

Museum Visitor Studies, Evaluation & Audience Research

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Dallas Museum of Art
Levels of Engagement with ArtSM
A Two-year Study
2003-2005

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EXECUTIVE SUMMARY AND DISCUSSION

INTRODUCTION

This report presents the second phase of a long-term research project conducted by Randi Korn & Associates, Inc. (RK&A), for the Dallas Museum of Art (DMA) to assist the DMA with broadening its audience and enhancing visitors' experiences with works of art. Data for the first phase of this research were collected in 2003, and data from this second phase were collected in 2005. Methodological differences between 2003 and 2005 include the following:

- Minor changes to a few questions in the questionnaire; and
- Data collection in 2003 occurred Thursday evenings (Jazz in the Atrium) and on weekends; data collection in 2005 included all open hours of the Museum.

A total of 1,120 visitors were interviewed for this study: 543 visitors in 2004 and 577 visitors in 2005. The first data set was intended to provide a profile of weekend and Thursday evening visitors and the second data set was intended to represent all visitors to the DMA. For a complete visitor profile the second data set was combined with the first data set. This combined data set of 1,120 visitors provides a healthy sample that can serve as baseline information about visitors to the Dallas Museum of Art.

LEVELS OF ENGAGEMENT WITH ARTSM

This study examines the Dallas Museum of Art's framework for understanding visitors' engagement with art, called Levels of Engagement with Art (LOEA)SM. LOEASM was conceived in 2002 as an overarching institutional strategy for strengthening staff collaborations for programming, marketing, and exhibition development that would, in turn, promote innovative museum program design and increase visitation. LOEASM, at its inception, required systemic integration of all museum departments—education, curatorial, development, and marketing—which caused fundamental changes in the Museum's organizational culture, way of working, and in the relationship between the Museum and Dallas communities.

In addition to being a systemic institutional strategy to engage its audience, LOEASM is also a hypothesis regarding how the Museum's audiences are segmented. The DMA originally identified three distinct Levels of Engagement with Art: Awareness, Curious, and Commitment. The levels are based on visitors' prior art knowledge, art consumer behavior, and degree of participation in art experiences. This study validates the DMA hypothesis and, based on research and analysis of the three levels, identifies four audience clusters associated with the three levels. These four clusters are based on visitors' preferences for types of interpretation and programming, comfort level with looking and talking about art, and enthusiasm and passion for art. The four visitor clusters—Tentative Observers, Curious Participants, Discerning Independents, and Committed Enthusiasts—exist within the three Levels of Engagement; two of the clusters fall within the Commitment Level (see Table 1). The Museum continues to study LOEASM and the four clusters.

While LOEASM lives within the Dallas Museum of Art as a way of thinking and working, the effects of LOEASM are expansive and deep in the lives of the Museum’s visitors; they touch visitors and affect their experiences with works of art, art viewing, and their personal relationship with art and the Museum.

This report is comprised of two types of information:

- Section II describes LOEASM and the four audience clusters, highlighting significant findings of the four cluster analysis; and
- Sections I and III – VIII offer additional interesting details about the DMA’s visitors (Overall Visitor Characteristics, First-time and Repeat Visitors, Members and Non-Members, Locals and Non-Local Visitors, Family Groups and Adult Groups, Age Differences, and Gender Differences). All readers are urged to review their contents.

Table I
LOEASM and Visitor Clusters

LOEA SM	Visitor Clusters	Frequency	%
Awareness	Tentative Observers	256	23
Curious	Curious Participants	352	32
Commitment	{ Discerning Independents	211	19
		Committed Enthusiasts	284
		1103	100

Exploring LOEASM

To assist in exploring the relationship between the DMA and its visitors, RK&A and DMA staff developed ten statements that sought to understand visitors’ comfort with art and needs and preferences for viewing art. The ten statements are as follows:

1. I feel comfortable looking at most types of art.
2. I like to know about the story portrayed in a work of art.
3. I like to know about the materials and techniques used by the artist.
4. I enjoy talking with others about the art we are looking at.
5. Art affects me emotionally.
6. I like to be told a straightforward insight to help me know what the work of art is about.
7. I like to view a work of art on my own, without explanations or interpretations.
8. I am comfortable explaining the meaning of a work of art to a friend.
9. I like to connect with works of art through music, dance, dramatic performances, and readings.
10. Some terms used in art museums are difficult for me to understand.

Based on visitors' ratings of these 10 statements using a scale from 1 (does not describe me) to 7 (describes me very well), RK&A instructed statistical analysis software to group visitors into four distinct clusters. Almost all DMA visitors fit into one of the four groups based on their statement ratings. The reader is cautioned to bear in mind that the ratings are about self-perceptions, and thus the clusters represent how visitors *feel* about their level of engagement with art irrespective of how their comfort level, knowledge, etc., compares with any particular art-viewing population. An art educator, in fact, may rate a person's knowledge of art quite differently from how that person might rate his or her own knowledge of art.

A detailed description of each cluster appears below.

Tentative Observers—Awareness Level: About one-quarter of DMA visitors (23 percent) are Tentative Observers. Of the four groups, Tentative Observers have the weakest art background, which could explain why they are least likely to enjoy talking with others about the art they are looking at, least likely to feel that art affects them emotionally, and the least comfortable explaining the meaning of a work of art to a friend. Tentative Observers do not like to view a work of art on their own without explanations or interpretations—suggesting they are looking for information to help them experience a work of art. Regarding their preference for interpretative content, they are traditionalists: among the four clusters, they are least interested in connecting with works of art through music, dance, dramatic performances, and readings; rather, they want to be told the story portrayed in a work of art and a straightforward insight about a work of art. They also have the lowest usage of presentation methods, although more than one-half have used an audio guide. While visitors in this cluster express a moderate level of comfort looking at most types of art, their score for this statement is the lowest of the four groups. Their overall ratings of their DMA experience were the lowest among the four clusters and their membership rates to the DMA and other art museums are similar to Curious Participants and Discerning Independents. Their experience and membership ratings may be affected by a lack of knowledge about or understanding of art. Similarly, they may be visiting the Museum to support another family members' interest in art. In summary, Tentative Observers are neither very knowledgeable about art nor emotionally connected to art. In general, they are uncomfortable talking with others about art and they seek straightforward, basic information about works of art.

Curious Participants—Curious Level: Curious Participants form the largest cluster (32 percent). They have a solid art background, but not as strong as the two groups that follow. Curious Participants have more females than males and more locals than non-locals. Compared to Discerning Independents and Committed Enthusiasts (see below), they are somewhat less confident, less emotionally connected, and less comfortable viewing art. While they are reasonably comfortable looking at most types of art and enjoy talking with others about the art they are looking at, they are less confident explaining the meaning of a work of art to a friend and they do not feel strongly that art affects them emotionally. Of the four groups, Curious Participants have the strongest interest in connecting with works of art through music, dance, dramatic performances, and readings, followed by Committed Enthusiasts (as noted on the next page). They also have the most difficulty understanding terms used in art museums, however, they are very interested in knowing the story portrayed in a work of art, moderately interested in being told a straightforward insight about a work of art, and moderately interested in knowing the materials and techniques used by the artist. Their overall ratings of their DMA experience

are the highest among the four clusters. In summary, Curious Participants are reasonably comfortable looking at art and want to connect with works of art in a variety of ways, including performances and readings. Visitors in this group have some difficulty with art terminology and are not particularly confident explaining works of art to others in spite of their positive reactions to art.

Discerning Independents—Commitment Level: Discerning Independents form the smallest cluster (19 percent). Among the four clusters, Discerning Independents and the group that follows (Committed Enthusiasts) have the strongest art background. Discerning Independents have the highest percentage of practicing artists and are most likely to have taken studio art classes. Of the four groups, Discerning Independents identify most strongly with the statement “I feel comfortable looking at most types of art.” They also identify strongly with the statement “Art affects me emotionally.” Visitors in this cluster enjoy talking with others about the art they are looking at and are reasonably comfortable explaining the meaning of a work of art to a friend. Discerning Independents understand art terminology and do not identify with the statement “some terms used in art museums are difficult for me to understand.” They like to know about the materials and techniques used by the artist, but are less interested in knowing the story portrayed in a work of art. They are also less interested in connecting with works of art through music, dance, dramatic performances, and readings. Of the four groups, Discerning Independents are least interested in being told a straightforward insight to help them know what the work of art is about and are most likely to want to view a work of art on their own without explanations or interpretations. Discerning Independents are less likely to use many of the presentation methods, except for computers; they use computers more than any other cluster. Along with Committed Enthusiasts (below), they visit commercial art galleries and art museums, including the DMA, more often than the previous two clusters, but they are less likely to be members of the DMA or other art museums. Regarding overall experience ratings, Discerning Independents scores are slightly lower than Curious Participants and Committed Enthusiasts (below) but higher than Tentative Observers. In summary, Discerning Independents are confident in an art context, highly knowledgeable and emotionally connected to works of art. They are comfortable looking at art and talking about it. Discerning Independents want to develop their own interpretations of art and are less interested in others’ explanations or views.

Committed Enthusiasts—Commitment Level: Committed Enthusiasts comprise about one-quarter of DMA’s audience; they are the second to largest cluster (26 percent). Committed Enthusiasts, like Curious Participants, have more females than males and more locals than non-locals. Of the four clusters, Committed Enthusiasts are most likely to have taken at least one art history class. They identify strongly with the statements “I feel comfortable looking at most types of art” and “Art affects me emotionally.” They understand art terminology and do not identify with the statement “Some terms used in art museums are difficult for me to understand.” Of the four groups, visitors in this cluster are most likely to enjoy talking with others about the art they are looking at, most comfortable explaining the meaning of a work of art to a friend, and are most interested in the story portrayed in a work of art, the materials and techniques used by the artist, and a straightforward insight about the work of art. Visitors in this cluster are most likely to have taken a guided or audio tour and attended a lecture or symposium, and they are moderately interested in connecting with works of art through music, dance, dramatic performances, and readings. These visitors are also most likely to be members of the DMA and

other art museums, and overall ratings of their museum experience are similar to Curious Participants' ratings. In summary, Committed Enthusiasts are confident, enthusiastic, highly knowledgeable, and emotionally connected to works of art. They are comfortable looking at art and talking about it. These visitors are sponges for knowledge about art and seek information of all types and formats.

Table II on the next page summarizes the above information for each Cluster.

Table II Summary Chart

	Tentative Observers <i>n</i> = 256 23%	Curious Participants <i>n</i> = 352 32%	Discerning Independents <i>n</i> = 211 19%	Committed Enthusiasts <i>n</i> = 284 26%
	Does not describe me (1) / Describes me very well (7)			
Statements about Art Viewing Preferences				
I feel comfortable looking at most types of art.	5.3	6.2	6.6	6.5
Art affects me emotionally.	3.7	5.4	5.9	6.1
I like to know the materials and techniques used by the artist.	4.3	5.6	5.6	6.1
I like to be told a straightforward insight to help me know about a work of art.	5.4	5.8	2.6	6.0
I like to know about the story portrayed in a work of art.	5.5	6.2	4.7	6.4
I like to view a work of art on my own, without explanations or interpretations.	3.9	5.2	5.9	4.3
Some terms used in art museums are difficult for me to understand.	3.4	5.2	2.3	1.8
I like to connect with art through music, dance, performances and readings.	3.0	5.5	4.3	5.1
I enjoy talking with others about the art we are looking at.	4.0	5.8	5.7	6.4
I am comfortable explaining the meaning of a work of art to a friend.	2.5	4.6	5.2	5.8
Presentation Methods	%	%	%	%
Reading explanatory wall text	90	90	87	84
Taking a guided tour	50	51	44	53
Watching educational video in the galleries	48	59	51	62
Using reading area in the galleries	22	40	38	45
Experiencing performances in the galleries	21	35	35	45
Opportunities to respond to art by creating art	16	25	37	40
Psychographic Characteristics	%	%	%	%
Taken art history classes	49	61	71	76
Taken guided or audio tour in the past 12 months	43	52	42	60
Attended lecture or symposium at an art museum in past 12 months.	19	36	38	43
DMA member	18	19	20	31
Visited a city specifically to see an art exhibition in the past 12 months	30	35	43	44

These descriptions emphasize the human characteristics of museum visitors that determine visitors' Levels of Engagement with ArtSM, art museums, and the DMA. Acknowledging these personality characteristics and realizing the complexity of interactions that take place between visitors and works of art will help staff consider the nuances among visitors. This research, while designed to explore the relationship between LOEASM and DMA's visitors, unpacks the complex nature of humans in the museum. The four clusters are distinct, yet there are not always four visitor clusters—the number of clusters ranges from two to four depending on the idea being explored. For example, Figure I on the next page illustrates that four distinct clusters emerge when respondents rated several statements, including “Some terms used in art museums are difficult for me to understand” on a 7-point scale from 1 (does not describe me) to 7 (describes me very well). Figure I also illustrates that *three* distinct groups formed when respondents rated other statements, such as “Art affects me emotionally”; Discerning Independents and Committed Enthusiasts rated the statement similarly—causing their clusters to merge into one. Figure II shows there are *two* distinct groups when examining DMA membership, as membership rates among Tentative Observers, Curious Participants, and Discerning Independents are similar, merging the three clusters into one; Committed Enthusiasts stand alone as the second cluster. Figures I – IV all show the occurrence of merging clusters for Art Viewing Preferences and Opinions (Figure I), Psychographic Characteristics (Figure II), Preferred Presentation Strategies (Figure III), and Attended Programs Related to Works of Art (Figure IV). The variety of cluster combinations speaks to the complexity of human nature and demonstrates how even in the context of an art museum, human diversity is enormous and unpredictable. The range of cluster combinations also suggests that personality traits exercise considerable control in the kind of experience a person has in a museum.

Historically, museum practitioners have described their audiences according to demographic distinctions and characteristics. Demographic characteristics are important variables when conceiving of marketing strategies, but they do not necessarily help practitioners design gallery programs and interpretation. The Levels of Engagement with ArtSM framework and the clusters within it transcend demographics and provide a structure for thinking about visitors and the kinds of experiences the DMA would like to offer and the kinds of experiences that are possible for visitors to have—given their set of personality traits. In spite of the complexity indicated in these clusters, the information generated from this study is remarkably concrete and specific. The DMA's challenge and charge is to be sensitive to their visitors' distinctions because each visitor has the ability to create his or her own unique experience—determined by individual works of art, what the museum offers, visitors' personality traits, passion toward an individual work of art, intellectual curiosity, and art background. When all these variables, in all their varying degrees, merge, the possibilities are endless and extraordinarily rich. The LOEASM framework has helped the DMA staff work together, towards a single institutional vision with clear objectives. Hopefully the data in this report shed light on the multifaceted character of the DMA audience and inspire staff to continue to serve all the clusters.

