interpreting the results below.

Visitors were first asked why they chose to visit the diorama halls on the day of their Museum visit. Visitors cited many different reasons, including interest in wildlife, finding the halls in the course of their visit, looking for the gnomes painted in the diorama backgrounds, and entertaining/educating children in the visitor group. One visitor specifically mentioned the enactors as the reason for visiting the diorama halls (and referred to them by their characters' names), as they had interacted with them before on a previous visit.

The goals defined for the enactor program in the diorama halls, as well as previous renditions of the program in temporary exhibitions (i.e. *Franklin* and *Titanic*), point to the program providing powerful, unique, and personal and/or meaningful experiences for visitor. Visitors indicated how the dioramas felt to them in these three areas. Though not statistically significant, visitors who interacted with an enactor in the diorama halls ranked how powerful, unique, and personal and/or meaningful the dioramas felt to them more highly overall than did visitors who did not encounter the enactors.

Similarly, visitors were asked to indicate whether or not they perceived changes in a variety of areas after visiting the diorama halls. These areas included: 1. knowledge about how humans have affected wildlife and natural habitats; 2. connection to the diorama halls in a personal and meaningful way; 3. being informed about cultural uses of plants and animals; 4. being aware of the Museum's history; and 5. familiarity with methods of preparation and display, and how they have changed over time. Again, these areas were based on the goals and objectives outlined for the enactor program. Though not statistically significant in most cases, visitors who interacted with an enactor in the diorama halls indicated a more noted positive change in four out of five of these areas compared to visitors who did not encounter the enactors. The area where the two groups (visitors who both did and did not interact with enactors) showed the same perceived change after going through the dioramas was feeling more

“informed about the cultural uses of plants and animals.” In the area of feeling more “familiar with methods of preparation and display, and how they have changed over time,” visitors who had interacted with an enactor felt significantly³ more familiar than those visitors who had no enactor interaction.

Though all but 2 visitors surveyed did not expect to see enactors in the Museum, many were affected by their interactions with the enactors and commented on their experiences. Below are quotes taken from the survey responses, where visitors were asked how their/their group’s interaction with the enactor in the diorama halls affected their experience and what any children or teens in the group thought about the interaction.

- Awesome! We loved all the information and learning from the actor!
- Excellent! She was delightful and VERY informative.
- I enjoyed it. He was very good & I learned more about the museum itself than I expected.
- I loved it-if it weren't for the little ones I would have stayed longer!
- It made me & my daughter want to spend more time looking at the detail of the dioramas.
- It was fun and unique. We learned some things we wouldn't have noticed on our own. He was also good at interacting with young children.
- My children were more curious and inquisitive. I enjoyed the interaction myself. Made it more lifelike.
- That is the very best way to learn history. She is passionate about the period that she represents.
- [The children] love the actors. They want to come back every day to look and talk with them. They and I learn something new every day.
- Wonderful addition to diorama experience-helps one to consider diorama from new perspectives. Good learning experience. I hope the "actors" continue to interact with public.
- [My child] wanted to bring the actor to every exhibit!
- [My child] was involved and you can tell he understood
- If the actors weren't there the students would have just looked & left.
- [The children] loved him. They will probably talk about him for a long time.

Though anecdotal, these responses are indicative of the successful implementation of many of the enactor program goals. All fifty-four of the visitors who interacted with the enactors wrote in positive comments about their interactions—stressing in particular the uniqueness, educational value, interactive element, and personal relevance/connection that the interaction brought to their Museum experience. Additionally, the visitors spoke to the ability of the enactors to interact effectively with children.

