# Table of Contents

- Introduction .................................................. 3
- Exhibition floorplan .......................................... 4
- Exit Survey Results ........................................... 5
- Tracking Methodology ........................................ 11
- Engagement by exhibit area ................................ 12
- Time and engagement by demographic ................. 13
- Most engaging displays ..................................... 14
- Sample tracking sheet ....................................... 15
Introduction

*Yiwarra Kuju: The Canning Stock Route* was an exhibition that ran from 17 December 2011 to 29 April 2012 in the combined ground floor galleries 1 and 2.

The exhibition was developed by the National Museum of Australia in Canberra, where it ran from July 2010 to January 2011.

*Yiwarra Kuju: The Canning Stock Route* tells the story of the Canning Stock Route’s impact on Aboriginal people, and the importance of the Country that surrounds it, through the works of senior and emerging artists and the stories of traditional custodians.

This document reports on face to face exit surveys and tracking studies conducted from January to April 2012.

Due to this exhibition being developed externally, the opportunity was taken to test new questions in the exit survey, while some other questions were removed for brevity.

SUMMARY FINDINGS

- Exit survey respondents were skewed toward males, the reverse of those interviewed for Scott Sisters.
- 61% aged 50 or over, compared to 53% aged 50 or over during Scott Sisters.
- Only 16% of respondents were visiting with children.
- Over 30% of visitors did not live in Australia.
- Over half of respondents visited the Museum specifically to see the Canning Stock Route exhibition.
- The interactive table was the most popular display.
- Only 32% of people tracked exited through the “correct” door. 37% of people did not encounter the Conclusion area of the exhibition.
Exit Survey Results

239 face to face surveys were conducted between January and April 2012 of visitors who had just exited the Yiwarra Kuju: The Canning Stock Route exhibition.

RESPONSES

Did you know about the 'Canning Stock Route' exhibition before you came here today?

- Yes: 57%
- No: 43%

Note: Awareness increased with age

Where do you recall seeing Yiwarra Kuju - Canning Stock Route advertised?

- Not stated: 38%
- Talking to someone: 28%
- Sydney Morning Herald: 16%
- Poster at bus stop or phone booth: 6%
- Can't remember where: 5%
- Radio program or item: 5%
- Australian Museum website: 5%
- Other newspaper or magazine: 3%
- Television feature or story: 2%
- Information from my hotel: 2%
- Brochure: 2%
- National Geographic Channel: 1%
- Daily Telegraph: 1%
- Australian Museum e-newsletter: 1%
- Australian Museum Facebook page: 1%
After viewing Canning Stock Route, which ONE of the following statements do you agree with?

- 74% agree it was more interesting than they thought it would be.
- 23% agree it was as interesting as they thought it would be.
- 2% agree it was less interesting than they thought it would be.

Are you likely to recommend the Canning Stock Route to your family or friends?

- 95% likely to recommend.
- 2% unlikely to recommend.
- 3% unsure.

Which of these aspects attracted you to the Canning Stock Route exhibition?

- Indigenous culture: 61%
- Art: 59%
- Australian history: 56%

Do you think the design of this exhibition (colours, spatial arrangement, motifs, etc) appeals to children?

- 73% think it appeals to children.
- 12% do not think it appeals to children.
- 15% unsure.
MUSEUM VISITATION

The following two graphs were concerned visitation to Australian Museum exhibitions in general, not limited to the Canning Stock Route exhibition.

How do you usually find out that any particular exhibition is on at the Australian Museum?

- Article in a newspaper or magazine: 40%
- Talking to someone: 30%
- Outdoor media (billboard etc): 20%
- Internet / Australian Museum website: 10%
- An email from the Australian Museum: 5%
- Television: 2%
- Radio: 1%
- Facebook: 1%
The following two questions are used by Auckland Museum to analyse the motivations of their audiences. The second graph is based on the responses in the first graph (e.g., questions A to D are “social” motivations, E to H are “intellectual” motivations and so on). These questions will be included in future surveys.
TECHNOLOGY AND SOCIAL MEDIA

How often do you use the following technologies: Internet (n=283)

How often do you use the following technologies: Facebook (n=238)

How often do you use the following technologies: Blogs (n=229)

How often do you use the following technologies: Twitter (n=225)

How often do you use the following technologies: Foursquare (n=220)
Tracking Methodology

149 tracking studies were made over the period from October 13th to October 27th 2011, between 10:00am and 4:30pm. Observations were carried out by interns and contracted surveyors, tracing the routes taken by visitors and notes on how they engage with various display areas.