Figure I
Occurrences of Merging Clusters for Art Viewing Preferences and Opinions

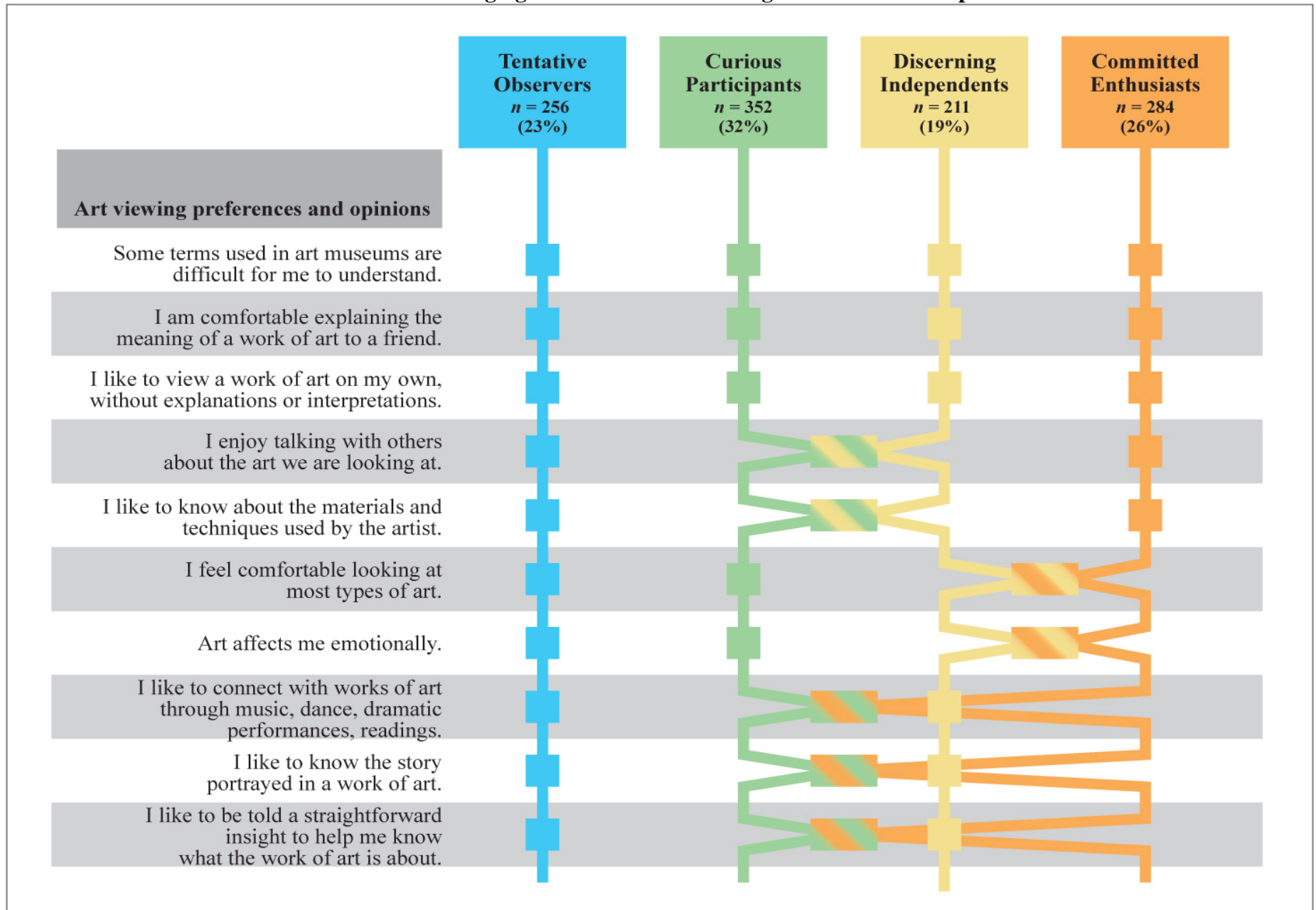


Figure II
Occurrences of Merging Clusters for Psychographic Characteristics

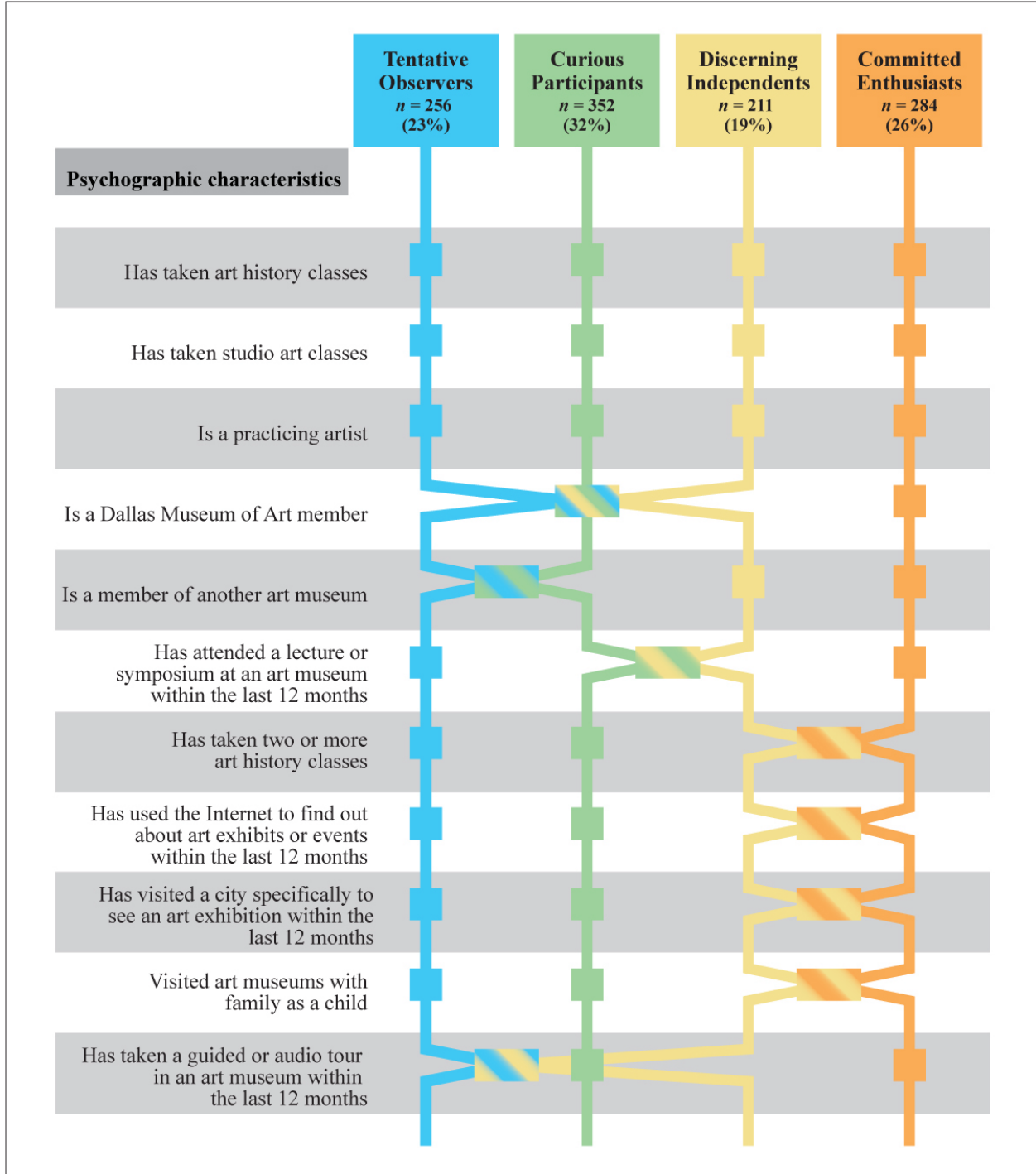


Figure III
Occurrences of Merging Clusters for Preferred Presentation Strategies

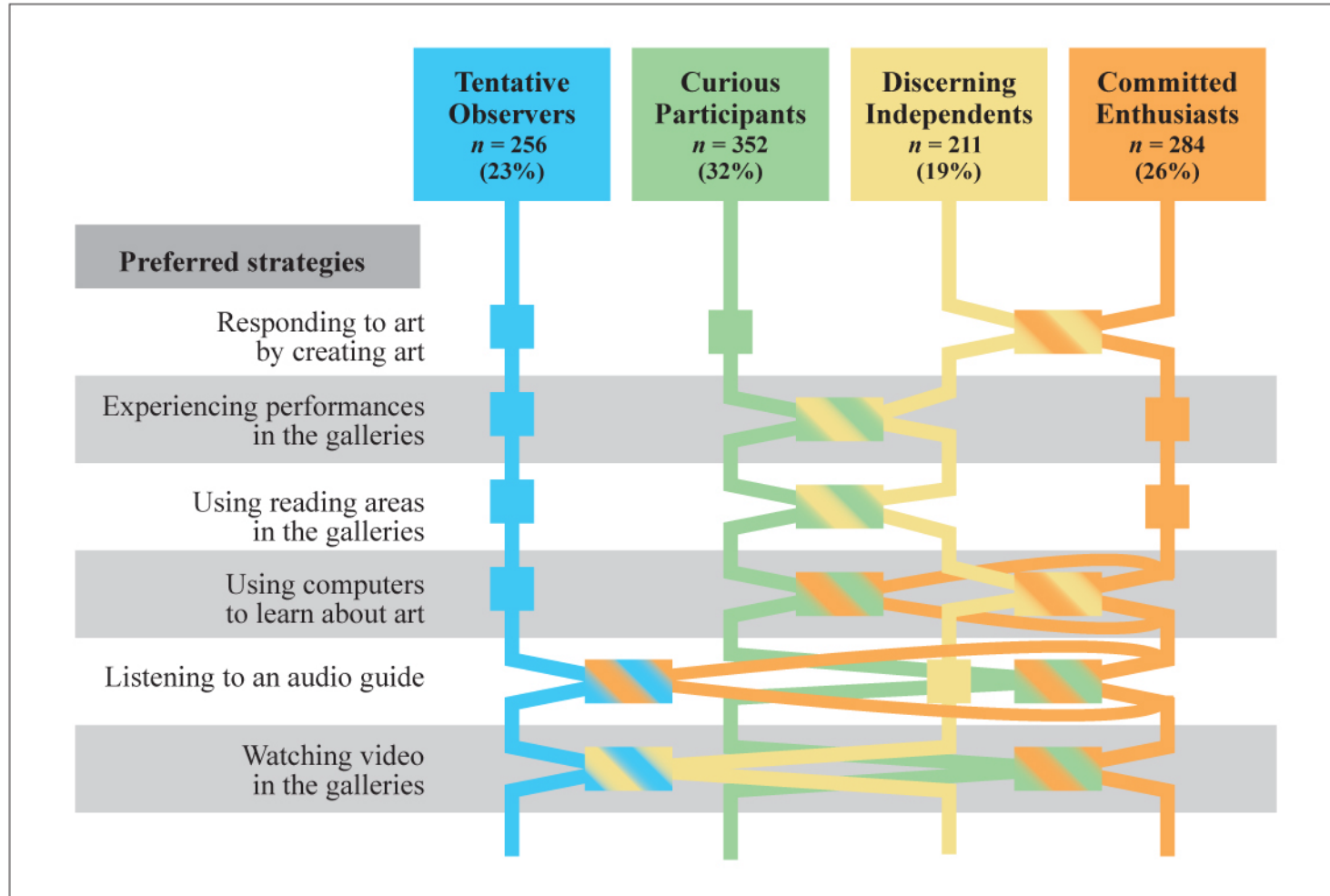
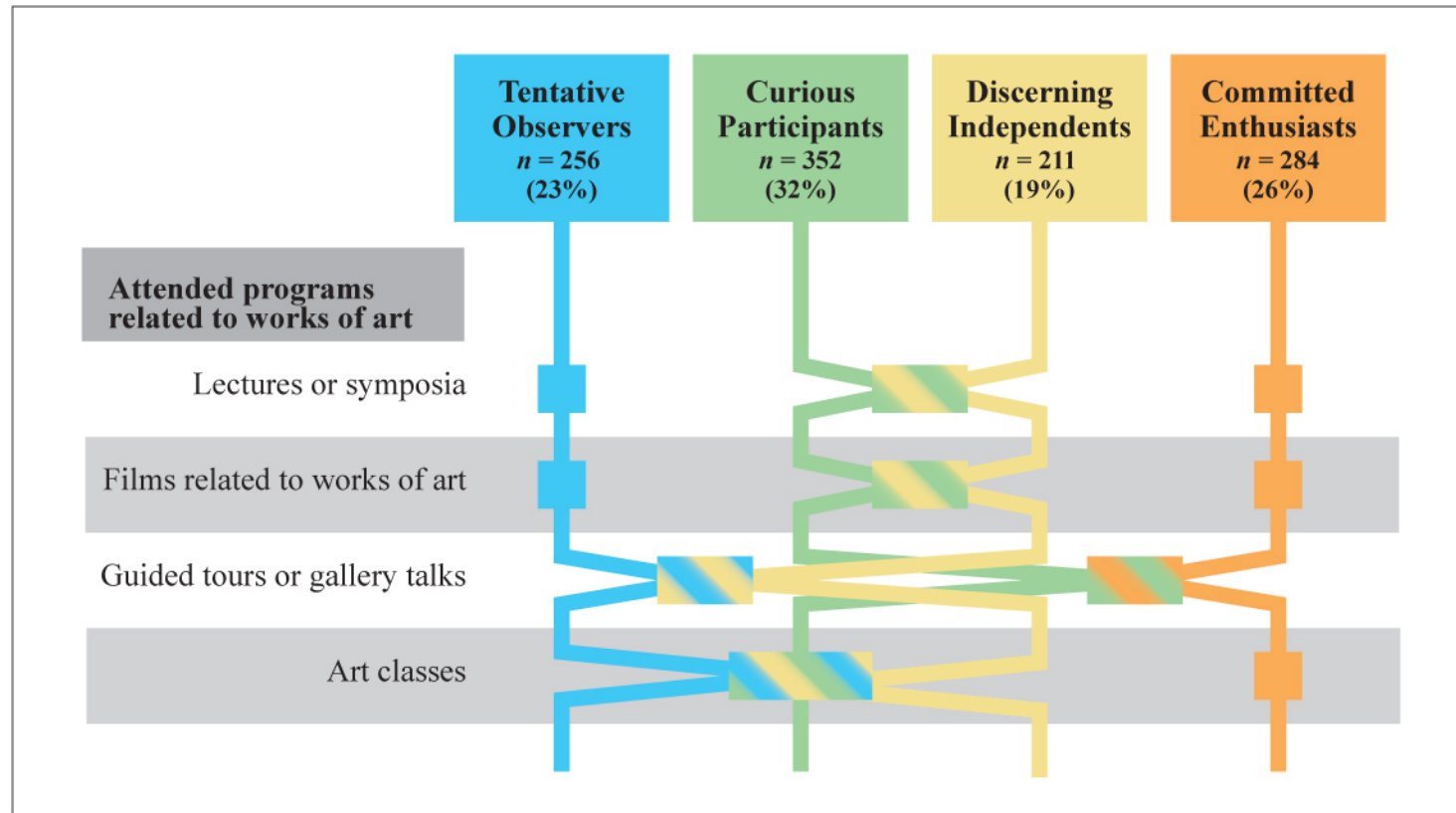


Figure IV
Occurrences of Merging Clusters for Attended Programs Related to Works of Art



INTRODUCTION

This report presents the second phase of a long-term research study conducted by Randi Korn & Associates, Inc. (RK&A), for the Dallas Museum of Art (DMA) in Dallas, Texas. The study provides DMA with reliable information about its visitors. These baseline results, from data collected in 2004 and 2005, can be compared with data collected in the future to monitor changes in the Museum's audience and visitors' experiences with different forms of art interpretation.

The overall objectives of this research are to:

- reveal qualities and characteristics associated with different types of visitors;
- identify how such characteristics determine visitors' "Level of Engagement with Art";
- study the effectiveness of a range of strategies designed to increase visitors' involvement with art and with the museum, and;
- track changes in visitors (demographically and experientially) over time.

METHODOLOGY

Surveys

A standardized questionnaire was used for the DMA exit surveys because it is the most efficient method for gathering information from a large number of people. Moreover, the resulting data can be analyzed using a variety of statistical procedures. RK&A consulted extensively with DMA staff to develop a four-page standardized questionnaire with a variety of question formats. The survey used for data collection in 2004 was revised slightly in 2005 to improve the precision of the wording on some items (see Appendix A for both surveys).

Specially-trained interviewers administered surveys to visitors on-site. Following a systematic sampling scheme, survey administrators intercepted adult visitors (18 years of age or older) who were exiting the Museum and asked them to participate. Data collectors interviewed visitors and completed questionnaires based on their responses. Respondents completed the last page of the questionnaire regarding demographic information on their own. At the completion of the survey interview, data collectors thanked the visitor for participating and then selected the next eligible visitor.

DATA ANALYSIS

The data were analyzed using SPSS for Windows, a statistical package for personal computers. Frequency distributions were calculated for all categorical variables (such as gender and age). To examine the relationship between two categorical variables (such as reasons for visiting and gender), cross-tabulation tables were computed to show the joint frequency distribution of the variables, and the chi-square statistic (X^2) was used to test the significance of the relationship. Summary statistics, including the mean (average) and standard deviation (spread of scores: "±")

in tables), were calculated for the rating scales and other variables measured at the interval level. To compare the means of two or more groups, an analysis of variance (ANOVA) was performed.¹

To better understand different types of DMA visitors and the characteristics associated with each group, a cluster analysis was performed on the data. In cluster analysis, the statistical software divides visitors into a set number of groups according to the visitors' responses. For this analysis, DMA visitors were separated into four groups based on their responses to questions regarding their preferences of and comfort level with art interpretation.

A conservative 0.01 level of significance was used for all statistical tests to preclude relationships having little or no practical significance. When the level of significance is set to $p = 0.01$, any relationship that exists at a probability (p -value) of ≤ 0.01 is "significant." When a relationship has a p -value of 0.01, there is a 99 percent probability that the relationship exists; that is, in 99 out of 100 cases, there would be a relationship between two variables. Conversely, there is a 1 percent probability that the relationship would not exist; in other words, in 1 out of 100 cases, the relationship would appear purely by chance.

Verbatim responses to open-ended questions were analyzed qualitatively. In other words, they were reviewed and, as patterns were detected, categories were developed and similar responses were grouped together. Responses were tallied, and in most cases the percentages and frequencies are reported. All statistical analyses that were run are listed in Appendix B.