Over two-thirds of those visitors surveyed who had interacted with an enactor indicated that they felt using enactors in the Museum was a “fantastic” idea; the remaining visitors felt it was a “good” idea. When asked why enactors are part of the diorama halls, most visitors surveyed felt that the enactors were there to provide information about the dioramas (i.e. the wildlife, habitats, etc.). More than half of visitors also cited that the enactors were part of the diorama halls to show visitors history (i.e. what life was like in the early 1900s), to entertain, to make the dioramas feel more real (like you’re there), and to

³ Using a t-test, equal variances assumed: $t=-2.798$, $df= 86$, $sign. (2-tailed)=.006$.

help visitors find their way through the dioramas. It was not commonly thought that the enactors were there to surprise and/or shock the visitors. Table 1, below, outlines these reasons.

Table 1

Reason for Enactors	# of Visitors	% of Visitors
Give info re: dioramas	51	94.4%
Show history	43	79.6%
Entertain	38	70.4%
Make dioramas feel "real"	33	61.1%
Help visitors wayfind	32	59.3%
Teach about conservation, etc.	26	48.2%
Surprise/shock visitors	18	33.3%

Finally, visitors surveyed were asked a variety of demographic questions. Due to the limited sample size, the following demographics apply to the full sample (n=92) rather than addressing groups of visitors who did or did not interact with enactors separately. Approximately 70% of visitors sampled had been to the Museum before and approximately one-third were members. One-fifth of the sample had seen actors utilized either at DMNS or another Museum before. Examples included at the *Titanic* temporary exhibition at DMNS, within DMNS' permanent space science hall (*Space Odyssey*), and at historical sites such as civil war battlefields. Most of the sample was female (approximately 73%), fell between the ages of 25-54 (76%), and self-identified as Anglo/White (84%). (These statistics are comparable with most of the Museum's evaluations.) The majority of visitor groups had 1-2 adults and 0-2 children.

Observation

Forty-two (n=42) visitor groups (126 visitors total) were **observed interacting with the enactors in the diorama halls** over a three day period. Each enactor was observed for four hours (10:30AM-2:30PM, which included a lunch break). The observation component of this study was conducted primarily to gather qualitative data, however several key elements were identified and tracked throughout the sample of visitor groups to address the goals and objectives of the enactor program (as outlined in the Introduction).

Almost three-quarters of the sample (n=31/42; 73.8%) demonstrated close examination of the dioramas. This included elements such as pointing out animals/plants and discussing elements of the dioramas. This may be linked to Goal 1: To bring attention to the richness of the dioramas and to the individual objects/specimens within them; Goal 2: To connect the visitors to those dioramas and objects through discussion and participatory activities; and Goal 5: To enrich visitors' understanding of the themes, concepts, and content of the exhibit and of the Museum. The following are examples from the observations:

- Two boys and their father spoke about the grasslands in a diorama in relation to a topographical map that was in front of the diorama.
- A family group closely examined a diorama's grass after the enactor explained that keeping the grass short is better for grazing (i.e. more nutritious).
- The enactor pointed out nocturnal animals to a group of adult visitors. They examined the diorama closely and noted that the watering hole was muddy and that the armadillos could feed on the termites.

- The enactor encouraged a young visitor to look closely at the diorama to find a very well camouflaged frog. The child successfully found the frog after close examination.

Approximately one-third of the sample (n=15/42; 35.7%) demonstrated a personal connection to the dioramas. This included a visitor relating the interaction they had with the enactor or the diorama to themselves or their group. This may be linked to Goal 4: To make the experience personally relevant to the visitors by putting them at the center of the interaction, having them participate rather than just observe. The following are examples from the observations:

- An adult visitor commented that his brother lived in Alaska and hunts/mounts animals; he pointed out the similarities and difference with taxidermy.
- A family group noted that their house was built in 1908—the same time the enactor was from.
- A mom at the Museum with her husband and three children related a story about symbiosis that they had seen with a tree and a bird.

