



Visitor Opinions about the Layout of The Price of Freedom: Americans at War

An Exhibition at the
National Museum of American History



**Smithsonian Institution
Office of Policy and Analysis
Washington DC**

June 2005



Table of Contents

Acknowledgements..... ii

Background.....1

Survey Methodology.....2

Conclusions.....2

Visitor Reaction to *The Price of Freedom: Americans at War (PoF)*.....4

Preferences of Museum Visitors6

Layout and Design of *PoF*8

Exhibition Entrance11

The Public Space Between *The American Presidency (TAP)* and *PoF*13

Demographic Characteristics of *PoF* Visitors15

Endnotes.....16

Appendix A: Survey Questionnaire17

Appendix B: Tables of Survey Responses18

The left side of the page features a vertical strip of an American flag, showing the stars and stripes in a slightly faded, textured appearance.

ACKNOWLEDGEMENTS

Soon after *The Price of Freedom: Americans at War (PoF)* opened, the Director of the National Museum of American History (NMAH) asked the Office of Policy and Analysis (OP&A) to review the layout of the exhibition design, including the public space in front of the exhibition. The study was designed and executed by David Karns and Zahava Doering, who succeeded in capturing visitor opinions about intangible, as well as tangible, matters. Their work will help the museum and other museums to understand better how different people perceive physical design aspects of exhibitions. As usual, designing the survey, collecting the data, analyzing the results, and preparing a report is a complex process. I would like to extend my appreciation to both analysts for their professionalism and know that this study will contribute to improved decision making regarding exhibition spaces. In addition to the two analysts, Amy Marino, OP&A, provided invaluable assistance by training approximately three dozen NMAH staff and volunteer interviewers. She ably managed the process of scheduling interviewing sessions covering this survey of *PoF* visitors as well as three other surveys at the same time. Lance Costello contributed quality assurance with careful copy reading and editing. We acknowledge the invaluable assistance of Judy Gradwohl, Associate Director for Public Programs, NMAH, Julia Garcia, Program Assistant, NMAH, and Andrea Lowther, Manager of Visitor Programs, NMAH, in all facets of the study. Of course, I must thank Brent Glass, Director, NMAH, for his interest in the lessons of *PoF* with regard to exhibition layout.

Carole M. P. Neves, Director
Office of Policy and Analysis



BACKGROUND

The National Museum of American History (NMAH) opened a major permanent exhibition about American military history in November 2004 called *The Price of Freedom: Americans at War (PoF)*.

In approximately 18,000 square feet, *PoF* presents a history of the interactions between American society and military from before the Revolutionary War to recent actions in Afghanistan and Iraq. *PoF* does not attempt to present an exhaustive military history; some periods receive more attention than other periods. The underlying story of the exhibition is that American freedom has been bought with the sacrifices of American soldiers, sailors, and aviators over the last two plus centuries. *PoF* devotes space to eight conflicts covering the span of American history: (1) War of Independence; (2) Wars of Expansion; (3) Civil War; (4) World War I; (5) World War II; (6) Cold War; (7) Vietnam War; and (8) New American Roles. The exhibition uses multiple paths through the exhibition with a number of wayfinding guides to aid visitors. The exhibition entrance introduces a new, dynamic multimedia design. Changing images representing dif-

ferent conflicts are projected on a scrim and artifacts from different periods are highlighted through theatrical lighting effects. The entrance is defined by a virtual doorway formed by glass blocks in the floor and lights in the ceiling that divide the exhibition from the remodeled public space between *PoF* and *The American Presidency (TAP)* and *Philadelphia* exhibitions across the hallway

NMAH asked the Office of Policy & Analysis (OP&A) to study visitor reactions to three aspects of the layout and design of *PoF*: (1) perceptions of the ease of navigating through the exhibition (wayfinding); (2) reactions to the *PoF* entrance; and (3) reactions to the remodeled public space in front of the exhibition and between *PoF* and *TAP*. This study did not include visitor assessments of the exhibition's content or presentation.



SURVEY METHODOLOGY

OP&A designed, tested, and distributed a one-page self-administered questionnaire (See Appendix A) addressing the three topics of interest to NMAH. Between April 5 and April 17, NMAH staff, trained by OP&A in standard survey procedures, intercepted eligible *PoF* visitors.^{a*} Eligible visitors excluded visitors under the age of 12 and persons who were visiting *PoF* as part of an organized group. Thus, the sample includes only “voluntary” visitors to *PoF*. Some visitors come to the National Mall museums with organized groups, but visit exhibitions as individuals. Such visitors were defined as eligible. In particular, a number of students came with school groups, but appeared to visit *PoF* as individuals or a small group rather than an organized group.

Of the 749 visitors selected to participate, 534 completed questionnaires for a cooperation rate of 71 percent.^b

* See Endnotes on page 16.


CONCLUSIONS

The Price of Freedom: Americans at War is an eminently successful exhibition from the perspective of overall visit experiences. No single Smithsonian exhibition surveyed by OP&A has had as many satisfied visitors as *PoF* with nearly 80 percent rating their experience as “superior” or “excellent.” These high ratings were confirmed in a survey of visitors exiting NMAH during the same time period in 2005.