METHOD OF REPORTING

For quantitative data, summary tables display the information to make it easily accessible. Percentages within tables may not always add to 100 percent owing to rounding. All statistically significant differences are noted. Report findings are presented in eight major sections:

- Overall Visitor Characteristics
- Visitor Clusters
- First-time and Repeat Visitors
- Members and Non-Members
- Locals and Non-Local Visitors
- Family Groups and Adult Groups
- Age Differences
- Gender Differences

¹ For instance, an ANOVA was used to compare the average ratings of DMA programs across age groups. If the F -statistic resulting from an ANOVA was significant, a post-hoc Scheffé multiple comparison test was used to determine which group mean(s) differed from which other group mean(s). For example, if the F -statistic indicated that the age groups had different mean ratings for a program, the Scheffé test was used to pinpoint which age groups differed.

Within each major section, findings are organized as follows:

- Demographic Characteristics
- Psychographic Characteristics
- Preferences for Viewing Art
- Visit Characteristics

I. PRINCIPAL FINDINGS: OVERALL VISITOR CHARACTERISTICS

A total of 1,120 visitors were interviewed for this study: 543 visitors in 2004 and 577 visitors in 2005. Approximately 641 additional visitors were approached but declined to participate. Thus, 64 percent of visitors approached by data collectors participated. This participation rate is slightly lower compared to studies done in other art museums, but it is high enough to ensure the study’s validity.

Visitors were intercepted at three locations: Hamon entrance/exit to the Museum (66 percent), Ross entrance/exit to the Museum (24 percent), and Harwood entrance/exit to the Museum (10 percent) (see Table 1).

**Table 1
Entrance
(in percent)**

Entrance	Total %
Hamon	66
Ross	24
Harwood	10

In 2004, interviews were conducted on weekend days and Thursday evenings. In 2005, interviews were also conducted on weekdays and Friday evenings. The overall results comprise interviews from weekends (51 percent), Thursday evenings (21 percent) weekdays (14 percent), and Friday evenings (14 percent) (see Table 2).

**Table 2
Visit Day
(in percent)**

Day of Visit	2004 %	2005 %	Total %
Weekend Day	77	26	51
Thursday Evening	23	19	21
Weekday Day	~	28	14
Friday Evening	~	27	14

Because visitor interviews on weekdays and Friday evenings were added in 2005, the 2004 and 2005 samples were compared to determine if there were differences in demographic characteristics that might be associated with the new data collection days. Gender was the only demographic characteristic that changed in the 2005 sample. In 2004, the numbers of males and

females were roughly equal (51 percent female versus 49 percent male). In 2005, females outnumbered males by a wide margin (62 percent female versus 38 percent male) (see Table 3).

To see if the increased percentage of females in 2005 might be related to the new data collection times on weekdays and Friday evenings, gender was compared against visit day and data set. In the 2004 data set, females and males were roughly equal in number on weekends and Thursday evenings (see Table 3). In the 2005 data set, females consistently outnumbered males across all visit days/evenings, so the increased percentage of females was not limited to the new data collection times on weekdays and Friday evening. Actually, the 2005 gender results are more in line with the usual art museum audience in the United States. Studies conducted by RK&A as well as other national arts organizations have found that the art museum audience generally contains more females than males.²

Table 3
Visit Day by Gender by Data Set
(in percent)

	Weekend Day %	Weekday Day %	Thursday Evening %	Friday Evening %	Total %
2004 Data Set					
Male	48	---	52	---	49
Female	52	---	48	---	51
2005 Data Set					
Male	41	35	37	38	38
Female	59	65	63	62	62

² National Endowment for the Arts, *1997 Survey of Public Participation in the Arts*. Nichols, Demographic Characteristics.

DEMOGRAPHIC CHARACTERISTICS

One objective of this visitor study was to identify baseline demographic characteristics of the DMA audience. This section presents findings about respondents' gender, age, education, ethnicity, visit group composition, and residence.

Gender, Age, Education, and Ethnicity

From studies conducted by RK&A and other national arts organizations, the national art museum audience is somewhat homogeneous: the art museum audience generally contains more females than males, is older, is more highly educated than the general United States population, and includes a smaller proportion of minorities than the national populace.

The characteristics of DMA visitors (see Table 4, next page) are similar to the general museum audience in many ways. Female visitors (57 percent) outnumber male visitors (43 percent). Seventy percent of visitors hold at least a college degree, and 31 percent hold a graduate degree. Close to three-fourths of visitors identified themselves as Caucasian (72 percent), followed by African American (8 percent), Hispanic (7 percent), Asian (7 percent), "Other" (5 percent) and American Indian (1 percent).

According to the 2002 SPPA survey, the median age of adults visiting art museums is 45;³ this median age is similar to median ages in other art museums studied by RK&A, including the Nelson-Atkins Museum of Art (median age: 47), the Chrysler Museum of Art (median age: 46), and the National Gallery of Art (median age: 46).⁴ The DMA audience is younger, with a median age of 39. DMA's lower median age may be related to the strength of the DMA's modern and contemporary art collection, an art genre that often attracts a younger audience compared to the overall art museum visiting audience (for example, the median age for visitors to the Miami Art Museum, a contemporary and modern art museum, is 34 years).⁵

³ National Endowment for the Arts, *1997 Survey of Public Participation in the Arts: Summary Report*, Research Division Report Number 39. (Washington, D.C.: National Endowment for the Arts, 1998). Bonnie Nichols, *Demographic Characteristics of Arts Attendance, 2002*, Note #82 (Washington, D.C.: National Endowment for the Arts, 2002).

⁴ Randi Korn & Associates, Inc. (2000). "The Nelson-Atkins Museum of Art: Visitor Survey." Unpublished manuscript. Randi Korn & Associates, Inc. (2003). "Chrysler Museum of Art: Visitor Study." Unpublished manuscript. Randi Korn & Associates, Inc. (1999). "The National Gallery of Art: Audience Profile." Unpublished manuscript. Washington, D.C.: National Gallery of Art.

⁵ Randi Korn & Associates, Inc. (2002). "Miami Art Museum Visitor Survey." Unpublished manuscript. Miami, FL: Miami Art Museum.

Table 4
Demographic Characteristics
(in percent)

Characteristic	Total %
Gender	
Female	57
Male	43
Age of Respondent*	
≤ 24	17
25-34	25
35-44	17
45-54	20
55-64	14
65+	7
Education (completed)	
Some high school	1
High school	5
Technical school	1
Some college/Associate's Degree	22
College graduate/Bachelor's degree	29
Some graduate work	10
Graduate/Professional degree	31
Ethnicity	
African American/Black	8
American Indian	1
Asian	7
Caucasian/White	72
Hispanic	7
Other	5

* Median age = 39 years; mean age = 40.7 years (± 15.5).

Group Composition

Almost one-half of respondents (44 percent) visited DMA with one other adult, 21 percent visited alone, and 13 percent visited with a group of several adults (see Table 5). One-fifth of respondents (21 percent) visited the Museum with children under 18 years of age. Of respondents visiting with children under 18 years of age, 29 percent of the children were under 6 years of age, 49 percent were 6 to 11 years of age, and 41 percent were 12 to 17 years of age (see Table 6).

Table 5
Visit Group
(in percent)

Visit Group	Total %
Alone	21
One other adult	44
Several adults	13
Group of adults and children	21
Tour group	1

Table 6
Visitors Accompanied by Children
(in percent)

Age of Children	Total %
Under 6	29
6 – 11	49
12 – 17	41

* Since groups with children may have children of different ages, totals exceed 100 percent.

Children at Home

The 2005 survey added a question asking respondents if they have children under 18 years of age living at home. One-quarter of the 2005 respondents (24 percent) said they have children at home (see Table 7). Most children at home were 6 to 11 years of age (46 percent) or 12 to 17 years of age (43 percent). Just over one-quarter of children at home (29 percent) were under 6 years of age. Of respondents with children under 18 years of age at home, 29 percent said that their children had visited DMA with their school (see Table 8).

Table 7
Visitors with Children at Home
(in percent)

Children at Home?	Total* %
Yes	24
No	76
Age of Children	Total %
Under 6	29
6 – 11	46
12 - 17	43

* Since households may have children of different ages, totals exceed 100 percent.

Table 8
Child DMA Visits with School
(in percent)

Children visited DMA with their school*	Total %
Yes	29
No	62
Not sure	9

* Only respondents with children at home were asked this question.

Residence

Most DMA visitors live in the Dallas/Fort Worth Metropolitan area (70 percent). One-tenth of DMA visitors live elsewhere in Texas, 17 percent live outside Texas within the United States, and 2 percent are from outside the United States (see Table 9). While the majority of DMA visitors speak English in their home (94 percent), 7 percent speak Spanish, and 7 percent speak another language (see Table 10).

**Table 9
Residence
(in percent)**

Residence	Total %
Dallas/Fort Worth Metropolitan area	70
Other part of Texas	11
Out of state	17
Outside the United States	2

**Table 10
Languages Spoken in Home
(in percent)**

Languages spoken in home	Total* %
English	94
Spanish	7
Other	7

* Respondents were allowed more than one response, so total percentages exceed 100.

PSYCHOGRAPHIC CHARACTERISTICS

Psychographic or “lifestyle” questions were included on the survey to more fully describe the DMA audience. This information provides DMA staff with greater understanding of their visitors. In particular, Museum staff were interested in learning about visitors’ engagement with art, including their experiences with art-related activities, in the hopes of better understanding visitors’ art background, knowledge and experience with art.

Visitors were asked a series of ten questions about their art-related activities, from whether they had taken art history classes to whether they were members of the DMA or other art museums. Additional psychographic characteristics reported here include visitors’ tendency to visit art museums when traveling, their proclivity to read reviews of art exhibitions, and their frequency of visits to art museums and art galleries. The results are listed, in descending order, in Table 11 on the next page.

Two-thirds of respondents used the Internet to find out about art exhibits or events within the previous year (66 percent). Two-thirds of respondents visited art museums with their schools as children (66 percent), and almost as many visited art museums with their families as children (60 percent). Close to two-thirds of respondents have taken at least one art history class (64 percent), and almost one-half have taken two or more art history classes (45 percent).

Within the previous year, one-half of DMA visitors have taken a guided or audio tour in an art museum (50 percent), two-fifths have visited a city specifically to see an art exhibition (38 percent), and one-third have attended a lecture or symposium at an art museum (34 percent).

One-third of respondents have taken studio art classes (34 percent) and about one-fifth are practicing artists (23 percent). One-fifth of respondents are DMA members (22 percent) and one-fifth are members of another art museum (21 percent).

In general the DMA audience seems to include more avid art enthusiasts than other art museums. The percentage of DMA visitors (64 percent) that have taken at least one art history class is unusually high. While one would expect the percentage of art museum visitors that have taken an art history class to be higher than the national average, the percentage of DMA visitors having taken an art history class is more than double the national average. According to the 1997 SPPA, approximately one-quarter of adults surveyed (24 percent) had taken an art history or art appreciation class.⁶ In addition, a 1990 study of visitors to the Hirshhorn Museum and Sculpture Garden reported that one-fifth of visitors had taken an art appreciation or studio art class, much lower than the DMA percentage.⁷ Another characteristic common among DMA visitors is that they had visited art museums with their families as children; three-fifths of DMA visitors had done so. Previous visitor research has found that early exposure to museums by parents is a key factor

⁶ National Endowment for the Arts, *1997 Survey of Public Participation in the Arts*

⁷ Elizabeth K. Ziebarth and Zahava D. Doering, “Appreciating Art: A Study of Comparisons – An Exercise in Looking At the Hirshhorn Museum and Sculpture Garden.” *Current Trends in Audience Research and Evaluation*, 6:42-45, 1992.

leading to museum visitation as an adult, so it is not surprising that three-fifths of DMA visitors had done so.⁸

Table 11
Psychographic Characteristics of Visitors
(in percent)

	Total %
Visited art museums with school as a child*	66
Used the Internet to find out about art exhibits or events within the past 12 months	66
Taken at least one art history class	64
Visited art museums with family as a child	60
Taken a guided or audio tour in an art museum within the past 12 months	50
Taken two or more art history classes*	45
Visited a city specifically to see an art exhibition within the past 12 months	38
Attended a lecture or symposium at an art museum within the past 12 months	34
Taken studio art classes	34
Is a practicing artist	23
Is a member of the DMA	22
Is a member of another art museum	21

*These items were added to the 2005 survey.

⁸ Marilyn G. Hood "Staying Away: Why People Choose Not to Visit Museums." *Museum News* 61, no. 4 (1983).
Marilyn G. Hood "Personality Puzzles" *History News* 48, no. 3 (1993).

One-fifth of DMA visitors reported that they visit art museums 11 or more times in the course of one year (21 percent), and more than one-half visit art museums four or more times during a typical year (54 percent) (see Table 12). DMA visitors visit art galleries half as frequently; one-tenth (9 percent) visit art galleries 11 or more times in one year, and one-quarter (26 percent) visit art galleries four or more times each year (see Table 13).

Table 12
Frequency of Visits to Art Museums
(in percent)

Yearly visit to art museums	Total %
Never	3
1 time	14
2-3 times	30
4-6 times	23
7-10 times	10
11 or more times	21

Table 13
Frequency of Visits to Art Galleries
(in percent)

Yearly visits to commercial art galleries	Total %
Never	34
1 time	15
2-3 times	24
4-6 times	13
7-10 times	4
11 or more times	9

On a scale from 1 (never) to 7 (always), DMA visitors rated how often they typically visit art museums in other cities; this item received mean score of 4.9 (see Table 14). Using the same scale, DMA visitors also rated how often they typically read art exhibition reviews; this item received a mean score of 4.2. Both scores fall in the middle range of the scale, indicating a moderate interest in art exhibitions on the part of DMA visitors.

Table 14
Ratings of Interest in Art Exhibitions

7-Point Rating Scale: Never (1) / Always (7)	Rating	
	Mean	±
When I visit other cities, I visit the local art museums	4.9	1.93
I read reviews of exhibitions in newspapers or magazines	4.2	2.12

PREFERENCES FOR VIEWING ART

As mentioned previously, one goal of this study was to better understand DMA visitors’ comfort with and needs and preferences for viewing art. The questionnaire included ten statements regarding preferences for viewing art and asked visitors to rate each on a scale from 1 (does not describe me) to 7 (describes me very well). The statements are listed in Table 15 in descending order, by mean rating score.

The statement DMA visitors said describes them best was “I feel comfortable looking at most types of art” (mean = 6.1), and the lowest-rated statement was “Some terms used in art museums are difficult for me to understand” (mean = 3.4). Although these ratings suggest that DMA visitors are more comfortable with art than not, other responses suggest that visitors need help understanding art. For example, visitors rated the following statements fairly low: “I like to view a work of art on my own, without explanations or interpretations” (mean = 4.8); and “I am comfortable explaining the meaning of a work of art to a friend” (mean = 4.5). These ten rating scales for art viewing preferences were used to separate visitors into four groups or “clusters” of visitors with similar viewing preferences to help DMA staff understand how visitors’ needs and preferences for viewing art differ (see “Visitor Clusters” section on page 24).

Table 15
Ratings of Art Viewing Preferences

7-Point Rating Scale:	Total
Does not describe me (1) / Describes me very well (7)	Mean
I feel comfortable looking at most types of art.	6.1
I like to know about the story portrayed in a work of art.	5.8
I enjoy talking with others about the art we are looking at.	5.5
I like to know about the materials and techniques used by the artist.	5.4
Art affects me emotionally.	5.3
I like to be told a straightforward insight to help me know what the work of art is about.	5.1
I like to view a work of art on my own, without explanations or interpretations.	4.8
I like to connect with works of art through music, dance, dramatic performances, and readings.	4.6
I am comfortable explaining the meaning of a work of art to a friend.	4.5
Some terms used in art museums are difficult for me to understand.	3.4

Visitors were also given a list of eight presentation methods and asked to indicate the ones they had used in an art museum (either at DMA or elsewhere). Visitors who had used a particular presentation method were also asked to rate that method on a scale from 1 (do not like to use) to 7 (like to use). Not surprisingly, the most frequently used method (98 percent) and highest rated method (mean = 6.5) was “looking at works of art” (see Table 16). Explanatory wall text was also frequently used (90 percent) and highly rated (mean = 6.1). Although “experiencing performances in galleries” was used by only one-third of DMA visitors (34 percent), this presentation method received the third highest rating (mean = 5.8).

In addition to looking at art and reading wall text, three other forms of presentation were used by at least one-half of DMA visitors: “listening to audio guides” (65 percent), “watching video in the galleries” (56 percent) and “taking a guided tour” (50 percent). All three received good ratings (5.5, 5.6, and 5.5 respectively). Note, however, that the ratings for “listening to an audio guide” and “taking a guided tour” have fairly high standard deviations (both are ± 1.7), indicating that there is wide variability in DMA visitors’ opinions of these two presentation methods.