Just under half of the sample (n=20/42; 47.6%) travelled while interacting with the enactor in the diorama halls. This means that a visitor group went to more than one diorama or hall with an enactor as part of their interaction. This may be linked to Goal 2: To connect the visitors to those dioramas and objects through discussion and participatory activities; Goal 3: To allow visitors to choose their level of involvement and to have the opportunity to drive the direction of the discussion content; and Goal 4: To make the experience personally relevant to the visitors by putting them at the center of the interaction, having them participate rather than just observe. The following is an example from the observations:

- A group started their interaction for 2 minutes with the enactor at the front-entrance to the diorama hall, and then continued inside the hall—spending 11 minutes at a grasslands diorama and then 4 more minutes at a river diorama.

About a fifth of the sample (n=10/42; 23.8%) addressed conservation or the human effect. This included a comment or question connected to conservation or the human effect on habitat or wildlife. This may be linked to Goal 1: To enrich visitors' understanding of the themes, concepts, and content of the exhibit and of the Museum; Goal 2: To connect the visitors to those dioramas and objects through discussion and participatory activities; and Goal 5: To enrich visitors' understanding of the themes, concepts, and content of the exhibit and of the Museum. The following are examples from the observations:

- A family group talked about the effect poaching elephants for exhibits and dioramas might have had on the elephant population.
- A family group discussed how human's created dioramas as a form of conservation—at one time it was the only way to be exposed to other parts of the world and certain animal species.

Over two-thirds of the sample (n=28/42; 66.7%) addressed Museum history. Museum history included a comment or question related to the historical context of their experience, the diorama, or visiting the Museum when the visitor was younger. This may be linked to Goal 2: To connect the visitors to those dioramas and objects through discussion and participatory activities; and Goal 4: To make the experience personally relevant to the visitors by putting them at the center of the interaction, having them participate rather than just observe. The following are examples from the observations:

- A little boy was very excited to see old photographs of the Museum from 100 years ago and noted that some of the old architectural features could still be seen today at the Museum.

- Another young boy wanted to know about the Museum's atrium and asked if the Museum was two separate building that they joined together.
- A family group compared an old floor plan to the Museum's current layout.

Over half of the sample (n=25/42; 59.5%) demonstrated critical thinking within their interaction with enactors in the diorama halls. This included any comments, questions, or conclusions demonstrating assessment or analysis; it also included debating with the enactors. This may be linked to Goal 2: To connect the visitors to those dioramas and objects through discussion and participatory activities; Goal 3: To allow visitors to choose their level of involvement and to have the opportunity to drive the direction of the discussion content; Goal 4: To make the experience personally relevant to the visitors by putting them at the center of the interaction, having them participate rather than just observe; and Goal 5: To enrich visitors' understanding of the themes, concepts, and content of the exhibit and of the Museum. The following are examples from the observations:

- A young boy used the enactor's old-fashioned binoculars to find prairie dogs in the diorama. He found baby birds in the grass and deduced that they must nest there because there was no tree nearby. He also asked, "How old are these binoculars? I think you need to polish them!"
- A young girl deduced that the watering hole in a diorama must be clean and safe to drink from, as the animals within were drinking from it.

Over half of the sample (n=24/42; 57.1%) demonstrated enthusiasm. This included enjoyment or enthusiasm shown during the visitor groups' interaction with the enactor, or a comment made following the interaction. This may be linked to Goal 2: To connect the visitors to those dioramas and objects through discussion and participatory activities; Goal 3: To allow visitors to choose their level of involvement and to have the opportunity to drive the direction of the discussion content; and Goal 4: To make the experience personally relevant to the visitors by putting them at the center of the interaction, having them participate rather than just observe. The following are examples from the observations:

- A little boy followed an enactor around eagerly, even after the interaction had ended, and continued to ask the enactor questions.
- A young girl wanted to show the enactor all the different animals she could find and identify in a diorama.
- A dad commented that he would be bringing his children back the following week to find the enactors again. He commented, "This is very educational."