One out of seven visitors to *PoF* are strictly *PoF* destination visitors—that is, visitors who came specifically to see *PoF* and were visiting NMAH only.

The major conclusion that emerges from this survey of visitors to *PoF* is that different segments of NMAH visitors have differences in preferences for exhibition entrances, layouts, and public space design. To adopt a single style for any aspect of museum design runs a risk of reducing the satisfaction of significant numbers of NMAH visitors. NMAH visitors appear to be sufficiently aware of their preferences to select exhibitions that may offer acceptable experiences—because of content or significance—and to accept





design aspects that may not be their most desired. While this survey did not pursue this matter, visitor preferences could include variety in the size of exhibitions.

While majorities of *PoF* visitors rated all aspects of the exhibition layout and design favorably, substantial numbers of visitors found the layout confusing so that they were not always sure where they were and were uncertain whether they missed something important. Visitors who used the guides and maps at the beginning of exhibition sections felt significantly better oriented in *PoF*. *PoF* appears to have sufficient places to sit and rest to satisfy most visitors—unlike most exhibitions. Likewise, most visitors were not eager for additional exits so that they could leave the exhibition earlier.

The exhibition design—a closed entrance with a theatrical, multimedia presentation was overwhelmingly well received by *PoF* visitors, even those who normally prefer an open exhibition entrance where they can visually see much of what an exhibition offers. The entrance to *The Price of Freedom* is a success.

There was greater diversity in expressed opinions towards the new design for the public space near *PoF* than regarding the exhibition layout or the exhibition entrance. Visitors were equally split between preferring a public space with displays and the cleaner, emptier space. More first-time NMAH visitors indicated that they preferred the new public space design for all NMAH hallways than repeat visitors. Repeat NMAH visitors may have come to associate cluttered hallways with Smithsonian museums or they may like diversity in public space design.

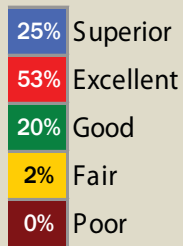
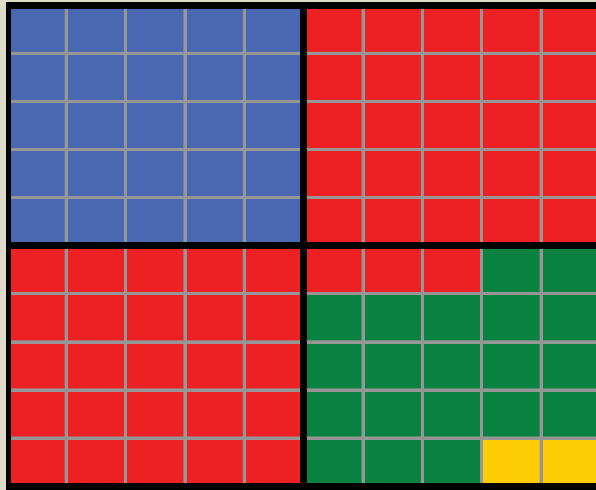
As is documented in the survey of visitors exiting NMAH, there were no statistically significant demographic group differences between *PoF* visitors and overall NMAH visitors. On the other hand, international visitors were significantly less happy—and more likely to leave before seeing the entire exhibition—than American visitors. Considering the relative share of international visitors and the size of the survey samples, it was not possible to determine if international visitors tended to allocate their visit time to exhibitions other than *PoF*.





Figure 1

How would you describe your experience in this exhibition today?



Visitor Reaction to *PoF* as an Exhibition

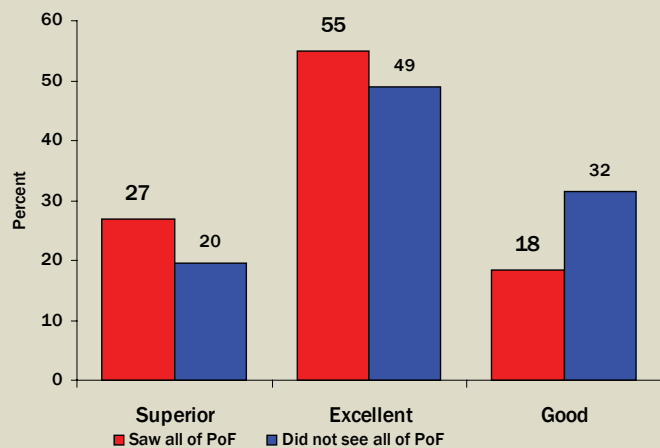
PoF was a very successful exhibition with satisfaction widespread across visitors. Visitors who saw the entire exhibition were significantly more satisfied with *PoF* than those who left earlier. In particular, *PoF* appears a stronger attraction for Americans than for international visitors.



While the focus of this study was layout design and wayfinding, questionnaire pretesting showed that visitors expected to rate the exhibition overall. A number of visitors said that they used a question rating exhibition layout as an opportunity to express their overall exhibition rating. As a result, the final questionnaire included one question to give respondents an opportunity to express their overall reaction before answering questions regarding layout, entrance, or the public space (Figure 1).