“Responding to art by creating art” was used by only 29 percent of DMA visitors. Although this presentation method received a good rating (mean = 5.6), it has the largest standard deviation of all the presentation methods (± 1.8), indicating a wide range of opinion about this method as well. “Using computers to learn about art” was used by fewer than one-half of DMA visitors (42 percent) and received the lowest rating (mean = 5.3).

Table 16
Use and Ratings of Presentation Methods

7-Point Rating Scale: Do not like to use (1) / Like to use (7)	Percentage of Visitors Used*	Rating*	
		Mean	\pm
Looking at works of art	98	6.5	0.88
Reading explanatory wall text	90	6.1	1.20
Experiencing performances in galleries	34	5.8	1.48
Watching video in the galleries	56	5.6	1.48
Responding to art by creating art	29	5.6	1.80
Using reading areas in the galleries	37	5.5	1.70
Taking a guided tour	50	5.5	1.71
Listening to an audio guide	65	5.5	1.72
Using computers to learn about art	42	5.3	1.66

*Ratings are from only those visitors who have experienced an item at DMA or at another art museum.

VISIT CHARACTERISTICS

This section presents findings about visitors’ visit characteristics, including first and repeat visits to DMA, frequency of recent visits to DMA, and attendance at the 100 Hours celebration. This section also presents data on whether visitors came to do or see something particular, how they heard about exhibitions, programs, and events, what areas of the Museum they visited, and their attendance and ratings of DMA programs. Finally, this section reports visitors’ overall ratings of their DMA experience.

First-time and Repeat Visitors

Two-fifths of respondents (40 percent) were visiting the Museum for the first time, and three-fifths (60 percent) had visited DMA previously (see Table 17).

Table 17
First-time and Repeat Visitors
(in percent)

Visit	Total %
Repeat visitor	60
First-time visitor	40

Among repeat visitors, almost one-fifth (17 percent) had been to the DMA 11 or more times in the previous year and two-fifths (41 percent) had been to the DMA four or more times (see Table 18). One-quarter of repeat visitors (26 percent) said they had visited DMA during the 100 Hours celebration (see Table 19).

Table 18
Frequency of Visits among Repeat Visitors
(in percent)

Visits in past 12 months	Total %
No times	16
1 time	17
2-3 times	26
4-6 times	19
7-10 times	5
11 or more times	17

Table 19
Visit during 100 Hours Celebration among Repeat Visitors
(in percent)

Did you visit the Museum during the 100 Hours celebration?*	Total %
Yes	26
No	74

*This item was included on the 2004 survey for repeat visitors only.

See or Do Something Particular

The majority of DMA visitors (63 percent) said they visited to see or do something particular (see Table 20). Close to one-half of those coming for something particular said they came to see a special exhibition (47 percent). Almost one-third of respondents coming for a particular reason were attending a program or event (29 percent). Of respondents coming for some “other” particular reason (14 percent), one-half indicated that they came to the DMA for a school project or assignment (see Appendix C, Table 121). Only one-tenth of respondents coming to see something particular visited especially to see the permanent collection (10 percent).

Table 20
Visit to See or Do Something Particular
(in percent)

Did you come to see or do something particular today?	Total %
Yes	63
No	37
Particular item	Total %*
See special exhibition	47
Attend program/event	29
Other	14
See permanent collection	10
Dine/shop	3

* Respondents were allowed more than one response, so total percentages exceed 100.

Areas of DMA Visited

Almost three-quarters of DMA visitors visited special exhibitions (72 percent) (see Table 21). In many studies conducted by RK&A, special exhibitions are an important draw for both first-time and repeat visitors.⁹ About one-half of visitors visited DMA's permanent galleries (56 percent) and the Museum shop (51 percent). Two-fifths visited the contemporary art galleries (39 percent) and close to one-quarter visited the café (22 percent) and the Gateway Gallery/Family Gallery (22 percent).

Table 21
Areas of DMA Visited
(in percent)

Areas visited	Total* %
Special exhibitions	72
Permanent galleries	56
Museum shop	51
Contemporary art	39
Café	33
Gateway Gallery/Family Gallery	22
1717 Restaurant	3

*Respondents were allowed more than one response, so total percentages exceed 100.

⁹ Randi Korn & Associates, Inc. (2000). "The Nelson-Atkins Museum of Art: Visitor Survey." Unpublished manuscript. Randi Korn & Associates, Inc. (2003). "Chrysler Museum of Art: Visitor Study." Unpublished manuscript. Randi Korn & Associates, Inc. (1999). "The National Gallery of Art: Audience Profile." Unpublished manuscript.

Impetus for Visit

Visitors who came to the DMA to see or do something particular were asked how they heard about the program, event, or exhibition they intended to experience. One-third of respondents indicated that they had heard about their planned activity through a friend, relative, or teacher (34 percent) (see Table 22). Almost one-quarter of respondents (23 percent) gave an “other” response. The most common “other” sources for information about DMA programs were banners in town or at DFW airport, Starbucks, flyers, DMA membership and previous DMA visits (see Appendix C, Table 122).

Table 22
How Visitors Heard about DMA Programs, Events,
and Exhibitions
(in percent)

Sources	Total* %
Friend/relative/teacher	34
Other	23
Museum mailing	10
DMA Web site	9
Newspaper advertisement	8
Radio advertisement	8
Brochure/flyer	6
Newspaper/magazine article	4
Television advertisement	4
Friday Guide in <i>Dallas Morning News</i>	2

* Respondents were allowed more than one response, so total percentages exceed 100.

DMA Programs

Respondents were shown a list of DMA programs and asked which ones they had attended that day or previously.¹⁰ In addition, all visitors who had attended a particular program were asked to rate their experience with the program. DMA programs about particular works of art were rated on a scale from 1 (did not help me appreciate works of art) to 7 (helped me appreciate works of art). DMA programs of a more general nature were rated on a scale of 1 (did not help me appreciate the arts) to 7 (helped me appreciate the arts).

¹⁰ This section of the 2004 survey was revised so that program listings on the 2005 survey were more precise. See the 2004 and 2005 sample surveys in Appendix A.

DMA Programs Associated with Works of Art

Of DMA programs associated with works of art, “talking with knowledgeable staff” received the highest rating (mean = 6.5). Other programs with high ratings include artist demonstrations and performances in the galleries (mean = 6.3), guided tours or gallery talks (mean = 6.3), and lectures or symposiums (mean = 6.2) (see Table 23). The most frequently used programs associated with works of art were guided tours or gallery talks (20 percent), concerts or music programs about works of art (20 percent), and lectures or symposiums (15 percent). The lowest rated program (mean = 4.6) and least used program (2 percent) was ArtStop.

Table 23
Use and Ratings of DMA Programs
about Works of Art

7-Point Rating Scale: Did not help me appreciate works of art (1) / Helped me appreciate works of art (7)	Attended Program %	Rating ¹	
		Mean	±
Talking with knowledgeable staff ²	14	6.5	0.88
Artist demonstrations and performances in the galleries	11	6.3	1.15
Guided tours or gallery talks	20	6.3	1.03
Lectures or symposiums	15	6.2	1.10
Films related to works of art ²	14	6.0	1.23
Concerts or music programs related to works of art ²	20	5.9	1.31
Family Days/Drop-in programs	7	5.9	1.29
Sketching in the galleries	5	5.9	1.42
Art classes ³	4	5.5	1.91
ArtStop ³	2	4.6	2.45

¹Ratings are from only those visitors who attended the program.

²These programs were added to the 2005 survey.

³These programs were listed on the 2004 survey only.

General DMA Programs

All of the general programs received favorable ratings (see Table 24). The highest ratings were given to Late Nights (mean = 6.3), concert series (mean = 6.2), and Arts & Letters Live (mean = 6.2). The programs with the best attendance were Late Nights (32 percent) and Thursday Night Jazz (23 percent).

Table 24
Use and Ratings of General DMA Programs

7-Point Rating Scale: Did not help me appreciate the arts (1) / Helped me appreciate the arts (7)	Attended Program %	Rating¹	
		Mean	±
Late Nights ²	32	6.3	0.98
Concert series ³	10	6.2	1.29
Arts & Letters Live	8	6.2	1.42
Thursday Night Jazz ³	23	5.8	1.53
Film and video festivals ³	9	5.8	1.66

¹Ratings are from only those visitors who attended the program.

²This program was added to the 2005 survey.

³The wording for these items was revised from the 2004 survey to the 2005 survey.

Ratings of Overall Experience

Respondents rated five aspects of their overall experience at DMA using 7-point scales. As shown in Table 25, respondents gave very positive, favorable ratings of their experience on the “uninviting/welcoming” scale (mean = 6.3); on the “dull/intellectually stimulating” scale (mean = 6.2); and on the “lack of interesting experiences/variety of interesting experiences” scale (mean = 6.1).

Visitors gave somewhat lower ratings on two scales: “difficult to find the art I wanted to see/easy to find the art I wanted to see” (mean = 5.8); and “little to do with my family and friends/lots to do with family and friends” (mean = 5.6). Note that these ratings also have the highest standard deviations (± 1.47 and ± 1.56 respectively), so there was more diversity in response to these items, suggesting that some visitors experience difficulty with way-finding in the Museum and that some visitors perceive DMA as having few interesting experiences available.

Table 25
Ratings of Overall Experience

	Rating	
	Mean	\pm
Uninviting (1) / Welcoming (7)	6.3	0.99
Dull (1) / Intellectually stimulating (7)	6.2	0.98
A lack of interesting experiences (1) / A variety of interesting experiences (7)	6.1	1.05
Difficult to find the art I wanted to see (1) / Easy to find the art I wanted to see (7)	5.8	1.47
Little to do with my family and friends (1) / Lots to do with my family and friends (7)	5.6	1.56

II. PRINCIPAL FINDINGS: VISITOR CLUSTERS

The statistical cluster analysis procedure divided visitors into four distinct groups based on their responses to ten statements regarding art-viewing preferences.¹¹ The cluster groups' responses to the ten statements suggested titles for the groups: Tentative Observers, Curious Participants, Discerning Independents, and Committed Enthusiasts. In the LOEASM configuration, Tentative Observers are at the Awareness Level, Curious Participants are at the Curious Level, and Committed Enthusiasts and Discerning Independents are at the Commitment Level. The largest group is Curious Participants (32 percent), followed by Committed Enthusiasts (26 percent), Tentative Observers (23 percent), and Discerning Independents (19 percent).

Table 26
Cluster Frequency and Percent

LOEA SM	Visitor Clusters	Frequency	%
Awareness	Tentative Observers	256	23
Curious	Curious Participants	352	32
Commitment	{ Discerning Independents	211	19
	{ Committed Enthusiasts	284	26
		1103	100

Table 27 (see page 27) shows the four clusters' mean ratings for the ten statements about art-viewing preferences. Visitors rated each statement on a scale from 1 (does not describe me) to 7 (describes me very well).

Of the four groups, Tentative Observers are least likely to enjoy talking with others about the art they are looking at (mean = 4.0), least likely to feel that art affects them emotionally (mean = 3.7), and least comfortable explaining the meaning of a work of art to a friend (mean = 2.5). They are also least interested in connecting with works of art through music, dance, dramatic performances, and readings (mean = 3.0). Tentative Observers do not like to view a work of art on their own without explanations or interpretations (mean = 3.9), suggesting they are looking for information. Visitors in this group are interested in knowing the story portrayed in a work of art (mean = 5.5) and being told a straightforward insight to help them know what the work of art is about (mean = 5.4). They are somewhat less interested in knowing the materials and techniques used by the artist (mean = 4.3). Although visitors in this group express a moderate level of comfort looking at most types of art (mean = 5.3), their score for this statement is the lowest of the four groups. In summary, Tentative Observers are neither very knowledgeable about art, nor emotionally connected to art. They are uncomfortable talking with others about

¹¹ A K-Means cluster analysis was used to statistically group all survey respondents. In a K-Means cluster analysis, the statistical program is instructed to divide the cases or respondents into a particular number of clusters based on how respondents answered specific questions. In this case a four-way cluster analysis was used.

art, or explaining art to others. They are interested in obtaining straightforward, basic information about works of art.

Curious Participants are somewhat less confident, less emotionally connected, and less comfortable viewing art than the two groups that follow. While they are reasonably comfortable looking at most types of art (mean = 6.2) and enjoy talking with others about the art they are looking at (mean = 5.8), they are less confident explaining the meaning of a work of art to a friend (mean = 4.6). They do not feel strongly that art affects them emotionally (mean = 5.4). This group is very interested in knowing the story portrayed in a work of art (mean = 6.2). They are moderately interested in knowing a straightforward insight about the work of art (mean = 5.8), and moderately interested in knowing the materials and techniques used by the artist (mean = 5.6). Of the four groups, Curious Participants have the strongest interest in connecting with works of art through music, dance, dramatic performances, and readings (mean = 5.5). They also expressed the most difficulty understanding terms used in art museums (mean = 5.2). In summary, Curious Participants are reasonably comfortable looking at art and want to connect with works of art in a variety of ways, including performances and readings. Visitors in this group have some difficulty with art terminology and are not particularly confident explaining it to others in spite of their reactions to art, which may be more emotional than cerebral.

Of the four groups, Discerning Independents identify most strongly with the statement “I feel comfortable looking at most types of art” (mean = 6.6). They also identify strongly with the statement “Art affects me emotionally” (mean = 5.9). Visitors in this cluster enjoy talking with others about the art they are looking at (mean = 5.7) and are reasonably comfortable explaining the meaning of a work of art to a friend (mean = 5.2). Discerning Independents understand art terminology and do not identify with the statement “some terms used in art museums are difficult for me to understand” (mean = 2.3). They like to know about the materials and techniques used by the artist (mean = 5.6), but are less interested in knowing the story portrayed in a work of art (mean = 4.7). They are also less interested in connecting with works of art through music, dance, dramatic performances, and readings (mean = 4.3). Of the four groups, Discerning Independents are least interested in being told a straightforward insight to help them know what the work of art is about (mean = 2.6) and are most likely to want to view a work of art on their own without explanations or interpretations (mean = 5.9). In summary, Discerning Independents are confident, highly knowledgeable and emotionally connected to works of art. They are comfortable looking at art and talking about it. Discerning Independents want to develop their own interpretations of art and are less interested in others’ explanations or views.

Committed Enthusiasts identify strongly with the statements “I feel comfortable looking at most types of art” (mean = 6.5) and “Art affects me emotionally” (mean = 6.1). They understand art terminology and do not identify with the statement “some terms used in art museums are difficult for me to understand” (mean = 1.8). Of the four groups, visitors in this cluster are most likely to enjoy talking with others about the art they are looking at (mean = 6.4) and are most comfortable explaining the meaning of a work of art to a friend (mean = 5.8). Of the four groups, visitors in this cluster are most interested in knowing the story portrayed in a work of art (mean = 6.4), the materials and techniques used by the artist (mean = 6.1), and a straightforward insight to help them know what the work of art is about (mean = 6.0). Visitors in this cluster are moderately

interested in connecting with works of art through music, dance, dramatic performances, and readings (mean = 5.1). In summary, Committed Enthusiasts are confident, enthusiastic, highly knowledgeable, and emotionally connected to works of art. They are comfortable looking at art and talking about it. These visitors are sponges for knowledge about art and seek information of all types and formats.