Over half of the sample (n=22/42; 52.4%) demonstrated a past-to-present connection. Past-present connections included connecting a past, historical issue with a present, current issue, or a future, similar issue. This may be linked to Goal 2: To connect the visitors to those dioramas and objects through discussion and participatory activities; Goal 4: To make the experience personally relevant to the visitors by putting them at the center of the interaction, having them participate rather than just observe; and Goal 5: To enrich visitors' understanding of the themes, concepts, and content of the exhibit and of the Museum. The following are examples from the observations:

- A family group discussed with the enactor how taxidermy methods had changed in the last 100 years, including how some things used then (i.e. arsenic) were considered safe and now are not.
- When asked by the enactor if they arrived at the Museum by train, a family group explained, "No, by Chevrolet." They then talked about changes to travel and transportation over the years.
- The enactor explained to a family group that gold mined in Colorado 100 years ago was now in the Museum's Gems and Minerals hall; the family decided they would head there next to see it.

Table 2, below, provides an overview of the number and percentage of visitor groups in the observed sample (n=42) who demonstrating the above elements within their interaction with the enactors in the diorama halls.

Table 2

Element Demonstrated	# of Visitor Groups	% of Visitor Groups
Close Examination	31	73.8%
Personal Connection	15	35.7%
Travel	20	47.6%
Conservation/Human Effect	10	23.8%
Museum History	28	66.7%
Critical Thinking	25	59.5%
Enthusiasm	24	57.1%
Past/Present Connection	22	52.4%

Forty-two visitors groups is a relatively small sample size. It is notable, however, that 5 out of 8 highlighted elements linked to programmatic goals were observed at rates over fifty percent, and none were observed in less than 20% of the visitor groups.

In addition to the specific elements identified in the visitor group observations, demographic collection was collected. Over two-thirds (n=28/42; 66.7%) of the observed visitor groups had children as part of the group and these children were part of the enactor interaction. Many of these children were young (under 5 years old). The enactor program may provide a way for young children (including those who do not yet read) to have an educational, meaningful, and interactive experience in the dioramas without relying entirely on verbal and written language (i.e. signage).⁴

Nineteen percent (n=8/42) of the visitor groups included non-Anglo visitors. Three (7%) of these groups spoke English as a second language, or were monolingual, non-English speakers. This percentage is similar to that of the Museum’s visitorship overall⁵, however the enactor program may provide a way for visitors with limited English language to, as above, interact in a way that is less reliant on verbal and written language (i.e. signage).

Timing

A random sample of 50 visitor groups in the diorama halls were tracked and time to establish how long, on average, Museum visitors spend in diorama hall/area when enactors are not present. None of the visitors observed saw enactors or interacted with them. While the time visitors spent in a diorama hall varied greatly (from 37 seconds to just over 20 minutes), on average visitors spent about 4 ½ minutes (4:36). As a comparison, 42 visitor groups who did interact with an enactor in the diorama halls were tracked and timed. Again, while the time visitors spent in a hall varied (from just over 1 minute to just under a half an hour), on average visitors with enactor interaction stayed in a diorama hall for almost 8 minutes (7:50). While a 3 ½ minute difference may not seem substantial, time spent in the dioramas almost doubles when visitors interact with the enactors.

⁴ Please refer to the “Enactor Focus Group” section for the enactors’ thoughts on this issue.

⁵ Data source: DMNS Baseline Study, spring 2008.

Equal variances in both groups assumed, the time spent by those who interacted with an enactor is a significantly greater amount of time⁶ than that spent by those who did not interact with an enactor, indicating a ***statistically increased likelihood of visitors spending longer in the diorama halls if there was enactor interaction***. This result may have several implications, including that identified as Goal 5 of the enactor program within the dioramas: To enrich visitors' understanding of the themes, concepts, and content of the exhibit and of the Museum. This idea has been noted by the enactors themselves since the inception of the enactor program; those who have a personal interaction with an enactor may connect at a deeper level, perhaps due to the enriched powerful, personal, and unique opportunities intrinsic to the experience. This may lead to greater time spent inside the exhibition (*dwelltime*)⁷.