Overall, *PoF* visitors were pleased with their exhibition experience. One-quarter (25%) rated their experience in the exhibition as “superior”, while more than half (53%) rated it “excellent.”^c

Figure 2
Quality of Experience by Seeing the Entire Exhibition



While the percent of visitors who said that they found their experience in *PoF* “superior” was roughly equal across age groups, the percent who said that their experience was “poor,” “fair,” or “good” was higher among younger visitors than older visitors—9% for visitors over 59 and 29% among Generations X (28-38) and Y (27 and younger) visitors. Likewise, international visitors rated the exhibition significantly lower—14 percent “superior” and 60 percent “poor” to “fair”—than American visitors—25 percent “supe-

rior” and 20 percent “poor” to “good”. Visitors who came specifically to see the exhibition were significantly happier (33% “superior”) than other visitors (20% “superior”).

Exiting *PoF* visitors were asked whether they had seen the entire exhibition. Nearly three-quarters (73%) of the respondents saw the entire exhibition (Appendix B: Table 2). *PoF* visitors who exited without seeing the entire exhibition were significantly less satisfied with the exhibition than those who saw the entire exhibition. As Figure 2 illustrates, visitors who exited *PoF* without seeing the entire exhibition are dramatically less satisfied—32 percent rated their experience as poor, fair, or good—than those visitors who saw the entire exhibition (Appendix B: Table 3). Although, older visitors were more likely to exit before finishing the exhibition, the relationship between exiting early and satisfaction was only significant for Generation Y visitors (27 and younger).

The Price of Freedom exhibition appears to hold the attention of American visitors more since international visitors were significantly more likely to leave without seeing the entire exhibition (47% of



international visitors left early compared with 26% of American visitors). Visitors who said that *PoF* was a particular reason for coming to NMAH were more likely to see the entire exhibition (78%) than other visitors (69%). Notice, however, that nearly a quarter of *PoF* destination visitors left without seeing the entire exhibition. The most significant predictor of leaving before seeing all of the exhibition was age—37% of visitors older than 59 years old compared with 22% of persons between 28 and 50, and 32% of younger than 28).

The Price of Freedom used kiosk-like structures at the beginning of each of the major sections to reinforce section breaks, introduce the content of the sections, and place the section in the framework of a tactile map of the exhibition (Appendix B: Table 4). These guide and map kiosks enhanced the exhibition experience of visitors by a ratio of 4 to 1—ratio of enhanced to did not enhance—among the one-third of visitors who reported using them. Another three out of eight *PoF* visitors noticed or looked at the guides, although those visitors claimed to not have needed to use them—for these visitors the guides may have been partially successful by reinforcing section divisions. Less than one out of three visitors claimed to not have seen the guides.

PREFERENCES OF MUSEUM VISITORS

A majority of PoF visitors prefer entrances with a teaser about the content of an exhibition (closed entrances), and a majority also plan their time and visit in a museum. Nevertheless, large minorities expressed the opposite preferences—for open entrances and not planning their time.

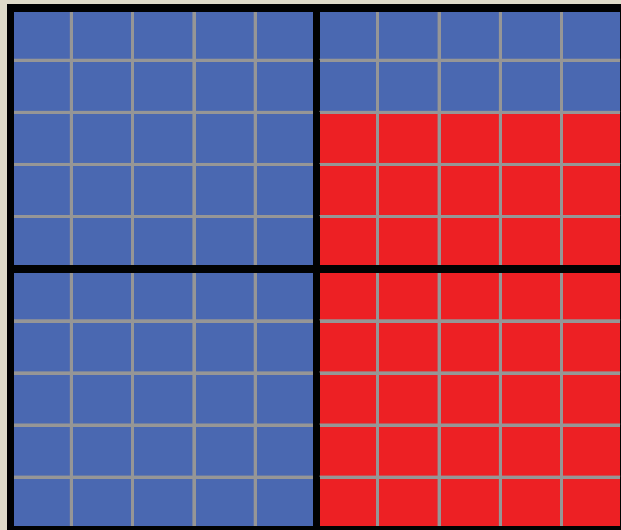
NMAH decided to explore a new entrance design for *The Price of Freedom* exhibition compared with previous exhibitions. Traditionally, NMAH exhibition entrances have fallen into one of two general categories: closed or open.

As a visitor approaches an open entrance at an exhibition such as *On Time*, much of the content of the exhibition is visible. In a sense, the open entrance reduces possible concerns about how large and time consuming the exhibition is and what types of artifacts it contains. Closed entrances—as used at NMAH for *First Ladies* and *Engines of Change*—pose a “teaser” with an artifact or graphic panel ostensibly depicting the exhibition’s content, however, a possible visitor faces





Figure 3
Preference for exhibition entrances



60% A teaser outside, but most not visible
40% Most visible from outside

uncertainty about the potential layout, presentation, and content beyond the entrance. While *PoF* adopted a closed entrance, it is a more theatrical presentation than other closed entrances in the museum.



The question is: how do NMAH visitors vary in their preferences for closed entrances—*adventurous*—or open entrances—*cautious*?