Table 27
Ratings of Art Viewing Preferences by Cluster

7-Point Rating Scale:	Tentative Observers <i>n</i> = 256 (23 %)	Curious Participants <i>n</i> = 352 (32 %)	Discerning Independents <i>n</i> = 211 (19 %)	Committed Enthusiasts <i>n</i> = 284 (26 %)	Total <i>n</i> = 1103
Does not describe me (1) / Describes me very well (7)	Mean	Mean	Mean	Mean	Mean
I feel comfortable looking at most types of art. ¹	5.3	6.2	6.6	6.5	6.1
I like to know the story portrayed in a work of art. ²	5.5	6.2	4.7	6.4	5.8
I enjoy talking with others about the art we are looking at. ³	4.0	5.8	5.7	6.4	5.5
I like to know about the materials and techniques used by the artist. ⁴	4.3	5.6	5.6	6.1	5.4
Art affects me emotionally. ⁵	3.7	5.4	5.9	6.1	5.3
I like to be told a straightforward insight to help me know what the work of art is about. ⁶	5.4	5.8	2.6	6.0	5.1
I like to view a work of art on my own, without explanations or interpretations. ⁷	3.9	5.2	5.9	4.3	4.8
I like to connect with works of art through music, dance, dramatic performances, readings. ⁸	3.0	5.5	4.3	5.1	4.6
I am comfortable explaining the meaning of a work of art to a friend. ⁹	2.5	4.6	5.2	5.8	4.5
Some terms used in art museums are difficult for me to understand. ¹⁰	3.4	5.2	2.3	1.8	3.4

¹F = 70.387; *df* = 3, 1099; *p* = .000²F = 100.361; *df* = 3, 1099; *p* = .000³F = 148.790; *df* = 3, 1099; *p* = .000⁴F = 70.538; *df* = 3, 1099; *p* = .000⁵F = 141.133; *df* = 3, 1099; *p* = .000⁶F = 331.465; *df* = 3, 1099; *p* = .000⁷F = 55.549; *df* = 3, 1099; *p* = .000⁸F = 103.414; *df* = 3, 1099; *p* = .000⁹F = 201.624; *df* = 3, 1099; *p* = .000¹⁰F = 375.627; *df* = 3, 1099; *p* = .000

DEMOGRAPHIC CHARACTERISTICS

The four cluster groups do not differ in age, education, or visiting-with-children. The clusters do differ in gender, ethnicity, and residence. The Discerning Independents cluster and the Tentative Observers cluster have almost equal numbers of males and females, while the Committed Enthusiasts cluster and Curious Participants cluster have more females than males. With respect to ethnicity, the Curious Participants cluster is the most ethnically diverse, and the Tentative Observers cluster is the least ethnically diverse. Lastly, the Committed Enthusiasts cluster and the Curious Participants clusters have more locals (77 and 71 percent respectively) than either the Discerning Independents cluster (67 percent) or the Tentative Observers cluster (65 percent).

Table 28
Demographic Characteristics by Cluster
(in percent)

Characteristic	Tentative Observers (23 %) %	Curious Participants (32 %) %	Discerning Independents (19 %) %	Committed Enthusiasts (26 %) %	Total %
Gender¹					
Male	49	41	51	36	43
Female	50	60	49	64	57
Ethnicity²					
African American/Black	4	10	6	8	8
American Indian	~	2	3	1	1
Asian	7	9	4	7	7
Caucasian/White	78	66	74	71	72
Hispanic	6	10	6	7	7
Other	5	3	7	6	5
Residence³					
Dallas/Fort Worth Metro	65	71	67	77	70
Other part of Texas	12	14	11	6	11
Outside Texas	23	15	22	17	19

¹ $\chi^2 = 16.435$; $df = 3$; $p = .001$

² $\chi^2 = 32.956$; $df = 15$; $p = .005$

³ $\chi^2 = 17.500$; $df = 6$; $p = .008$

PSYCHOGRAPHIC CHARACTERISTICS

Table 29 (next page) shows the psychographic characteristics that differ among the four cluster groups. Remarkably, of all the psychographic characteristics evaluated on the survey, there was only one in which the four cluster groups did not differ: childhood art museum visits with school (66 percent overall).

Otherwise, the four cluster groups differ substantially in their psychographic profiles. Of the four groups, Committed Enthusiasts and Discerning Independents have the strongest art background and the strongest interest in visiting art exhibitions. Three-quarters of Committed Enthusiasts and Discerning Independents use the Internet to find out about art exhibits or events (74 percent) and more than one-half of both groups (56 percent) have taken two or more art history classes.

Of the four groups, Committed Enthusiasts are most likely to have taken at least one art history class (76 percent), most likely to have taken a guided tour or audio tour at an art museum (60 percent), and most likely to have attended a lecture or symposium at an art museum (43 percent). These visitors are also most likely to be members of the DMA (31 percent) and other art museums (29 percent). On the other hand, Discerning Independents are most likely to have taken studio art classes (49 percent), and this cluster has the highest percentage of practicing artists (39 percent). Although they visit art exhibitions, Discerning Independents tend not take guided tours or audio tours (42 percent). Compared to the Committed Enthusiasts, Discerning Independents are less likely to be members of the DMA (20 percent) or other art museums (24 percent).

The Curious Participants' psychographic profile reveals a fairly solid art background, but not to the degree of the Committed Enthusiasts or Discerning Independents. A majority of Curious Participants visited art museums as a child (59 percent) and took at least one art history class (61 percent). However, 39 percent of visitors in this cluster have taken two or more art history classes. In the past year, one-half of Curious Participants have taken a guided or audio tour in an art museum (52 percent), and one-third have visited a city specifically to see an art exhibition (35 percent) or attended a lecture or symposium at an art museum (36 percent). Close to one-fifth of Curious Participants are members of the DMA (19 percent) and other art museums (17 percent).

Of the four groups, Tentative Observers have the weakest art background. About one-half have taken at least one art history class (49 percent), visited art museums with their families as a child (51 percent), or use the Internet to find out about art exhibitions (52 percent); all of which are the lowest percentages of the four cluster groups. Nineteen percent of Tentative Observers have taken studio art classes and 7 percent are practicing artists. On the positive side, in the past year, 43 percent of Tentative Observers have taken a guided or audio tour in an art museum and 30 percent have visited a city specifically to see an art exhibition. A surprising 18 percent are members of the DMA and 17 percent are members of another art museum; these percentages are similar to membership rates of the Curious Participants. One wonders whether Tentative Observers are showing support for a family member who is interested in art by visiting and joining the DMA and other art museums.

Table 29
Psychographic Characteristics by Cluster
(in percent)

Characteristics	Tentative Observers (23 %) %	Curious Participants (32 %) %	Discerning Independents (19 %) %	Committed Enthusiasts (26 %) %	Total %
Within the past 12 months, have you used the Internet to find out about art exhibits or events? ¹	52	67	74	74	66
Have you taken any art history classes? ²	49	61	71	76	64
When you were a child, did you visit art museums with your family? ³	51	59	64	67	60
Within the past 12 months, have you taken a guided or audio tour in an art museum? ⁴	43	52	42	60	50
Have you taken two or more art history classes? ⁵	31	39	56	56	45
Within the past 12 months, have you visited a city specifically to see an art exhibition? ⁶	30	35	43	44	38
Within the past 12 months, have you attended a lecture or symposium at an art museum? ⁷	19	36	38	43	34
Have you taken any studio art classes? ⁸	19	28	49	43	34
Are you a practicing artist? ⁹	7	19	39	30	23
Are you a member of the Dallas Museum of Art? ¹⁰	18	19	20	31	22
Are you a member of another art museum? ¹¹	17	17	24	29	21

¹ $\chi^2 = 34.714$; $df = 3$; $p = .000$

² $\chi^2 = 45.599$; $df = 3$; $p = .000$

³ $\chi^2 = 15.130$; $df = 3$; $p = .002$

⁴ $\chi^2 = 20.918$; $df = 3$; $p = .000$

⁵ $\chi^2 = 23.363$; $df = 3$; $p = .000$

⁶ $\chi^2 = 38.809$; $df = 3$; $p = .002$

⁷ $\chi^2 = 35.629$; $df = 3$; $p = .000$

⁸ $\chi^2 = 59.974$; $df = 3$; $p = .000$

⁹ $\chi^2 = 75.858$; $df = 3$; $p = .000$

¹⁰ $\chi^2 = 16.388$; $df = 3$; $p = .001$

¹¹ $\chi^2 = 18.190$; $df = 3$; $p = .000$

As Table 30 shows, all four groups have very respectable art museum visit patterns, although Committed Enthusiasts and Discerning Independents visit art museums more frequently than the other two cluster groups. Ninety-one percent of Committed Enthusiasts and 88 percent of Discerning Independents visited an art museum two or more times in the past year, compared to 80 percent of Curious Participants and 75 percent of Tentative Observers.

Table 30
Yearly Visits to Art Museums by Cluster
(in percent)

Yearly visits to art museums including the Dallas Museum of Art¹	Tentative Observers (23 %) %	Curious Participants (32 %) %	Discerning Independents (19 %) %	Committed Enthusiasts (26 %) %	Total %
0-1 time	25	20	12	09	17
2-6 times	55	56	47	52	53
7+ times	19	24	41	39	30

¹ $\chi^2 = 58.613$; $df = 6$; $p = .000$

Committed Enthusiasts and Discerning Independents also visit commercial art galleries more often than the other two cluster groups (see Table 31). Sixty-one percent of Discerning Independents and 60 percent of Committed Enthusiasts visited a commercial art gallery two or more times in the past year, compared to 47 percent of Curious Participants and 36 percent of Tentative Observers. Discerning Independents have the strongest visit pattern (22 percent visited commercial art galleries seven or more times in the past year); a finding that makes sense since this cluster has the highest number of practicing artists.

Table 31
Yearly Visits to Art Galleries by Cluster
(in percent)

Yearly visits to commercial art galleries	Tentative Observers (23 %) %	Curious Participants (32 %) %	Discerning Independents (19 %) %	Committed Enthusiasts (26 %) %	Total %
0-1 time	64	53	39	40	50
2-6 times	31	38	39	41	37
7+ times	05	09	22	19	13

$\chi^2 = 62.973$; $df = 6$; $p = .000$

The clusters also differ in their interest in art exhibitions (see Table 32). On a rating scale from 1 (never) to 7 (always), Committed Enthusiasts (mean = 5.5) and Discerning Independents (mean = 5.3) are more likely than Curious Participants (mean = 4.7) and Tentative Observers (mean = 4.1) to visit the local art museum when they visit other cities. On the same 7-point scale, Committed Enthusiasts (mean = 5.1) are most likely to read reviews of exhibitions in newspapers or magazines. Discerning Independents (mean = 4.3) and Curious Participants (mean = 4.2) fall in the middle of the scale. Tentative Observers (mean = 3.4) are least likely to read reviews of exhibitions in newspapers or magazines.

Table 32
Ratings of Interest in Art Exhibitions by Cluster

7-Point Rating Scale: Never (1) / Always (7)	Tentative Observers (23 %)	Curious Participants (32 %)	Discerning Independents (19 %)	Committed Enthusiasts (26 %)	Total
	Mean	Mean	Mean	Mean	Mean
When I visit other cities, I visit the local art museum. ¹	4.1	4.7	5.3	5.5	4.9
I read reviews of exhibitions in newspapers and magazines. ²	3.4	4.2	4.3	5.1	4.2

¹ F = 30.654; df = 3, 1095; p = .000

² F = 32.154; df = 3, 1096; p = .000

PREFERENCES FOR VIEWING ART

Visitors indicated the presentation methods they had used at the DMA or another art museum. The four cluster groups were similar in their use of three presentation methods: looking at works of art (98 percent), reading explanatory wall text (90 percent), and taking a guided tour (50 percent).

Table 33 shows the differences in use of presentation methods among the four cluster groups. Committed Enthusiasts are avid consumers of art information, and not surprisingly, they have very high usage of most presentation methods. Of the four clusters, the Committed Enthusiasts are most likely to watch videos in the galleries (62 percent), use reading areas in the galleries (45 percent), experience performances in the galleries (45 percent), and respond to art by creating art (40 percent).

Although Committed Enthusiasts and Discerning Independents both have very strong art backgrounds, Discerning Independents are less likely to use many of the presentation methods. One exception is using computers to learn about art (48 percent), the highest percentage of the four cluster groups. Also, a moderate percentage of visitors in the Discerning Independents cluster respond to art by creating art (37 percent; second highest of the four groups). Since Discerning Independents are most likely to want to view a work of art on their own without explanations (refer back to Table 27), it is not surprising that they are the least likely of the four cluster groups to listen to an audio guide (56 percent).

Curious Participants have less background in art than either Committed Enthusiasts or Discerning Independents, but they are often more likely than Discerning Independents to use many of the presentation methods. More than two-thirds of Curious Participants listen to an audio guide (69 percent), the highest percentage of the four cluster groups. Three-fifths of Curious Participants watch video in the galleries (59 percent), and two-fifths use reading areas in the galleries (40 percent). About one-third (35 percent) of Curious Participants experience performances in the galleries, a surprising result, as they have the strongest interest in connecting with works of art through music, dance, dramatic performances, and readings (refer back to Table 27).

Of the four cluster groups, Tentative Observers have the weakest art background and their usage of presentation methods is the lowest of the four cluster groups. Of presentation methods, they seem most willing to use the audio guide (63 percent) and video in the galleries (48 percent). One-third of Tentative Observers use computers to learn about art, 22 percent use reading areas in the galleries, 21 percent experience performances in the galleries, and 16 percent respond to art by creating art.

Table 33
Presentation Methods by Cluster
(in percent)

Presentation methods	Tentative Observers (23 %) %	Curious Participants (32 %) %	Discerning Independents (19 %) %	Committed Enthusiasts (26 %) %	Total %
Listening to an audio guide ¹	63	69	56	66	65
Watching video in the galleries ²	48	59	51	62	56
Using computers to learn about art ³	33	42	48	46	42
Using reading areas in the galleries ⁴	22	40	38	45	37
Experiencing performances in the galleries ⁵	21	35	35	45	34
Responding to art by creating art ⁶	16	25	37	40	29

¹ $\chi^2 = 11.479$; $df = 3$; $p = .009$

² $\chi^2 = 13.272$; $df = 3$; $p = .004$

³ $\chi^2 = 13.100$; $df = 3$; $p = .004$

⁴ $\chi^2 = 35.542$; $df = 3$; $p = .000$

⁵ $\chi^2 = 35.779$; $df = 3$; $p = .000$

⁶ $\chi^2 = 48.090$; $df = 3$; $p = .000$

Not only do the cluster groups differ in their usage of the various presentation methods, they also have many differences in their ratings of the presentation methods (see Table 34, next page). Visitors who used a particular presentation method rated that method on a scale from 1 (do not like to use) to 7 (like to use). Overall, Committed Enthusiasts and Curious Participants gave the presentation methods higher “like-to-use” ratings than did Discerning Independents or Tentative Observers.

As expected, of the four cluster groups, Committed Enthusiasts gave the highest “like-to-use” ratings to reading explanatory wall text (mean = 6.4), experiencing performances in the galleries (mean = 6.1), listening to an audio guide (mean = 5.8), and taking a guided tour (mean = 5.8).

Discerning Independents and Committed Enthusiasts both gave the highest “like-to-use” rating to looking at works of art (mean = 6.7). Discerning Independents, who are most likely to want to view a work of art on their own without explanations (refer back to Table 27), gave a fairly strong rating to reading explanatory wall text (mean = 6.0), but gave the lowest ratings of the four cluster groups to taking a guided tour (mean = 4.7) and listening to an audio guide (mean = 4.6).

Of the four cluster groups, Curious Participants gave the highest “like-to-use” rating to watching video in the galleries (mean = 5.8). This cluster group has the strongest interest in connecting with works of art through music, dance, dramatic performances, and readings (refer back to

Table 27), so it is not surprising that they also gave a very high rating to performances in the galleries (mean = 6.0) .

Of the four cluster groups, Tentative Observers gave the lowest “like-to-use” ratings to looking at works of art (mean = 6.0), reading explanatory wall text (mean = 5.8), watching video in the galleries (mean = 5.2) and experiencing performances in the gallery (mean = 5.1). Their “like-to-use” ratings of listening to an audio guide (mean = 5.4) and taking a guided tour (mean = 5.4) were higher than the ratings given by Discerning Independents, but lower than the ratings given by Committed Enthusiasts and Curious Participants.

Table 34
Ratings of Presentation Methods by Cluster

7-Point Rating Scale: Do not like to use (1) / Like to use (7)	Rating*				Total Mean
	Tentative Observers (23 %)	Curious Participants (32 %)	Discerning Independents (19 %)	Committed Enthusiasts (26 %)	
	Mean	Mean	Mean	Mean	
Looking at works of art ¹	6.0	6.5	6.7	6.7	6.5
Reading explanatory wall text ²	5.8	6.1	6.0	6.4	6.1
Experiencing performances in the gallery ³	5.1	6.0	5.6	6.1	5.8
Watching video in the galleries ⁴	5.2	5.8	5.3	5.6	5.6
Listening to an audio guide ⁵	5.4	5.6	4.6	5.8	5.5
Taking a guided tour ⁶	5.4	5.6	4.7	5.8	5.5

¹ F = 18.664; df = 3, 556; p = .000

² F = 9.983; df = 3, 933; p = .000

³ F = 7.067; df = 3, 375; p = .000

⁴ F = 5.829; df = 3, 607; p = .001

⁵ F = 14.004; df = 3, 703; p = .000

⁶ F = 9.983; df = 3, 933; p = .000

*Ratings are from only those visitors who have experienced an item at DMA or at another art museum.

The cluster groups did not differ in their “like-to-use” ratings of three presentation methods: responding to art by creating art (mean = 5.6), using reading areas in the galleries (mean = 5.5), and using computers to learn about art (mean = 5.3).

VISIT CHARACTERISTICS

Visit Day

The four cluster groups did not differ in the day or evening they visited the DMA.