Enactor Focus Group

In order to supplement the data collected from and interactions observed with visitors, the three enactors who worked within the diorama halls during the study participated in a focus group. Several key themes came out of the focus group: 1. enactment as unique; 2. enactment as educational; 3. enactment as empowering; and 4. enactment as limitless. Examples of each theme are provided below, in the enactors' own words. Additionally, the enactors provided insight on potential ways the program could evolve.

Unique

"Not only are you unique as the enactor in the diorama hall... each person coming to visit with you, to see you, is having a specific and unique experience in themselves.... The enactor program is specified towards each individual, each new family, and each new school-group. It is all specified toward them. That is unique in itself. No other program can be as specific with each single person that you see in a day."

"Last week I had a little boy who was deaf.... He was 7 years old, so he was young, and goes to school for the hearing impaired but his little eyes would just light up. And there was a barrier there of language because he couldn't hear me so he had to have a translator and yet she would translate for him and he would give me answers and things and I just found myself completely fascinated that with that one barrier between us we could still connect with the story and what you could see."

"I have had many experiences like that with people who speak Spanish and had the translating and I had a Japanese girl who had a translator. I use Swahili and I learned Japanese and Spanish and teach them the Swahili and it was fascinating how that hook, that uniqueness about it, allowed for us to teach each other; not only with language but also with seeing differently."

⁶ Using a t-test, equal variances assumed: $t=-3.073$, $df=90$, $sign. (2-tailed)=.003$.

⁷ The reverse hypothesis was examined, i.e. Were those who spent longer in the diorama halls more likely to speak with an enactor? The results were not statistically significant, indicating that it is the interaction which leads to greater time spent in the diorama halls, rather than greater time in the halls leading to interaction with an enactor.

Educational

“For me the hook is the fact that that group then gets to be an expert to be. They get to teach you. And most of the time when you come to the museum you don’t get to teach people.”

“If you give a person a chance to be the expert they learn so much and I think that that is what really makes my interactions with the visitors unique.”

“We can, as characters, come without being condescending—down to a 3 year old’s level because it’s new and different to us too. Everything is new and different to us.”

“What is great is the ability that they can teach you which then allows then for you in turn to teach them.”

“I personally know that I teach the young ones how to look for things in the dioramas and how to use what I call their ‘scientific eye.’ ‘Use your scientific, discerning eye to find things now.’ And sometimes I start them with the little elves and gnomes in [the dioramas]; but then I say, ‘I will show you where the gnomes are but then we must have some scientific inquiry about the diorama.’ And they are willing to play that game and then I teach them how to sit there and really enjoy and look and really know what they are looking for.”

“I can go and say the exact same thing that is on that sign in a different way and then they are interested and it becomes interactive and their eyes are open and their ears are open.”

“One of my favorite stories... is this little girl, Ella. We were talking about the Acacia tree and I was talking about the properties of the gum and how it has its great healing properties. And she was so excited because she had this new gum she just got at the store and it was Bubble Tape and she rolled the gum out and asked, ‘what tree is this from?’ It was a great teaching lesson because I had told her that that gum was from a tree and we talked about where the gum came from and I had to taste it and... she asked, ‘does yours taste this good?’ And the next week, the very next week, she is charging down the hall... I mean you could hear the little pitter-patter of feet running down and... here comes Ella, running like I’ve never seen anyone and she’s holding a York Peppermint Patty and she yelled... ‘I brought another one! What tree is this from?’ And was so wonderful; we had this whole conversation about cocoa and mint...”

Empowering

“There was this group of probably 15 middle school girls and they just wanted to know everything. They wanted to know my whole back-story they wanted to know everything about me because I was an explorer. And they wanted to know about my father and how I got to Africa. I was a young girl travelling the world and none of them had ever been outside the U.S. It just sparked an interest that I want to do that, I want to be there; I want to be there and do that.”