Three out of five *PoF* visitors expressed a preference for a closed exhibition entrance (60%) (Figure 3). Women were significantly more likely to prefer open entrances (45%) compared with men (35%). Likewise, the oldest visitors—over 59—were more likely to prefer open entrances (56%) compared to younger visitors (38%). Visitors with a physical impairment that limits their ability to walk, climb, or lift objects were more likely to prefer closed entrances (63%) than visitors without such impairments (38%). Unaccompanied visitors were significantly more likely to prefer closed entrances (75%). Since this question was only asked of exiting *PoF* visitors, it is not possible to determine the correlation between entrance preferences and choosing whether to see an exhibition or not, however, visitors who express a preference for

open entrances, such as women, visit *First Ladies*—a closed entrance—more often than some visitors who prefer closed entrances.

A majority of visitors said that they try to plan their visit to a museum and the amount of time that they will spend either sometimes (41%) or usually (26%). Only one-third rarely plan their museum visits (Appendix B: Table 6). Age was a significant correlate of visit planning behavior—the only statistically significant correlate among the demographic variables. Visitors 60 and over were much more likely to identify themselves as “planners” (42% usually) than “wanderers” (22% rarely). On the other hand, younger visitors are more likely to be “wanderers” (35% rarely compared with 23% usually). The frequency of planning is lowest for Generation Y visitors where only 19% said that they usually plan their visits.

LAYOUT AND DESIGN OF *PoF*

The layout and design of PoF were successful. Visitors expressed relatively high levels of satisfaction with the exhibition design and layout, although some felt that the winding layout was complicated and confusing. Visitor orientation aides such as guides and maps at the beginning of exhibition sections worked to orient visitors who used them—or were aware of the guides.

Visitors were more critical of the exhibition’s layout and design than of their overall experience, which was based on the exhibition’s content as well as design. Less than one-sixth of *PoF* visitors rated the overall design as “superior” (15%) while nearly half rated it “excellent” (48%) (Figure 4). Again, visitors who exited early were more critical of the layout (46% rated it “poor,” “fair,” or “good”) than those who saw the entire exhibition (34% “poor,” “fair,” or “good”).

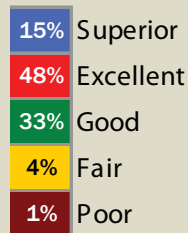
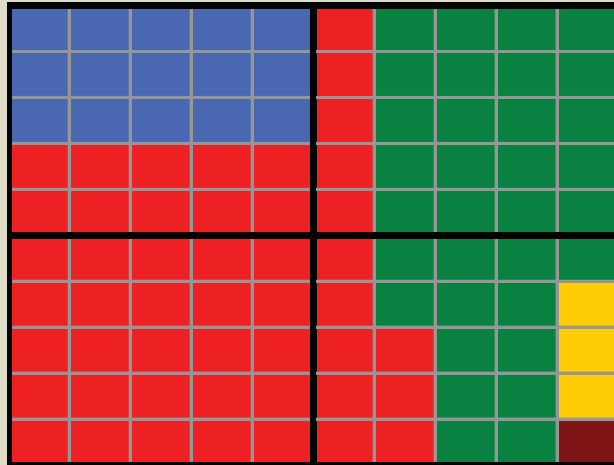
Exiting *PoF* visitors could agree or disagree with seven aspects^d of the exhibition’s design (Appendix





Figure 4

How Would You Rate the Layout and Design of This Exhibition?




B: Table 8):

- The exhibition has enough entrances/exits (70% favorable and 11% unfavorable);
- Information panels are not too far away or small to read (69% favorable and 11% unfavorable);
- It is clear where the sections began and ended (64% favorable and 15% unfavorable);
- There are enough places to sit and rest (60% favorable and 19% unfavorable);
- I feel that I did not miss something important (57% favorable and 20% unfavorable);
- The layout is not complicated nor confusing (55% favorable and 18% unfavorable); and
- I always knew where I was (52% favorable and 25% unfavorable).



More than half of all respondents had favorable reactions to each of the seven design aspects; however, the lowest scores were all associated with wayfinding in the exhibition.

Roughly one in five to one visitors indicated that they felt confused or lost, and one in four that they had missed something important in the exhibition.



The mean number of favorable responses to the statements was 4.1 (with a median of four favorable responses). Favorable responses were correlated with the overall rating of the exhibition layout and design so that, on average, a “good” rating for the exhibition layout was associated with 3.4 favorable marks, while “excellent” was associated with 4.6 and “superior” with 5.1 favorable marks.

The three most significant predictors of satisfaction with the exhibition layout were:

1. Disagreeing that the layout was complicated and confusing,
2. Disagreeing that information panels were too far away or small to read, and
3. Agreeing that there were enough places to sit and rest.

Having enough exits/entrances had no effect of visitor satisfaction.

The perception that the layout was complicated and confusing was significantly associated with whether a visitor at least looked at the guides and maps at the beginning of each section of the exhibition. Nearly

two-thirds of *PoF* visitors (63%) who felt that the layout was confusing either did not see the guides or failed to look at them (Appendix B: Table 9). Conversely, nearly the same portion of the visitors (59%) who felt that the layout was not confusing at least looked at the guides.

Similarly, less than half (46%) of visitors who did not look at the guides said that they always knew where they were in the exhibition (Appendix B: Table 10). The percentage of visitors who did not feel lost was significantly higher among visitors who at least looked at the guides (58%).