First-time or Repeat Visit

In all four cluster groups, the majority of visitors were repeat visitors to the DMA (see Table 35). Of course, Committed Enthusiasts (67 percent) and Discerning Independents (66 percent) were more likely to be repeat visitors than Curious Participants (56 percent) or Tentative Observers (51 percent).

Table 35
First-time or Repeat Visit by Cluster
(in percent)

Visit	Tentative Observers (23 %) %	Curious Participants (32 %) %	Discerning Independent (19 %) %	Committed Enthusiasts (26 %) %	Total %
First-time	49	44	34	33	40
Repeat	51	56	66	67	60

$\chi^2 = 19.938$; $df = 3$; $p = .000$

See or Do Something Particular

The four cluster groups were equally likely to be visiting the DMA to see or do something particular (63 percent). Of those visiting to see or do something particular, the four cluster groups were equally likely to be visiting to see a special exhibition (47 percent), attend a program or event (29 percent), see the permanent collection (10 percent), or dine/shop (3 percent). Also, they reported similar sources of information regarding programs, events, or exhibitions at the DMA.

Areas Visited

There were no differences in which areas of the museum the four cluster groups visited. They were equally likely to visit special exhibitions (72 percent), permanent galleries (56 percent) contemporary art (39 percent), the Museum shop (51 percent), the Café (33 percent), and the Gateway Gallery/Family Gallery (22 percent).

DMA Programs Related to Works of Art

The cluster groups had different attendance patterns at some of the DMA's programs related to works of art (see Table 36). Of the four clusters, Committed Enthusiasts were most likely to have attended guided tours or gallery talks (25 percent), films related to works of art (25 percent), lectures or symposiums (19 percent) and art classes (9 percent). Tentative Observers were least likely to have attended these four programs; Curious Participants and Discerning Independents fall in the middle, attendance-wise.

The four cluster groups did not differ in their attendance at concerts or music programs related to works of art (20 percent), talking with knowledgeable staff (14 percent), artist demonstrations and performances in the galleries (11 percent), Family Days/Drop-in programs (7 percent), sketching in the galleries (5 percent), or ArtStop (2 percent).

Visitors who had attended DMA programs related to works of art rated the programs on a scale of 1 (did not help me appreciate works of art) to 7 (helped me appreciate works of art). There were no cluster differences in the ratings of DMA programs related to works of art.

Table 36
Attendance at Programs Related to Works of Art by Cluster
(in percent)

Programs related to works of art	Tentative Observers (23 %) %	Curious Participants (32 %) %	Discerning Independents (19 %) %	Committed Enthusiasts (26 %) %	Total %
Guided tours or gallery talks ¹	13	21	16	25	20
Lectures or symposiums ²	9	15	15	19	15
Films related to works of art ³	6	12	13	25	14
Art classes ⁴	1	3	3	9	4

¹ $\chi^2 = 14.087$; $df=3$; $p = .003$

² $\chi^2 = 10.103$; $df = 3$; $p = .010$

³ $\chi^2 = 21.622$; $df=3$; $p = .000$

⁴ $\chi^2 = 13.048$; $df=3$; $p = .005$

General DMA Programs

Visitors in the four cluster groups were equally likely to have attended Late Nights (32 percent), Concert series (10 percent), Film and video festivals (9 percent), and Arts & Letters Live (8 percent). As Table 37 shows, Committed Enthusiasts were more likely to have attended Thursday Night Jazz (29 percent) than the other cluster groups, particularly Tentative Observers (16 percent).

Table 37
Attendance at General Programs by Cluster
(in percent)

General Programs	Tentative Observers (23 %) %	Curious Participants (32 %) %	Discerning Independents (19 %) %	Committed Enthusiasts (26 %) %	Total %
Thursday Night Jazz	16	24	22	29	23

$$\chi^2 = 12.852; df = 3; p = .005$$

Visitors who had attended general DMA programs rated the programs on a scale of 1 (did not help me appreciate the arts) to 7 (helped me appreciate the arts). There were cluster differences in the ratings of Late Nights and Thursday Night Jazz (see Table 38). Of the four cluster groups, Tentative Observers gave Late Nights a much lower rating (mean = 5.7) than the other three clusters. The pattern is similar for Thursday Night Jazz. Tentative Observers gave a much lower rating to this program (mean = 5.0) than the other three clusters. The four cluster groups did not differ in their ratings of Arts & Letters Live, Film and video festivals, or Concert series.

Table 38
Ratings of General DMA Programs by Cluster

7-Point Rating Scale: Did not help me appreciate the arts” (1) / Helped me appreciate the arts (7)	Tentative Observers (23 %)	Curious Participants (32 %)	Discerning Independents (19 %)	Committed Enthusiasts (26 %)	Total
	Mean	Mean	Mean	Mean	Mean
Late Nights ¹	5.7	6.4	6.3	6.5	6.3
Thursday Night Jazz ²	5.0	6.0	6.1	6.0	5.8

¹ $\chi^2 = 5.483; df = 3, 178; p = .001$

² $\chi^2 = 5.437; df = 3, 251; p = .001$

Ratings of Overall Experience

All of the experience ratings differ by cluster group (see Table 39). The ratings were presented as 7-point scales with 1 as the most negative score and 7 as the most positive score. For all five scales, Committed Enthusiasts and Curious Participants gave the highest ratings and Tentative Observers gave the lowest ratings. In particular, the scale “little to do with my family and friends/lots to do with my family and friends” received a rather low score from Tentative Observers (mean = 4.8).

Table 39
Ratings of DMA Experience by Cluster

7-Point Rating Scale:	Tentative Observers (23 %)	Curious Participants (32 %)	Discerning Independents (19 %)	Committed Enthusiasts (26 %)	Total
	Mean	Mean	Mean	Mean	Mean
Uninviting (1) / Welcoming (7) ¹	6.2	6.5	6.3	6.4	6.3
Dull (1) / Intellectually stimulating (7) ²	5.8	6.3	6.3	6.4	6.2
A lack of interesting experiences (1) / A variety of interesting experiences (7) ³	5.8	6.3	6.1	6.2	6.1
Difficult to find the art I wanted to see (1) / Easy to find the art I wanted to see (7) ⁴	5.5	6.0	5.8	6.0	5.8
Little to do with my family and friends (1) / Lots to do with my family and friends (7) ⁵	4.8	5.9	5.5	5.9	5.6

¹ F = 4.798; df = 3, 1093; p = .003

² F = 25.289; df = 3, 1087; p = .000

³ F = 7.942; df = 3, 1083; p = .000

⁴ F = 2.919; df = 3, 1067; p = .034

⁵ F = 31.489; df = 3, 1041; p = .000

III. PRINCIPAL FINDINGS: FIRST-TIME AND REPEAT VISITORS

This section of the report compares the demographic characteristics, psychographic characteristics, preferences for viewing art, and visit characteristics of first-time and repeat visitors. Of DMA visitors, 40 percent were first-time visitors and 60 percent were repeat visitors.

DEMOGRAPHIC CHARACTERISTICS

First-time and repeat visitors differ in age, ethnicity, and residence (see Table 40).

- First-time visitors are younger than repeat visitors. Of first-time visitors, 52 percent are under 35 years of age. In contrast, 36 percent of repeat visitors are under 35 years of age.
- First-time visitors are more ethnically diverse than repeat visitors. Of first-time visitors, 68 percent are Caucasian/White, and of repeat visitors, 74 percent are Caucasian/White.
- Most repeat visitors live in the Dallas-Fort Worth Metropolitan area (86 percent). Of first-time visitors, 46 percent live in the Dallas-Fort Worth Metropolitan area.
- There are no differences in gender, education, or composition of the visiting group of first-time and repeat visitors.

Table 40
Demographic Characteristics
First-time and Repeat Visitors
(in percent)

Demographic Characteristics	First-time %	Repeat %	Total %
Age Group¹			
Under 35 years	52	36	42
35 – 54 years	33	39	37
55 years or more	15	25	21
Ethnicity²			
African American/Black	7	8	8
American Indian	2	1	1
Asian	11	5	7
Caucasian/White	68	74	72
Hispanic	9	6	7
Other	3	6	5
Residence³			
Dallas-Fort Worth Metropolitan	46	86	70
Other part of Texas	16	8	11
Outside Texas	38	6	19

¹ $\chi^2 = 29.963$; $df = 2$; $p = .000$

² $\chi^2 = 17.872$; $df = 5$; $p = .003$

³ $\chi^2 = 219.884$; $df = 2$; $p = .000$

PSYCHOGRAPHIC CHARACTERISTICS

There are numerous differences in psychographic characteristics of first-time and repeat visitors (see Tables 41 through 44).

- Repeat visitors are more likely than first-time visitors to have taken one art history class (69 percent of repeat visitors versus 57 percent of first-time visitors) and also more likely to have taken two or more art history classes (52 percent of repeat visitors versus 33 percent of first-time visitors).
- Repeat visitors are more likely than first-time visitors to have taken a guided or audio tour in an art museum within the past 12 months (55 percent of repeat visitors versus 42 percent of first-time visitors).
- Repeat visitors are more likely than first-time visitors to have attended a lecture or symposium at an art museum within the past 12 months (41 percent of repeat visitors versus 24 percent of first-time visitors).
- Repeat visitors are more likely than first-time visitors to be members of the DMA (34 percent of repeat visitors versus 4 percent of first-time visitors), and also more likely to be members of another art museum (26 percent of repeat visitors versus 14 percent of first-time visitors).

Table 41
Psychographic Characteristics
First-time and Repeat Visitors
(in percent)

Psychographic Characteristics	First-time %	Repeat %	Total %
Taken at least one art history class ¹	57	69	64
Taken a guided or audio tour in an art museum within the past 12 months ²	42	55	50
Taken two or more art history classes ³	33	52	45
Attended a lecture or symposium at an art museum within the past 12 months ⁴	24	41	34
Is a member of the DMA ⁵	4	34	22
Is a member of another art museum ⁶	14	26	21

¹ $\chi^2 = 17.773$; $df = 1$; $p = .000$

² $\chi^2 = 19.906$; $df = 1$; $p = .000$

³ $\chi^2 = 19.242$; $df = 1$; $p = .000$

⁴ $\chi^2 = 32.240$; $df = 1$; $p = .000$

⁵ $\chi^2 = 140.518$; $df = 1$; $p = .000$

⁶ $\chi^2 = 24.005$; $df = 1$; $p = .000$

- Repeat visitors visited art museums more often than first-time visitors (see Table 42).
 - Of repeat visitors, 41 percent made 7 or more art museum visits in the past year and 49 percent made 2–6 visits in the past year.
 - Of first-time visitors, 14 percent made 7 or more art museum visits in the past year, and 59 percent made 2–6 visits in the past year.

Table 42
Frequency of Visits to Art Museums
First-time and Repeat Visitors
(in percent)

Yearly visit to art museums	First-time %	Repeat %	Total %
0-1 time	27	10	17
2-6 times	59	49	53
7 or more times	14	41	30

$\chi^2 = 120.903; df = 2; p = .000$

- Repeat visitors also visited art galleries more often than first-time visitors (see Table 43).
 - Of repeat visitors, 15 percent made 7 or more art gallery visits and the past year and 39 percent made 2 – 6 art gallery visits in the past year.
 - Of first-time visitors, 10 percent made 7 or more art gallery visits in the past year and 34 percent made 2 – 6 art gallery visits in the past year.

Table 43
Frequency of Visits to Art Galleries
First-time and Repeat Visitors
(in percent)

Yearly visits to commercial art galleries	First-time %	Repeat %	Total %
0-1 time	56	45	50
2-6 times	34	39	37
7 or more times	10	15	13

$\chi^2 = 15.037; df = 2; p = .000$

- Repeat visitors expressed greater interest in art exhibitions than first-time visitors (see Table 44). On a rating scale of 1 (never) to 7 (always), repeat visitors were more likely than first-time visitors to visit the local art museum when visiting other cities (repeat visitor mean = 5.2 versus first-time visitor mean = 4.4). On the same rating scale of 1 (never) to 7 (always), repeat visitors were also more likely than first-time visitors to read reviews of exhibitions in newspapers or magazines (repeat visitor mean = 4.5 versus first-time visitor mean = 3.8).

Table 44
Ratings of Interest in Art Exhibitions
First-time and Repeat Visitors

7-Point Rating Scale: Never (1) / Always (7)	Rating		
	First-time	Repeat	Total
	Mean	Mean	Mean
When I visit other cities, I visit the local art museums ¹	4.4	5.2	4.9
I read reviews of exhibitions in newspapers or magazines ²	3.8	4.5	4.2

¹F = 38.413; *df* = 1, 1113; *p* = .000

²F = 31.852; *df* = 1, 1113; *p* = .000

Some psychographic characteristics were similar among first-time and repeat visitors. First-time and repeat visitors were equally likely to:

- have visited art museums with school as a child (66 percent);
- have used the Internet to find out about art exhibits or events within the past 12 months (66 percent);
- have visited art museums with family as a child (60 percent);
- have visited a city specifically to see an art exhibition within the past 12 months (38 percent);
- have taken studio art classes (34 percent); and
- be a practicing artist (23 percent).

PREFERENCES FOR VIEWING ART

Visitors responded to ten statements about their preferences for viewing art on a scale from 1 (does not describe me) to 7 (describes me very well). First-time and repeat visitors differed in their responses to four statements (see Table 45).

Repeat visitors identified more strongly than first-time visitors with the statements:

- “I enjoy talking with others about the art we are looking at” (repeat visitor mean = 5.6 versus first-time visitor mean = 5.3);
- “Art affects me emotionally” (repeat visitor mean = 5.5 versus first-time visitor mean = 5.0); and
- “I am comfortable explaining the meaning of a work of art to a friend” (repeat visitor mean = 4.7 versus first-time visitor mean = 4.3).

First-time visitors identified more strongly than repeat visitors with the statement:

- “Some terms used in art museums are difficult for me to understand” (first-time visitor mean = 3.6 versus repeat visitor mean = 3.2).

Table 45
Ratings of Art Viewing Preferences
First-time and Repeat Visitors

7-Point Rating Scale: Does not describe me (1) / Describes me very well (7)	Rating		
	First-time Mean	Repeat Mean	Total Mean
I enjoy talking with others about the art we are looking at. ¹	5.3	5.6	5.5
Art affects me emotionally. ²	5.0	5.5	5.3
I am comfortable explaining the meaning of a work of art to a friend. ³	4.3	4.7	4.5
Some terms used in art museums are difficult for me to understand. ⁴	3.6	3.2	3.4

¹F = 10.084; *df* = 1, 1113; *p* = .000

²F = 25.611; *df* = 1, 1113; *p* = .000

³F = 1.446; *df* = 1, 1113; *p* = .000

⁴F = 15.329; *df* = 1, 1113; *p* = .000

First-time and repeat visitors did not differ in their responses to the following statements:

- “I feel comfortable looking at most types of art” (mean = 6.1);
- “I like to know the story portrayed in a work of art” (mean = 5.8);
- “I like to know about the materials and techniques used by the artist” (mean = 5.4);
- “I like to be told a straightforward insight to help me know what the work of art is about” (mean = 5.1);
- “I like to view a work of art on my own without explanations or interpretations” (mean = 4.8); and
- “I like to connect with works of art through music, dance, dramatic performances and readings” (mean = 4.6).

Use of Presentation Methods

Visitors indicated the presentation methods they had used at the DMA or other art museums. Use of four presentation methods differed between first-time and repeat visitors (see Table 46).

Repeat visitors were more likely than first-time visitors to use the following presentation methods:

- Listening to an audio guide (68 percent of repeat visitors versus 59 percent of first-time visitors);
- Watching video in the galleries (59 percent of repeat visitors versus 50 percent of first-time visitors); and
- Taking a guided tour (54 percent of repeat visitors versus 45 percent of first-time visitors)
- Responding to art by creating art (32 percent of repeat visitors versus 23 percent of first-time visitors).

Table 46
Use of Presentation Methods
First-time and Repeat Visitors
(in percent)

Presentation Methods	First-time %	Repeat %	Total %
Listening to an audio guide ¹	59	68	65
Watching video in the galleries ²	50	59	56
Taking a guided tour ³	45	54	50
Responding to art by creating art ⁴	23	32	29

¹ $\chi^2 = 9.027$; $df = 1$; $p = .003$

² $\chi^2 = 9.608$; $df = 1$; $p = .002$

³ $\chi^2 = 8.936$; $df = 1$; $p = .003$

⁴ $\chi^2 = 10.588$; $df = 1$; $p = .001$

First-time and repeat visitors were equally likely to use the following presentation methods:

- Looking at works of art (98 percent);
- Reading explanatory wall text (90 percent);
- Using computers to learn about art (42 percent);
- Using reading areas in the galleries (37 percent); and
- Experiencing performances in the galleries (34 percent).