“We started talking about... the Democratic National Convention and mentioned that women were allowed in and isn’t that amazing. And they started to talk about Barack Obama and the ability to have a black president.... We had a great discussion.... And they were engaging me and telling me about the sisters who walked the streets of Denver to get the women’s right to vote— the suffrage sisters—and how important they were. And they stayed with me, and that was one of those really unique experiences, where these young ladies were telling me...empowering themselves as women.... And just seeing how empowered they became talking about the past. It was pretty cool.”

Limitless

“And with the diorama hall it’s everything. It’s everywhere, everything—you have no idea of where your conversation is going that day. You have your character, you have your time, you have your props but you don’t know where it’s going to lead you.”

“I think there’s a lot of opportunity for enactors. This shows the diversity of where you can go. If you are talking politics and social issues one minute and you are teaching geography the next there is such a vast range that sort of generic but defined character can cover depending on where people want to go.”

Program Development

The enactors spoke extensively about what they felt would be important and, in some cases, necessary to further the development of the program. In particular, having an area or space within the Museum where visitors could locate the enactors was highlighted, as was setting up set times for programming (i.e. storytelling) and increasing the number of enactors per day. Below are examples of the enactors’ perspectives on program development.

“I think it is very effective for us to be in the diorama halls... and the history and science of it. But there is something... I don’t know if it is space that needs to be created in the Museum; I don’t know if it’s a historical cabin or what it is... but some type of location where it is a ‘stage.’ I hate to use that word in this form, but a room that is more open. If you are wanting to enhance a program and make it larger and stronger, I think having a location that you can go to, to hear the stories, is important.”

“Say you came in and you are on the floor for a little bit saying, ‘I am going to be telling these stories would you come and visit me at my cabin.’ Then you go do that and say, ‘if you want to come with me I can show you; I am telling you a naturalist story.’ I think in the course of the day we could come out in the hall.”

“I do think it’s important that we do remember that we are a part of the visitor program team because otherwise I think we become separate. I would hate to see it become separate from the regular programming. So that’s why I think if we can go in other areas of the museum we can do storytelling or just infiltrating other areas I think it becomes part of the program of the DMNS. And if you can work your way to doing shows in those other areas that would make the program stronger as well.”

“The hard part would be to have someone cover you because literally there is only one person per day.”

“We are kind of coming up with a template. I think anybody in this program has got to be a uniquely motivated person. The books by my bedside are six-deep on natural history and that is all not on the clock.”

“It is a different job. In a sense it is very much what like visitor research programs does now. They are hired on to learn the astronaut section and learn what the effect on Mars is and that is a part of your job description. To say that that’s where this program is unique... you could give a script to anyone on the visitor program staff to do a storytelling of Gertrude Bell up in the mummy hall. And that would be part of their programming. That is where the enactor program is completely different because we each have our own characters that are chosen. We know how to engage people specifically, make unique choices, and have them have unique experiences. And it’s all different. It is free flowing and it allows for that.”

Conclusions

The study of the enactor program with the Museum's diorama halls continues to support what has been concluded about the program from previous studies and investigations:

- Research and evaluation of the enactor program empirically and statistically show that the program meets its established goals and objectives. Qualitative data also supports that goals and objectives are being met.
- Visitors find enactors unique, engaging, educational, fun, and memorable.
- Exhibitions and Museum spaces are perceived as more powerful, unique, and personal/meaningful by visitors who interact with an enactor.
- Interacting with an enactor increases perceived knowledge gains about objects and specimens as well as themes, concepts, and content.
- Enactors have a unique ability to communicate themes, concepts, and content to young children, non-English speakers, and other subpopulations within the Museum's visitorship.
- Enactors are perceived as a welcome addition to the Museum by those visitors who have interacted with them.
- Visitors are more likely to spend longer in exhibitions and Museum spaces as a result of interacting with an enactor.