Visitors were classified as being an adult, teenager or child, and whether they came alone, with friends, as a couple, as a family, or a school group.

The observed behaviour of visitors at each area in the exhibition was divided into the following categories:

- **Engage (E)**: Visitor is clearly active and intently reads or uses exhibit
- **Attend (A)**: Visitor stops at exhibit with both feet still for at least two seconds
- **Skim (S)**: Visitor looks briefly at exhibit details but does not stop to attend
- **Ignore (I)**: Visitor passes within two meters of exhibit but fails to attend or skim

**Entry and exit:**

- 89% entered through the left entry door, 11% through the right door (as viewed from the atrium)
- 34% exited through the left door, 34% through the right door, and only 32% through the “correct” exit.

**General tracking demographics:**
Engagement by exhibit area

The degrees of engagement (Engage, Attend, Skim, Ignore) were quantified on a scale of 1 to 4 so that the average level of engagement for each area and for each demographic could be calculated. An average of 4 would mean that all those observed engaged with that particular section, while a rating of 1 would mean that everybody ignored it.

The average level of engagement across the entire exhibition was 2.69.

The table below shows the average engagement for all observed visitors in each area, and the number of times each of the behaviours was observed. Figures in the right hand column have been coloured according to the average engagement of those who encountered each display; the highest engagement is in green, lowest engagement is in red. This only takes into account visitors who encountered the exhibit (approaching within 2 metres of the display).

The “n/a” column contains the number of observed visitors whose path through the exhibition did not bring them into the proximity of that particular display.

Approximately 27%-29% of visitors did not encounter the Kumpupirntily, Lake Disappointment, and Natwalu displays. 37% did not encounter the Conclusion area.

<table>
<thead>
<tr>
<th>Area</th>
<th>Description</th>
<th>E</th>
<th>A</th>
<th>S</th>
<th>I</th>
<th>na</th>
<th>Average Engagement</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Introduction + projection</td>
<td>47%</td>
<td>17%</td>
<td>17%</td>
<td>15%</td>
<td>4%</td>
<td>3.01</td>
</tr>
<tr>
<td>2</td>
<td>Photo Wall</td>
<td>14%</td>
<td>9%</td>
<td>15%</td>
<td>38%</td>
<td>24%</td>
<td>1.99</td>
</tr>
<tr>
<td>3</td>
<td>Country</td>
<td>37%</td>
<td>18%</td>
<td>11%</td>
<td>22%</td>
<td>12%</td>
<td>2.79</td>
</tr>
<tr>
<td>4</td>
<td>Putting History in its Place</td>
<td>41%</td>
<td>9%</td>
<td>16%</td>
<td>23%</td>
<td>12%</td>
<td>2.76</td>
</tr>
<tr>
<td>5</td>
<td>History</td>
<td>47%</td>
<td>13%</td>
<td>7%</td>
<td>21%</td>
<td>12%</td>
<td>2.98</td>
</tr>
<tr>
<td>6</td>
<td>Jila Country</td>
<td>34%</td>
<td>15%</td>
<td>16%</td>
<td>18%</td>
<td>18%</td>
<td>2.80</td>
</tr>
<tr>
<td>7</td>
<td>Seven Sisters</td>
<td>43%</td>
<td>13%</td>
<td>13%</td>
<td>20%</td>
<td>12%</td>
<td>2.89</td>
</tr>
<tr>
<td>8</td>
<td>Jila Dances</td>
<td>41%</td>
<td>16%</td>
<td>11%</td>
<td>11%</td>
<td>20%</td>
<td>3.08</td>
</tr>
<tr>
<td>9</td>
<td>Jila Men</td>
<td>30%</td>
<td>14%</td>
<td>11%</td>
<td>24%</td>
<td>20%</td>
<td>2.63</td>
</tr>
<tr>
<td>10</td>
<td>Seat 1</td>
<td>16%</td>
<td>3%</td>
<td>3%</td>
<td>36%</td>
<td>42%</td>
<td>1.98</td>
</tr>
<tr>
<td>11</td>
<td>Multimedia Theatre</td>
<td>39%</td>
<td>7%</td>
<td>9%</td>
<td>21%</td>
<td>24%</td>
<td>2.84</td>
</tr>
<tr>
<td>12</td>
<td>Drovling / Paruku</td>
<td>39%</td>
<td>14%</td>
<td>14%</td>
<td>16%</td>
<td>18%</td>
<td>2.93</td>
</tr>
<tr>
<td>13</td>
<td>Rover Family</td>
<td>34%</td>
<td>22%</td>
<td>10%</td>
<td>18%</td>
<td>16%</td>
<td>2.86</td>
</tr>
<tr>
<td>14</td>
<td>Kunawarritji Jarntu</td>
<td>34%</td>
<td>14%</td>
<td>4%</td>
<td>26%</td>
<td>21%</td>
<td>2.72</td>
</tr>
<tr>
<td>15</td>
<td>Interactive Table</td>
<td>57%</td>
<td>9%</td>
<td>3%</td>
<td>12%</td>
<td>19%</td>
<td>3.37</td>
</tr>
<tr>
<td>16</td>
<td>Seat 2</td>
<td>15%</td>
<td>3%</td>
<td>1%</td>
<td>30%</td>
<td>51%</td>
<td>2.04</td>
</tr>
<tr>
<td>17</td>
<td>Kumpupirntily</td>
<td>14%</td>
<td>17%</td>
<td>14%</td>
<td>27%</td>
<td>29%</td>
<td>2.24</td>
</tr>
<tr>
<td>18</td>
<td>Lake Disappointment</td>
<td>36%</td>
<td>10%</td>
<td>11%</td>
<td>15%</td>
<td>28%</td>
<td>2.93</td>
</tr>
<tr>
<td>19</td>
<td>Natwalu</td>
<td>34%</td>
<td>14%</td>
<td>11%</td>
<td>14%</td>
<td>27%</td>
<td>2.94</td>
</tr>
<tr>
<td>20</td>
<td>Movement</td>
<td>32%</td>
<td>13%</td>
<td>14%</td>
<td>20%</td>
<td>22%</td>
<td>2.72</td>
</tr>
<tr>
<td>21</td>
<td>Conclusion</td>
<td>18%</td>
<td>3%</td>
<td>9%</td>
<td>33%</td>
<td>37%</td>
<td>2.09</td>
</tr>
</tbody>
</table>
Time and engagement by demographic