Older visitors and persons with disabilities were more likely to want more seating. A substantial minority of older visitors felt that seating was not adequate (34%), even though more than half of the older age cohort felt that there was enough seating (53%), while the remaining expressed no opinion. Visitors with disabilities were the most likely to feel that the seating was inadequate (42%).

Visitors who left *PoF* before seeing the whole exhibition were less likely to feel that they saw



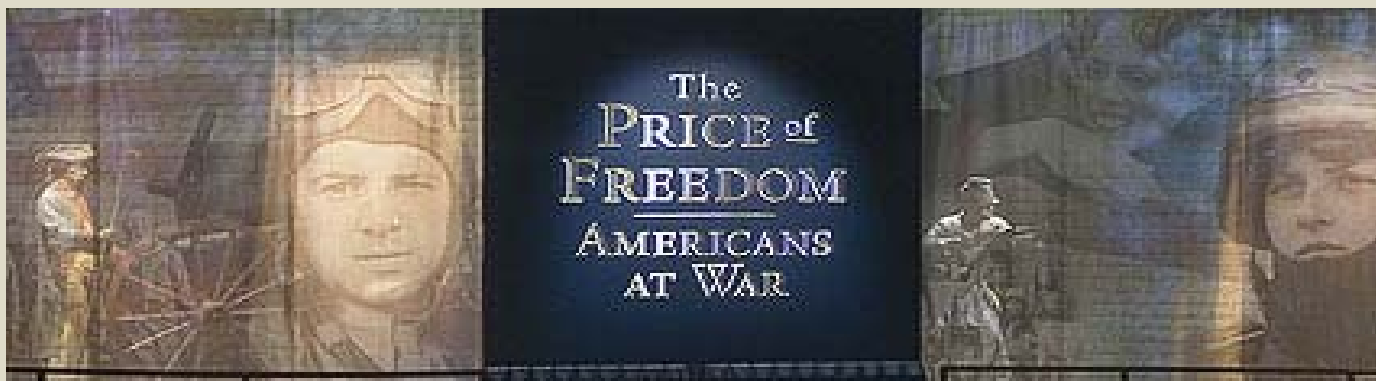
everything important (46%) than visitors who saw the entire exhibition (62%). Age was correlated with visitors feeling that they knew where they were at all times. Older visitors (38%) were twice as likely to be confused or lost as Generation Y visitors (19%).

Men (76%) were more likely to say that *PoF* has enough exits/entrance than women (64%).

EXHIBITION ENTRANCE

The design of the entrance to PoF was a success from the perspective of attracting visitors to the exhibition and showing them where to enter the exhibition.

Exiting visitors also provided an overall rating of the entrance to *PoF*, shown below, and evaluated the impact of three aspects of the entrance design. One in six visitors considered the overall design of the entrance to be “superior” (17%), lower than the ratings for the overall exhibition experience, but comparable to their rating of layout and design (Figure 5). Two fifths of *PoF* visitors had an unfavorable reaction to the entrance (40% “good,”



“fair,” or “poor”).

Younger visitors (27 and under) were more likely to be more favorable (26% “Superior” compared with 17% for all visitors). Likewise, visitors without any physical disability gave significantly more favorable ratings to the *PoF* entrance (18% “superior” and 40% “good,” “fair,” or “poor”) than visitors reporting a disability (7% “superior” and 63% “good,” “fair,” or “poor”), although there were few disabled visitors.

Visitors could evaluate the entrance further by agreeing or disagreeing with three statements^e about the entrance (Appendix B: Table 12):

1. Gives a good idea of what the exhibit is about (88% agree).
2. Shows where to enter (84% agree)
3. Invites me in (81% agree).

Almost universally, *PoF* visitors agreed with each of the statements about its entrance. In fact, two-thirds of the exiting visitors (66%) agreed with all three statements. As a result, it is difficult to extract significant differences between demographic groups in their reactions to the three entrance descriptions.

Overall rating of the entrance is, however, positively associated with the number of “agree” responses to the three entrance statements. Visitors who rated the entrance “superior” agreed with an average of 2.8 statements compared with 2.6 and 2.2 for visitors who said “excellent” or “poor” to “good” respectively.

The most significant predictor of the entrance satisfaction rating was agreeing that “it invites me in” followed by feeling that “it gives a good idea of what the exhibit is about.”



THE PUBLIC SPACE BETWEEN *TAP* AND *PoF*

PoF visitors were divided in their opinions regarding the new design of the public space connecting *TAP* and *PoF*. While, a majority felt that the space worked for them, there were strong feelings that the new design should not be universally applied to all NMAH public spaces.

Nearly half (47%) of the visitors rated the newly installed marble lined public space (shown to the left) that extends from between *TAP* and *PoF* on the west to the escalator on the east as either “good” or “fair” (Appendix B: Table 13). One out of eight rated the marble space “superior” (12%).