Rating of Presentation Methods

Visitors rated the presentation methods they had used at the DMA or other art museums on a scale from 1 (do not like to use) to 7 (like to use).

Repeat visitors gave higher ratings to three presentation methods (see Table 47):

- Looking at works of art (repeat visitor mean = 6.6 versus first-time visitor mean = 6.3);
- Reading explanatory wall text (repeat visitor mean = 6.2 versus first-time visitor mean = 5.9); and
- Responding to art by creating art (repeat visitor mean = 5.9 versus first-time visitor mean = 5.0).

Table 47
Ratings of Presentation Methods
First-time and Repeat Visitors

7-Point Rating Scale: Do not like to use (1) / Like to use (7)	Rating*		
	First-time Mean	Repeat Mean	Total Mean
Looking at works of art ¹	6.3	6.6	6.5
Reading explanatory wall text. ²	5.9	6.2	6.1
Responding to art by creating art ³	5.0	5.9	5.6

¹F = 18.633; *df* = 1, 563; *p* = .000

²F = 10.038; *df* = 1, 1008; *p* = .002

³F = 19.007; *df* = 1, 317; *p* = .000

*Ratings are from only those visitors who have experienced an item at DMA or at another art museum.

First-time and repeat visitors gave similar ratings to the following presentation methods:

- Experiencing performances in the galleries (mean = 5.8);
- Watching video in the galleries (mean = 5.6);
- Using reading areas in the galleries (mean = 5.5);
- Taking a guided tour (mean = 5.5);
- Listening to an audio guide (mean = 5.5); and
- Using computers to learn about art (mean = 5.3).

VISIT CHARACTERISTICS

Visit Day

- First-time and repeat visitors visited the Museum in roughly equal numbers on weekend days and weekdays (see Table 48). On Thursday and Friday evenings, repeat visitors outnumbered first-time visitors by a ratio of more than 2 to 1.

Table 48
Visit Day
First-time and Repeat Visitors
(in percent)

Visit	Weekend Day %	Weekday Day* %	Thursday Evening %	Friday Evening* %	Total %
First-time	45	49	31	29	40
Repeat	55	51	69	71	60

$\chi^2 = 24.846; df = 3; p = .000$

*2005 data set only

See or Do Something Particular

- Repeat visitors were far more likely than first-time visitors to come to the DMA to see or do something particular (72 percent of repeat visitors versus 49 percent of first-time visitors) (see Table 49).

Table 49
See or Do Something Particular
First-time and Repeat Visitors
(in percent)

Did you come to see or do something particular today?	First-time %	Repeat %	Total %
Yes	49	72	63
No	51	28	37

$\chi^2 = 58.315; df = 1; p = .000$

- Repeat visitors were more likely than first-time visitors to visit the DMA to attend a program or event (33 percent of repeat visitors versus 18 percent of first-time visitors) (see Table 50).
- First-time visitors were more likely than repeat visitors to visit the DMA to see the permanent collection (15 percent of first-time visitors versus 7 percent of repeat visitors) (see Table 50).

Table 50
See or Do Something Particular
First-time and Repeat Visitors
(in percent)

Particular item	First-time %	Repeat %	Total %
Attend program/event ¹	18	33	29
See permanent collection ²	15	7	10

¹ $\chi^2 = 15.390$; $df = 1$; $p = .000$

² $\chi^2 = 58.315$; $df = 1$; $p = .000$

- First-time and repeat visitors were equally likely to visit the DMA to see a special exhibition (47 percent), and to dine/shop (3 percent).

How Visitors Heard about DMA Programs, Events, and Exhibitions

Visitors who came to DMA to see or do something particular identified how they heard about DMA programs, events, and exhibitions.

First-time and repeat visitors differed in two ways (see Table 51).

- First-time visitors were more likely than repeat visitors to have heard about programs, events and exhibitions from a friend, relative, or teacher (44 percent of first-time visitors versus 29 percent of repeat visitors).
- Repeat visitors were more likely than first-time visitors to have heard about programs, events, and exhibitions from a museum mailing (14 percent of repeat visitors versus 3 percent of first-time visitors).

Table 51
How Visitors Heard about DMA Programs, Events, and Exhibitions
First-time and Repeat Visitors
(in percent)

Sources	First-time %	Repeat %	Total %
Friend/relative/teacher ¹	44	29	34
Museum mailing ²	3	14	10

¹ $\chi^2 = 14.979$; $df = 1$; $p = .000$

² $\chi^2 = 19.763$; $df = 1$; $p = .000$

First-time and repeat visitors were equally likely to use following sources of information:

- DMA website (9 percent);
- Newspaper advertisement (8 percent);
- Radio advertisement (8 percent);
- Brochure/flyer (6 percent);
- Television advertisement (4 percent);
- Newspaper/magazine article (4 percent); and
- Friday Guide in *Dallas Morning News* (2 percent).

Areas of DMA Visited

Of the areas visited at the DMA, first-time and repeat visitors differed in two ways (see Table 52).

- First-time visitors were more likely than repeat visitors to visit the permanent galleries (67 percent of first-time visitors versus 48 percent of repeat visitors).
- First-time visitors were also more likely than repeat visitors to visit the contemporary art area (46 percent of first-time visitors versus 35 percent of repeat visitors).

Table 52
Areas of DMA Visited
First-time and Repeat Visitors
(in percent)

Areas Visited	First-time %	Repeat %	Total %
Permanent galleries ¹	67	48	56
Contemporary art ²	46	35	39

¹ $\chi^2 = 40.372$; $df = 1$; $p = .000$

² $\chi^2 = 11.406$; $df = 1$; $p = .001$

- First-time and repeat visitors were equally likely to visit special exhibitions (72 percent), the Museum shop (51 percent), the Café (33 percent), the Gateway Gallery/Family Gallery (22 percent), and the 1717 Restaurant (3 percent).

DMA Programs Related to Works of Art

For most DMA programs associated with works of art, repeat visitors were far more likely than first-time visitors to have attended the program (see Table 53).

- Guided tours or gallery talks (29 percent of repeat visitors versus 6 percent of first-time visitors).
- Concerts or music (29 percent of repeat visitors versus 6 percent of first-time visitors).
- Lectures or symposiums (23 percent of repeat visitors versus 3 percent of first-time visitors).
- Films (21 percent of repeat visitors versus 4 percent of first-time visitors).
- Talking with knowledgeable staff (18 percent of repeat visitors versus 8 percent of first-time visitors).
- Artist demonstrations and performances in the galleries (18 percent of repeat visitors versus 2 percent of first-time visitors).
- Family Days/Drop-in programs (10 percent of repeat visitors versus 3 percent of first-time visitors).
- Sketching in the galleries (8 percent of repeat visitors versus 1 percent of first-time visitors).
- Art classes (7 percent of repeat visitors versus 1 percent of first-time visitors).

Table 53
Use of DMA Programs Related to Works of Art
First-time and Repeat Visitors
(in percent)

Programs Associated with Works of Art	First-time %	Repeat %	Total %
Guided tours or gallery talks ¹	6	29	20
Concerts or music related to works of art ²	6	29	20
Lectures or symposiums ³	3	23	15
Films related to works of art ⁴	4	21	14
Talking with knowledgeable staff ⁵	8	18	14
Artist demonstrations and performances in the galleries ⁶	2	18	11
Family Days/Drop-in programs ⁷	3	10	7
Sketching in the galleries ⁸	1	8	5
Art classes ⁹	1	7	4

¹ $\chi^2=86.358$; $df=1$; $p=.000$

² $\chi^2=43.925$; $df=1$; $p=.000$

³ $\chi^2=86.797$; $df=1$; $p=.000$

⁴ $\chi^2=34.703$; $df=1$; $p=.000$

⁵ $\chi^2=10.266$; $df=1$; $p=.001$

⁶ $\chi^2=32.737$; $df=1$; $p=.000$

⁷ $\chi^2=18.888$; $df=1$; $p=.000$

⁸ $\chi^2=29.215$; $df=1$; $p=.000$

⁹ $\chi^2=12.418$; $df=1$; $p=.000$

- ArtStop was the only DMA program associated with works of art that had similar attendance by first-time and repeat visitors (2 percent).

Visitors rated the programs they had attended on a scale from 1 (did not help me appreciate works of art) to 7 (helped me appreciate works of art). All programs received similar ratings from first-time and repeat visitors:

- Talking with knowledgeable staff (mean = 6.5);
- Artist demonstrations and performances in the galleries (mean = 6.3);
- Guided tours or gallery talks (mean = 6.3);
- Lectures or symposiums (mean = 6.2);
- Films related to works of art (mean = 6.0);
- Concerts or music programs related to works of art (mean = 5.9);
- Sketching in the galleries (mean = 5.9);
- Family Days/Drop-in programs (mean = 5.9);
- Art classes (mean = 5.5); and
- ArtStop (mean = 4.6).

General DMA Programs

For all five general DMA programs, repeat visitors were far more likely than first-time visitors to have attended the program (see Table 54, next page):

- Late Nights (42 percent of repeat visitors versus 17 percent of first-time visitors);
- Thursday Night Jazz (34 percent of repeat visitors versus 7 percent of first-time visitors);
- Concert series (16 percent of repeat visitors versus 2 percent of first-time visitors);
- Film and Video festivals (13 percent of repeat visitors versus 3 percent of first-time visitors); and
- Arts & Letters Live (13 percent of repeat visitors versus 2 percent of first-time visitors).

Table 54
Use of DMA General Programs
First-time and Repeat Visitors
(in percent)

General Programs	First-time %	Repeat %	Total %
Late Nights ¹	17	42	32
Thursday Night Jazz ²	7	34	23
Concert series ³	2	16	10
Film and video festivals ⁴	3	13	9
Arts & Letters Live ⁵	2	13	8

¹ $\chi^2 = 38.871$; $df = 1$; $p = .000$

² $\chi^2 = 105.501$; $df = 1$; $p = .000$

³ $\chi^2 = 55.779$; $df = 1$; $p = .000$

⁴ $\chi^2 = 30.443$; $df = 1$; $p = .000$

⁵ $\chi^2 = 41.454$; $df = 1$; $p = .000$

Visitors rated the programs they had attended on a scale from 1 (did not help me appreciate the arts) to 7 (helped me appreciate the arts). All programs received similar ratings from first-time and repeat visitors:

- Late Nights (mean = 6.3);
- Concert series (mean = 6.2);
- Arts & Letters Live (mean = 6.2);
- Thursday Night Jazz (mean = 5.8); and
- Film and video festivals (mean = 5.8).

Ratings of Overall Experience

First-time and repeat visitors rated three aspects of their overall experience differently (see Table 55).

- On a scale from 1 (dull) to 7 (intellectually stimulating), repeat visitors rated their experience more favorably (repeat visitor mean = 6.3 versus first-time visitor mean = 6.0).
- On a scale from 1 (difficult to find the art I wanted to see) to 7 (easy to find the art I wanted to see), repeat visitors rated their experience more favorably (repeat visitor mean = 6.0 versus first-time visitor mean = 5.6).
- On a scale from 1 (little to do with my family and friends) to 7 (lots to do with my family and friends), repeat visitors rated their experience more favorably (repeat visitor mean = 5.7 versus first-time visitor mean = 5.4).

Table 55
Ratings of Overall Experience
First-time and Repeat Visitors

7-Point Rating Scale:	Rating		
	First-time	Repeat	Total
	Mean	Mean	Mean
Dull (1) / Intellectually stimulating (7) ¹	6.0	6.3	6.2
Difficult to find the art I wanted to see (1) / Easy to find the art I wanted to see (7) ²	5.6	6.0	5.8
Little to do with my family and friends (1) / Lots to do with my family and friends (7) ³	5.4	5.7	5.6

¹F = 19.843; *df* = 1, 1104; *p* = .000

²F = 12.595; *df* = 1, 1083; *p* = .000

³F = 13.073; *df* = 1, 1056; *p* = .000

Two aspects of the experience at DMA received similar ratings from first-time and repeat visitors:

- On a scale from 1 (uninviting) to 7 (welcoming), the overall mean = 6.3.
- On a scale from 1 (a lack of interesting experiences) to 7 (a variety of interesting experiences) the overall mean = 6.1.

IV. PRINCIPAL FINDINGS: DMA MEMBERS AND NON-MEMBERS

This section of the report compares the demographic characteristics, psychographic characteristics, preferences for viewing art, and visit characteristics of DMA members and non-members. Of DMA visitors, 22 percent are members and 88 percent are non-members.

DEMOGRAPHIC CHARACTERISTICS

DMA members and non-members differ in age, education, ethnicity, and residence (see Table 56, next page).

- Non-members are significantly younger than members.
 - Of non-members, one-half are under 35 years of age. One-fifth of members are under 35 years of age.
- Members are more likely than non-members to be college graduates (84 percent of members versus 66 percent of non-members).
- Non-members are more ethnically diverse than members.
 - Of non-members, 68 percent are Caucasian/White and of members, 80 percent are Caucasian/White.
- Almost all members live in the Dallas-Fort Worth Metropolitan area (97 percent).
 - Of non-members, 64 percent live in the Dallas-Fort Worth Metropolitan area.

Table 56
Demographic Characteristics
DMA Members and Non-members
(in percent)

Demographic Characteristics	Non-member %	Member %	Total %
Age Group¹			
Under 35 years	49	21	42
35 – 54 years	36	38	37
55 years or more	15	41	21
Education²			
College graduate - No	34	16	30
College graduate - Yes	66	84	70
Ethnicity³			
African American/Black	8	5	8
American Indian	2	1	1
Asian	8	4	7
Caucasian/White	69	80	72
Hispanic	8	5	7
Other	5	5	5
Residence⁴			
Dallas-Fort Worth Metropolitan	64	97	70
Other part of Texas	13	2	11
Outside Texas	23	1	19

¹ $\chi^2 = 92.530$; $df = 2$; $p = .000$

² $\chi^2 = 27.855$; $df = 1$; $p = .000$

³ $\chi^2 = 13.77$; $df = 1$; $p = .017$

⁴ $\chi^2 = 99.117$; $df = 2$; $p = .003$

- There were no differences in gender or composition of the visiting group of members and non-members.

PSYCHOGRAPHIC CHARACTERISTICS

There were numerous differences in the psychographic characteristics of members and non-members (see Tables 57 through 60).

- Members were more likely than non-members to have taken one art history class (74 percent of members versus 62 percent of non-members) and also more likely to have taken two or more art history classes (59 percent of members versus 41 percent of non-members).
- Members were more likely than non-members to have taken a guided or audio tour in an art museum within the past 12 months (67 percent of members versus 45 percent of non-members).
- Members were more likely than non-members to have visited a city specifically to see an art exhibition in the past 12 months (54 percent of members versus 33 percent of non-members).
- Members were more likely than non-members to have attended a lecture or symposium at an art museum within the past 12 months (59 percent of members versus 28 percent of non-members).
- Members were more likely than non-members to have taken studio art classes (42 percent of members versus 32 percent of non-members).
- Members are more likely than non-members to be a practicing artist (30 percent of members versus 21 percent of non-members.).
- Members are more likely than non-members to also be a member of another art museum (51 percent of members versus 13 percent of non-members.).

Table 57
Psychographic Characteristics
DMA Members and Non-members
(in percent)

Psychographic Characteristics	Non-member %	Member %	Total %
Taken at least one art history class ¹	62	74	64
Taken a guided or audio tour in an art museum within the past 12 months ²	45	67	50
Taken two or more art history classes ³	41	59	45
Visited a city specifically to see an art exhibition within the past 12 months ⁴	33	54	38
Attended a lecture or symposium at an art museum within the past 12 months ⁵	28	59	34
Taken studio art classes ⁶	32	42	34
Is a practicing artist ⁷	21	30	23
Is a member of another art museum ⁸	13	51	21

¹ $\chi^2 = 11.664$; $df = 1$; $p = .001$

² $\chi^2 = 37.782$; $df = 1$; $p = .000$

³ $\chi^2 = 12.456$; $df = 1$; $p = .000$

⁴ $\chi^2 = 33.033$; $df = 1$; $p = .000$

⁵ $\chi^2 = 81.813$; $df = 1$; $p = .000$

⁶ $\chi^2 = 8.885$; $df = 1$; $p = .003$

⁷ $\chi^2 = 8.575$; $df = 1$; $p = .004$

⁸ $\chi^2 = 158.233$; $df = 1$; $p = .000$

- In the past year, members visited art museums more often than non-members: 66 percent of members visited art museums 7 or more times in the past year compared to 20 percent of non-members (see Table 58).