Minimum amount of time spent in the exhibition was **1 minute**
Maximum amount of time spent in the exhibition was **130 minutes**
The average amount of time spent in the exhibition was **42 minutes**

Average amount of time for males: **41 minutes**
Average amount of time for females: **43 minutes**

The matrices below show the average amount of time in minutes spent by age and group type, and the average engagement of each demographic where data are present.

<table>
<thead>
<tr>
<th>Time (avg)</th>
<th>Adult</th>
<th>Teen</th>
<th>ALL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Family</td>
<td>0:26</td>
<td>*</td>
<td>0:27</td>
</tr>
<tr>
<td>Couple</td>
<td>0:49</td>
<td>*</td>
<td>0:50</td>
</tr>
<tr>
<td>Friends</td>
<td>0:50</td>
<td>*</td>
<td>0:51</td>
</tr>
<tr>
<td>Alone</td>
<td>0:36</td>
<td>*</td>
<td>0:36</td>
</tr>
<tr>
<td>ALL</td>
<td>0:42</td>
<td>0:49</td>
<td>0:42</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Engagement (avg)</th>
<th>Adult</th>
<th>Teen</th>
<th>ALL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Family</td>
<td>2.43</td>
<td>*</td>
<td>2.41</td>
</tr>
<tr>
<td>Couple</td>
<td>2.79</td>
<td>*</td>
<td>2.81</td>
</tr>
<tr>
<td>Friends</td>
<td>2.94</td>
<td>*</td>
<td>2.92</td>
</tr>
<tr>
<td>Alone</td>
<td>2.80</td>
<td>*</td>
<td>2.80</td>
</tr>
<tr>
<td>ALL</td>
<td>2.77</td>
<td>2.58</td>
<td>2.69</td>
</tr>
</tbody>
</table>

Adults visiting with friends were the most engaged at an average level of 2.94 (measured on a scale of 1-4 averaged across all exhibit areas).

Adults in groups without children spent the most time in the exhibition, followed by teens (although only 10 teens were observed and had a wider range of time spent, they also had a lower average level of engagement).

Family groups spent the least amount of time in the exhibition and were the least engaged,

* Note that not enough teenagers (n=10) or children (n=2) were observed to get an average for these groups.
Most engaging displays

Interactive table: 57% of observed visitors engaged, 9% attended

Introduction and projection: 47% of observed visitors engaged, 17% attended

Jila Dances: 41% of observed visitors engaged, 16% attended
Sample tracking sheet