Again, visitors could register their agreement or disagreement with three statements about the public space (Appendix B: Table 14):

1. Good place to rest (54% agree)
2. All hallways in the museum should look like this (35% agree).
3. Displays needed in the corridor (30% disagree)

As with layout design and the entrance, visitors



were assigned a “public space score” based on the number of favorable responses they gave to the three statements. Favorable responses to the first two statements were defined as “agree,” while “disagree” was defined as favorable for the third statement—“displays are needed in the corridor.”^f The average number of favorable responses—the public space score—was 1.2 and nearly a third (30%) gave no favorable responses. Only one out of ten (9%) gave favorable responses to all three statements. There is a strong association between a visitor’s overall rating for the hallway and their “public space score.” Visitors who rated the space “superior”



marked a mean of 1.7 favorable responses to the three statements. Those who gave “excellent” ratings marked an average of 1.3 favorable responses, while 0.9 were marked by those who rated the public space either “fair” or “good.”

The most significant predictor of a visitor’s overall rating of the public space was their response to the second statement—“All hallways in the museum should look like this.” The other two statements—“good place to rest” and “displays needed in the corridor”—also were significantly correlated with the overall rating of the public space.

The ratings of the overall exhibition experience and the public space were significantly associated with each other. One-third (35%) of respondents who rated their exhibition experience “superior” also rated the space “superior” compared with five percent of those who rated their experience “poor” to “good.” Conversely, one-quarter (24%) and three-quarters (76%) rated the public space “fair” or “good.”

Generation Y visitors were twice as likely to rate the space “superior” (20%) as older visitors (9%). Over

half of repeat Smithsonian visitors (53%) rated the space as “good” or poorer compared to two-fifths of first-time visitors (39%).

Older visitors (59 and over) were twice as likely to disagree (22%) that the public space is a good place to rest as visitors under 27 years old (11%). Persons making their first visit to NMAH found the space a better place to rest (60%) than repeat Smithsonian visitors (45%). There was also significant disagreement between the youngest and oldest *PoF* visitors regarding whether more displays are needed in the new public space. Older visitors (59 and over) were twice as opposed to more displays (47% disagree) in the space as the younger visitors (23% disagree for 27 and younger). More first-time NMAH visitors agreed that “all museum hallways should look like this” (40%) compared with repeat visitors (27%). Repeat visitors to NMAH may prefer diversity in the design of public space or they may expect cluttered hallways in Smithsonian museums. The current survey does not address whether preferences or expectations were more important to visitors.



DEMOGRAPHIC CHARACTERISTICS OF *THE PRICE OF FREEDOM* VISITORS

Demographically, PoF visitors are typical NMAH spring 2005 visitors. Considering that more than half of NMAH visitors made a visit to PoF, this is not surprising.^g

Two-out-of-five *PoF* visitors were making their first visit to the Smithsonian and, by extension, to NMAH. Another one-sixth were first-time visitors to NMAH although they had visited other Smithsonian museums before the day they answered the survey (see Appendix B: Table 15).

Nearly two-fifths (38%) said that they came specifically to see *PoF*.^h One-third of the visitors indicated that they planned to visit NMAH exclusively (34%), while the rest were visiting other Smithsonian museums on the survey day (Appendix B: Table 19).

Generation Y visitors—under 27 years old—form the largest group of visitors (28%) and are twice as numerous as either Generation X visitors (28 to 38) or senior citizens (59 and over), both of which consti-

tuted 14 percent of *PoF* visitors (Appendix B: Table 20). The vast majority of visitors resided in the United States, although they were widely distributed across the country (Appendix B: Table 21).

Adults constituted most of the *PoF* visitor population—with other adults but no children (42%), with children (29%), alone (17%), or with an organized group (7%) (Appendix B: Table 22). Slightly more than half of the visitors were men (53%), statistically indistinguishable from the overall NMAH population (Appendix B: Table 23).

Relatively few visitors reported having vision, hearing, or physical impairments (7%), identical with the overall NMAH population (Appendix B: Table 24).

The *PoF* questionnaire also asked visitors if they had ever served in a military unit. One-fifth (20%) indicated military service (Appendix B: Table 25). This service was significantly associated with gender—men were four times as likely to have served (31%) as women (7%)—and age—visitors older than 50 were more than twice as likely to have served (33%) as those under 50 (13%).



Endnotes

- a *PoF* has two exits. One is in the Civil War section, approximately half way through the exhibition. The other is at the end of the exhibition after visitors pass the Medals of Valor exhibit. Because of the winding path through *PoF*, both exits access the same short hallway within a few feet of each other. Visitors were intercepted as they left the short hallway. Some visitors—observed as a small, but undetermined percentage—exit through the exhibition entrance. Based on observations, visitors exiting through the entrance were less common than in an exhibition such as *America on the Move*. Such visitors were not intercepted.
- b The survey data were weighted to control biases due to visitors on more and less crowded days and visitors who choose not to participate as well as those who cooperated. Thus, the results presented in this report are statistically representative of NMAH visitors to *PoF* during the spring of 2005. If every visitor exiting *PoF* were interviewed, there is a 95 percent probability that percentages for the entire population will be within five percent of the survey percentage (given the sample size).
- c Comparisons with other major exhibitions are presented in the Spring 2005 exit survey report. *PoF* was one of the two highest rated exhibitions in NMAH—the other being *Preserving the Flag*—and rated higher than recent art museum exhibitions.
- d The statements were written as alternating positive and negative statements. The ratings of the few respondents who marked either agree or disagree for each item were deleted from the data set.
- e These three items all had the same polarity, that is, visitors expressed a favorable reaction to the entrance items by agreeing with a statement. Providing the same answer to each item may or may not represent response bias.
- f Visitors who gave identical responses to all three statements were deleted from the analysis of these three statements.
- g OP&A conducted a related survey of 273 visitors exiting NMAH during the same time as the *PoF* survey, the Spring 2005 NMAH Exit Survey (Spring Exit). This survey was used to compare the demographic characteristics of *PoF* visitors with the general NMAH population.
- h The percentage who claimed to have come to NMAH specifically to visit *PoF* is higher than the percent answering a somewhat comparable question on the Spring 2005 survey, “Was there something in particular that you wanted to see or do in this museum today?” While 63% indicated that they wanted to see or do something in particular, only 15% made the extra effort to write in *PoF* as that thing.



Appendix A Survey Questionnaire



#: -----

Price of Freedom: Americans at War

Is TODAY your first visit to the Smithsonian? No No, but my first visit to THIS MUSEUM Yes
 TODAY, will you visit other Smithsonian museums? Only this museum Other Smithsonian museums

I carefully plan my visit and time in a museum
 My preference for an exhibition entrance is:
 Usually Sometimes Rarely
 Almost everything visible from the outside
 A lesser from outside but most inside not visible

Did you specifically come to see PRICE OF FREEDOM?
 Please rate YOUR EXPERIENCE in this exhibition:
 Did you see the entire exhibition? No Yes
 Did you use the maps and guides on kiosks at the start of each section? Did not see Used, did not enhance visit
 Noticed, did not look at Used, enhanced visit
 Looked at, but did not use

Disregarding the content of PRICE OF FREEDOM, please rate the exhibit's LAYOUT AND DESIGN:
 Thinking about PRICE OF FREEDOM do you agree or disagree with the following statements?

	Disagree	Neither	Agree
There were enough places to sit and rest	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The layout was complicated and confusing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It was clear where the sections began and ended	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Information panels were far away or small to read	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel that I may have missed something important	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I always knew where I was	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The exhibition has enough entrances/exits	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Please rate the ENTRANCE to PRICE OF FREEDOM: Poor Fair Good Excellent Superior
 Thinking about the ENTRANCE to this exhibition, do you agree or disagree with the following statements?

	Disagree	Neither	Agree
It invites me in	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It shows where to enter	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It gives a good idea of what the exhibit is about	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Please rate the MOBILE HALLWAY AREA in front of PRICE OF FREEDOM: Poor Fair Good Excellent Superior
 Thinking about the MOBILE HALLWAY AREA, do you agree or disagree with the following statements?

	Disagree	Neither	Agree
It's a good place to rest	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Displays are needed in the corridor	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
All hallways in the museum should look like this	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

* With whom are you visiting today (Mark one or more):
 Alone With youth (children or teens)
 With adult(s) Organized tour
 * Where do you live?
 U.S. zip code:
 Other country: _____

* What is your gender? Female Male
 * What is your age?
 Have you served in any military unit? No Yes
 Mark any long lasting conditions that you have:
 Blindness or severe vision impairment
 Deafness or hearing impairment
 Physical impairment: limits walking, climbing stairs, etc.
 None

Administrative use only:
 ID:
 Status: Complete Initial setup Session Incomplete
 In flight Initial set

Appendix B Tables of Survey Responses



Table 1
Rating of Experience in *The Price of Freedom*

Rating	Percent (%)
Superior	25
Excellent	53
Good	20
Fair	2
Poor	0
Total	<u>100</u>
Percent of respondents answering	96

Table 2
Did You See the Entire Exhibition?

Saw all of PoF	Percent (%)
Yes	73
No	27
Total	<u>100</u>
Percent of respondents answering	95

Table 3
Quality of Experience and Seeing Entire Exhibition

Amount seen	Superior (%)	Excellent (%)	Good* (%)	Total (%)
Saw all of PoF	27	55	18	<u>100</u>
Did not see all of PoF	20	49	32	<u>101</u>

* Good includes poor and fair ratings

Table 4
Did you use the maps and guides at the start of each section?

Response	Percent (%)
Used and enhanced visit	27
Used but did not enhance visit	7
Looked at but did not use	20
Noticed, did not look at	17
Did not see	29
Total	<u>100</u>
Percent of respondents answering	96

Table 5
What is your preference for exhibition entrances?

Exhibition entrance preference	Percent (%)
A teaser outside but most inside not visible	60
Almost everything visible from the outside	40
Total	<u>100</u>
Percent of respondents answering	87

Table 6
Do you carefully plan your visit and time in a museum?

Plan museum visits	Percent (%)
Usually	26
Sometimes	41
Rarely	33
Total	<u>100</u>
Percent of respondents answering	96

Table 7
Overall Rating of *The Price of Freedom's* Layout and Design

Rating	Percent (%)
Superior	15
Excellent	48
Good	33
Fair	4
Poor	1
Total	101
Percent of respondents answering	94

Table 8
Ratings of Aspects of Exhibition Layout and Design

Rating	Favorable (%)	Neither (%)	Unfavorable (%)	Total (%)
Enough entrances / exits*	70	18	11	99
Information panels were far away or small to read**	69	21	11	101
Clear where sections began and ended*	64	21	15	100
Enough places to sit and rest*	60	21	19	100
I may have missed something important**	57	22	20	99
Layout complicated and confusing**	55	28	18	101
Always knew where I was*	52	23	25	100

* Favorable is defined as agreeing with statement.

** Favorable is defined as disagreeing with statement.

Table 9
Association Between Perception that Exhibition Layout is Confusing and Looking at Section Guides

	Disagree (%)	Neither (%)	Agree (%)
Layout is complicated and confusing			
Looked at or used section guides	59	55	37
Did not see or look at guides and maps	41	45	63
Total	100	100	100

Table 10
Association Between Looking at Section Guides and Visitors' Perceptions that They Always Knew Where They Were

	Looked at or used guides (%)	Did not see or look at guides (%)
Layout was complicated and confusing		
Agree	20	29
Neither	22	25
Disagree	58	46
Total	100	100



Table 11
Overall Rating of *The Price of Freedom's* Entrance

Rating	Percent (%)
Superior	17
Excellent	42
Good	36
Fair	3
Poor	1
Total	99
Percent of respondents answering	94

Table 12
Ratings the Exhibition Entrance

Rating	Favorable (%)	Neither (%)	Unfavorable (%)	Total (%)
Invites me in *	81	16	3	100
Shows where to enter *	84	10	6	100
Gives a good idea of what the exhibit is about *	88	9	4	100

* Favorable is defined as agreeing with statement.

Table 13
Overall Rating of Marble Hallway in Front of Price of Freedom

Rating	Percent (%)
Superior	12
Excellent	41
Good	43
Fair	4
Poor	0
Total	100
Percent of respondents answering	91

Table 14
Ratings the Marble Hallway

Rating	Favorable (%)	Neither (%)	Unfavorable (%)	Total (%)
Good place to rest*	54	31	15	100
All hallways in the museum should look like this*	35	52	13	100
Displays needed in the corridor**	30	32	37	100

* Favorable is defined as agreeing with statement.

** Favorable is defined as disagreeing with statement.

Table 15
Distribution of PoF Visitors by First-time or Repeat Visit

Type of visit	Percent (%)
First Smithsonian visit	40
Repeat Smithsonian, first NMAH visit	17
Repeat visit to NMAH and Smithsonian	44
Total	100
Percent of respondents answering	93



Table 16
Distribution of Price of Freedom Visitors by First-time or Repeat NMAH Visit and Visiting NMAH Only

Type of visit	Percent (%)
Repeat NMAH visit & general SI visit	28
First SI visit & general SI visit	28
Repeat NMAH visit & NMAH only	15
First SI visit & NMAH only	12
First NMAH visit & general SI visit	10
First NMAH visit & NMAH only	7
Total	100
Percent of respondents answering	94

Table 17
Did you come specifically to see Price of Freedom?

Specifically to see PoF	Percent (%)
Yes	38
No	62
Total	100
Percent of respondents answering	96

Table 18
Type of Visit: General Smithsonian Visit or NMAH Visit Only

Type of Visit	Percent (%)
General SI visit	66
Only visiting NMAH	34
Total	100
Percent of respondents answering	94

Table 19
Type of Visit: Specifically to See PoF and General Smithsonian or NMAH Visit

Type of Visit	Percent (%)
PoF destination visit and NMAH only	15
PoF destination in general SI visit	23
General NMAH visit	19
General SI visit	44
Total	101
Percent of respondents answering	92

Table 20
Distribution of Price of Freedom Visitors by Age

Age	Percent (%)
59 and older	14
50 to 58	17
39 to 49	28
28 to 38	14
27 and younger	28
Total	101
Percent of respondents answering	96



Table 21
Distribution of Price of Freedom Visitors by Residence

Residence	Percent (%)
Metro Washington	8
Southeast	17
Mid Atlantic	15
Midwest	14
New England	12
Mountain Plains	8
West	18
Country other than U.S.	8
Total	<u>100</u>
Percent of respondents answering	90

Table 22
Distribution of Price of Freedom Visitors by
Composition of Visit Group

Visit Group	Percent (%)
Group of adults	42
Unaccompanied adult	17
Adults with youth	15
One adult with youth	14
Adult with organized group	7
Youth with organized group	4
Group of youth	1
Unaccompanied youth	1
Total	<u>101</u>
Percent of respondents answering	93

Table 23
Distribution of Price of Freedom Visitors by Gender

Gender	Percent (%)
Female	47
Male	53
Total	<u>100</u>
Percent of respondents answering	96

Table 24
Distribution of Price of Freedom Visitors by Disability

Disability	Percent (%)
Physical impairment	5
Deafness or hearing impairment	2
Blindness or severe vision condition	1
No physical, sight or hearing impairment	93
Total	<u>101</u>
Percent of respondents answering	85

Table 25
Distribution of Price of Freedom Visitors
by Military Service

Served in military unit	Percent (%)
Yes	20
No	80
Total	<u>100</u>
Percent of respondents answering	96