Table 58
Frequency of Visits to Art Museums
DMA Members and Non-members
(in percent)

Yearly visits to art museums	Non-member %	Member %	Total %
0-1 time	21	3	17
2-6 times	59	31	53
7 or more times	20	66	30

$\chi^2 = 1295.740$; $df = 2$; $p = .000$

- Members also visited art galleries more frequently than non-members in the past year (see Table 59).
 - Of members, 25 percent visited art galleries 7 or more times in the past year and 41 percent visited art galleries 2–6 times in the past year.
 - Ten percent of non-members visited art galleries 7 or more times in the past year and 36 percent visited art galleries 2–6 times in the past year.

Table 59
Frequency of Visits to Art Galleries
DMA Members and Non-members
(in percent)

Yearly visits to commercial art galleries	Non-member	Member	Total
	%	%	%
0-1 time	53	34	50
2-6 times	36	41	37
7 or more times	10	25	13

$\chi^2 = 44.812$; $df = 2$; $p = .000$

- Members expressed greater interest in art exhibitions than non-members (see Table 60). On a rating scale of 1 (never) to 7 (always), members were more likely than non-members to visit the local art museum when visiting other cities (member mean = 5.7 versus non-member mean = 4.6). On the same rating scale of 1 (never) to 7 (always), members were also more likely than non-members to read reviews of exhibitions in newspapers or magazines (member mean = 5.1 versus non-member mean = 4.0).

Table 60
Ratings of Interest in Art Exhibitions
DMA Members and Non-members

7-Point Rating Scale: Never (1) / Always (7)	Rating		
	Non-member Mean	Member Mean	Total Mean
When I visit other cities, I visit the local art museums ¹	4.6	5.7	4.9
I read reviews of exhibitions in newspapers or magazines ²	4.0	5.1	4.2

¹F = 54.197; $df = 1, 1077$; $p = .000$

²F = 57.276 $df = 1, 1077$; $p = .000$

Of all the psychographic characteristics examined, three were similar among members and non-members. Members and non-members were equally likely to:

- have visited art museums with school as a child (66 percent);
- have used the Internet to find out about art exhibits or events within the past 12 months (66 percent); and
- have visited art museums with family as a child (60 percent).

PREFERENCES FOR VIEWING ART

Visitors responded to ten statements about their preferences for viewing art on a scale from 1 (does not describe me) to 7 (describes me very well). Members and non-members differed in their responses to two statements (see Table 61).

- Members identified more strongly than non-members with the statement “Art affects me emotionally” (member mean = 5.6 versus non-member mean = 5.2).
- Members identified more strongly than non-members with the statement “I am comfortable explaining the meaning of a work of art to a friend” (member mean = 4.9 versus non-member mean = 4.4).

Table 61
Ratings of Art Viewing Preferences
DMA Members and Non-members

7-Point Rating Scale: Does not describe me (1) / Describes me very well (7)	Rating		
	Non-member Mean	Member Mean	Total Mean
Art affects me emotionally ¹	5.2	5.6	5.3
I am comfortable explaining the meaning of a work of art to a friend ²	4.4	4.9	4.5

¹F = 11.535; df = 1, 1076; p = .000

²F = 10.493; df = 1, 1075; p = .000

Members and non-members responded similarly to the following statements:

- “I feel comfortable looking at most types of art” (mean = 6.1);
- “I like to know about the story portrayed in a work of art” (mean = 5.8);
- “I enjoy talking with others about the art we are looking at” (mean = 5.5);
- “I like to know about the materials and techniques used by the artist” (mean = 5.4);
- “I like to be told a straightforward insight to help me know what the work of art is about” (mean = 5.1);
- “I like to view a work of art on my own, without explanations or interpretations” (mean = 4.8);
- “I like to connect with works of art through music, dance, dramatic performances, and readings” (mean = 4.6); and
- “Some terms used in art museums are difficult for me to understand” (mean = 3.4).

PRESENTATION METHODS (PREFERENCES FOR VIEWING ART)

Visitors indicated the presentation methods they had used at the DMA or other art museums. Use of five presentation methods differed between members and non-members (see Table 62). Members were more likely than non-members to use all five:

- Listening to an audio guide (77 percent of members versus 61 percent of non-members);
- Watching video in the galleries (64 percent of members versus 53 percent of non-members);
- Taking a guided tour (62 percent of members versus 47 percent of non-members);
- Using reading areas in the galleries (45 percent of members versus 34 percent of non-members); and
- Responding to art by creating art (36 percent of members versus 27 percent of non-members).

Table 62
Use of Presentation Methods
DMA Members and Non-members
(in percent)

Presentation Methods	Non-member	Member	Total
	%	%	%
Listening to an audio guide ¹	61	77	65
Watching video in the galleries ²	53	64	56
Taking a guided tour ³	47	62	50
Using reading areas in the galleries ⁴	34	45	37
Responding to art by creating art ⁵	27	36	29

¹ $\chi^2 = 21.191$; $df = 1$; $p = .000$

² $\chi^2 = 8.099$; $df = 1$; $p = .005$

³ $\chi^2 = 16.017$; $df = 1$; $p = .000$

⁴ $\chi^2 = 9.950$; $df = 1$; $p = .002$

⁵ $\chi^2 = 7.973$; $df = 1$; $p = .006$

Members and non-members were equally likely to use the following presentation methods:

- Looking at works of art (98 percent);
- Reading explanatory wall text (90 percent);
- Using computers to learn about art (42 percent); and
- Experiencing performances in the galleries (34 percent).

Rating of Presentation Methods

Visitors rated the presentation methods they had used at the DMA or other art museums on a scale from 1 (do not like to use) to 7 (like to use). Members and non-members gave different ratings to two presentation methods (see Table 63).

- Members gave a higher rating than non-members to looking at works of art (member mean = 6.7 versus non-member mean = 6.4).
- Members gave a higher rating than non-members to reading explanatory wall text (member mean = 6.3 versus non-member mean = 6.0).

Table 63
Ratings of Presentation Methods
DMA Members and Non-members

7-Point Rating Scale: Do not like to use (1) / Like to use (7)	Rating*		
	Non-member Mean	Member Mean	Total Mean
Looking at works of art ¹	6.4	6.7	6.5
Reading explanatory wall text ²	6.0	6.3	6.1

¹F = 10.149; df=1,541; p = .002

²F = 6.930; df= 1, 975; p = .009

*Ratings are from only those visitors who have experienced an item at DMA or at another art museum.

Members and non-members did not differ in their ratings of the following presentation methods:

- Experiencing performances in the galleries (mean = 5.8);
- Watching video in the galleries (mean = 5.6);
- Responding to art by creating art (mean = 5.6);
- Using reading areas in the galleries (mean = 5.5);
- Taking a guided tour (mean = 5.5);
- Listening to an audio guide (mean = 5.5); and
- Using computers to learn about art (mean = 5.3).

VISIT CHARACTERISTICS

Visit Day

Non-members outnumbered members on all visit days (see Table 64). Members' best showing was on Late Nights (Friday evenings) (32 percent of Friday evening visitors).

Table 64
Visit Day
DMA Members and Non-members

	Weekend Day %	Weekday Day* %	Thursday Evening %	Friday Evening* %	Total %
Non-member	78	83	80	68	78
Member	22	17	20	32	22

$\chi^2 = 24.846$; $df = 3$; $p = .014$
*2005 data set only

First-time or Repeat Visit

- Of members, almost all were repeat visitors (93 percent). Of non-members, one-half were repeat visitors (see Table 65).

Table 65
First-time or Repeat Visit
DMA Members and Non-members
(in percent)

Visit	Non-member %	Member %	Total %
First-time	49	7	40
Repeat	51	93	60

$\chi^2 = 140.518$; $df = 1$; $p = .000$

Visit during 100 Hours Celebration

On the 2004 survey, repeat visitors only were asked if they had attended the 100 Hours Celebration.

- Close to one-half of repeat members attended the 100 Hours Celebration (41 percent) compared to 18 percent of repeat non-members (see Table 66).

Table 66
Visit during 100 Hours Celebration among Repeat Visitors
DMA Members and Non-members
(in percent)

Did you visit the Museum during the 100 hours celebration?*	Non-member	Member	Total
	%	%	%
Yes	18	41	26
No	82	59	74

$$x^2 = 18.603; df = 1; p = .000$$

*This item was included on the 2004 survey for repeat visitors only.

See or Do Something Particular

- Members were far more likely than non-members to come to the DMA to see or do something particular (81 percent of members versus 58 percent of non-members) (see Table 67).

Table 67
See or Do Something Particular
DMA Members and Non-members
(in percent)

Did you come to see or do something particular today?	Non-member	Member	Total
	%	%	%
Yes	58	81	63
No	42	19	37

$$x^2 = 40.851; df = 1; p = .000$$

- Of visitors who came to the DMA to see or do something particular, there were no significant differences between members and non-members in their reasons for visiting, whether it was to see a special exhibition (47 percent), attend a program/event (29 percent), see the permanent collection (10 percent), or dine/shop (3 percent).

How Visitors Heard about DMA Programs, Events, and Exhibitions

Visitors who came to DMA to see or do something particular identified how they heard about DMA programs, events, and exhibitions. Members and non-members differed in three ways (see Table 68).

- Non-members were more likely than members to have heard about programs, events and exhibitions from a friend, relative, or teacher (41 percent of non-members versus 17 percent of members).
- Members were more likely than non-members to have heard about programs, events, and exhibitions from a museum mailing (30 percent of members versus 3 percent of non-members).
- Members were more likely than non-members to have heard about programs, events, and exhibitions from a brochure or flyer (14 percent of members versus 1 percent of non-members).

Table 68
How Visitors Heard about DMA Programs, Events, and Exhibitions
DMA Members and Non-members
(in percent)

Sources	Non-member %	Member %	Total %
Friend/relative/teacher ¹	41	17	34
Museum mailing ²	3	30	10
Brochure/flyer ³	1	14	6

¹ $\chi^2 = 30.259$; $df = 1$; $p = .000$

² $\chi^2 = 100.285$; $df = 1$; $p = .000$

³ $\chi^2 = 18.576$; $df = 1$; $p = .000$

Members and non-members were equally likely to use following sources of information:

- DMA website (9 percent);
- Newspaper advertisement (8 percent);
- Radio advertisement (8 percent);
- Television advertisement (4 percent);

- Newspaper/magazine article (4 percent); and
- Friday Guide in *Dallas Morning News* (2 percent).

Areas of DMA Visited

Members and non-members differed in the areas they visited at the DMA (see Table 69).

- Members were more likely than non-members to visit special exhibitions (80 percent of members versus 69 percent of non-members).
- Non-members were more likely than members to visit the permanent galleries (61 percent of non-members versus 37 percent of members).
- Non-members were also more likely than members to visit the contemporary art area (43 percent of non-members versus 29 percent of members).

Table 69
Areas of DMA Visited
DMA Members and Non-members
(in percent)

Areas Visited	Non-member %	Member %	Total %
Special exhibitions ¹	69	80	72
Permanent galleries ²	61	37	56
Contemporary art ³	43	29	39

¹ $\chi^2 = 9.817$; $df = 1$; $p = .002$

² $\chi^2 = 41.150$; $df = 1$; $p = .000$

³ $\chi^2 = 15.281$; $df = 1$; $p = .000$

- Members and non-members were equally likely to visit the Museum shop (51 percent), the Café (33 percent), the Gateway Gallery/Family Gallery (22 percent), and the 1717 Restaurant (3 percent).

DMA Programs Related to Works of Art

For most DMA programs associated with works of art, members were far more likely than non-members to have attended the following programs (see Table 70):

- Guided tours or gallery talks (36 percent of members versus 15 percent of non-members);
- Concerts or music related to works of art (42 percent of members versus 14 percent of non-members);
- Lectures or symposiums (36 percent of members versus 9 percent of non-members);
- Films related to works of art (29 percent of members versus 10 percent of non-members);
- Talking with knowledgeable staff (23 percent of members versus 12 percent of non-members);
- Artist demonstrations and performances in the galleries (31 percent of members versus 6 percent of non-members);
- Family Days/Drop-in programs (11 percent of members versus 6 percent of non-members); and
- Sketching in the galleries (13 percent of members versus 3 percent of non-members).

Table 70
Use of DMA Programs Associated with Works of Art
DMA Members and Non-members
(in percent)

Programs Associated with Works of Art	Non-member %	Member %	Total %
Guided tours or gallery talks ¹	15	36	20
Concerts or music related to works of art ²	14	42	20
Lectures or symposiums ³	9	36	15
Films related to works of art ⁴	10	29	14
Talking with knowledgeable staff ⁵	12	23	14
Artist demonstrations and performances in the galleries ⁶	6	31	11
Family Days/Drop-in programs ⁷	6	11	7
Sketching in the galleries ⁸	3	13	5

¹ $\chi^2 = 52.835$; $df = 1$; $p = .000$

² $\chi^2 = 43.400$; $df = 1$; $p = .000$

³ $\chi^2 = 108.715$; $df = 1$; $p = .000$

⁴ $\chi^2 = 27.297$; $df = 1$; $p = .000$

⁵ $\chi^2 = 8.930$; $df = 1$; $p = .005$

⁶ $\chi^2 = 58.073$; $df = 1$; $p = .000$

⁷ $\chi^2 = 7.835$; $df = 1$; $p = .000$

⁸ $\chi^2 = 38.314$; $df = 1$; $p = .000$

- Two DMA programs associated with works of art had similar attendance by members and non-members were art classes (4 percent) and ArtStop (2 percent).

Visitors rated the programs they had attended on a scale from 1 (did not help me appreciate works of art) to 7 (helped me appreciate the works of art). All programs received similar ratings from members and non-members:

- Talking with knowledgeable staff (mean = 6.5);
- Artist demonstrations and performances in the galleries (mean = 6.3);
- Guided tours or gallery talks (mean = 6.3);
- Lectures or symposiums (mean = 6.2);
- Films related to works of art (mean = 6.0);
- Concerts or music programs related to works of art (mean = 5.9);
- Sketching in the galleries (mean = 5.9);
- Family Days/Drop-in programs (mean = 5.9);
- Art classes (mean = 5.5); and
- ArtStop (mean = 4.6).

General DMA Programs

For all five general DMA programs, members were far more likely than non-members to have attended the program (see Table 71):

- Late Nights (54 percent of members versus 26 percent of non-members);
- Thursday Night Jazz (40 percent of members versus 19 percent of non-members);
- Concert series (22 percent of members versus 7 percent of non-members);
- Film and Video festivals (18 percent of members versus 6 percent of non-members); and
- Arts & Letters Live (23 percent of members versus 4 percent of non-members).

Table 71
Use of DMA General Programs
DMA Members and Non-members
(in percent)

General Programs	Non-member %	Member %	Total %
Late Nights ¹	26	54	32
Thursday Night Jazz ²	19	40	23
Concert series ³	7	22	10
Film and video festivals ⁴	6	18	9
Arts & Letters Live ⁵	4	23	8

¹ $\chi^2 = 32.489$; $df = 1$; $p = .000$

² $\chi^2 = 49.234$; $df = 1$; $p = .000$

³ $\chi^2 = 47.444$; $df = 1$; $p = .000$

⁴ $\chi^2 = 32.757$; $df = 1$; $p = .000$

⁵ $\chi^2 = 90.491$; $df = 1$; $p = .000$

Visitors rated the general programs they attended on a scale from 1 (did not help me appreciate the arts) to 7 (helped me appreciate the arts). All programs received similar ratings from members and non-members:

- Late Nights (mean = 6.3);
- Concert series (mean = 6.2);
- Arts & Letters Live (mean = 6.2);
- Thursday Night Jazz (mean = 5.8); and
- Film and video festivals (mean = 5.8).

Ratings of Overall Experience

Visitors rated five aspects of their overall experience at the DMA. Members and non-members rated all but one aspect differently (see Table 72).

- On a scale from 1 (dull) to 7 (intellectually stimulating), members rated their experience more favorably (member mean = 6.4 versus non-member mean = 6.2).
- On a scale from 1 (lack of variety of interesting experiences) to 7 (variety of interesting experiences), members rated their experience more favorably (member mean = 6.3 versus non-member mean = 6.1).
- On a scale from 1 (difficult to find the art I wanted to see) to 7 (easy to find the art I wanted to see), members rated their experience more favorably (member mean = 6.1 versus non-member mean = 5.8).
- On a scale from 1 (little to do with my family and friends) to 7 (lots to do with my family and friends), members rated their experience more favorably (member mean = 5.8 versus non-member mean = 5.5).

Table 72
Ratings of Overall Experience
DMA Members and Non-members

7-Point Rating Scale:	Rating		
	Non-member Mean	Member Mean	Total Mean
Dull (1) / Intellectually stimulating (7) ¹	6.2	6.4	6.2
Lack of variety of interesting experiences (1) / Variety of interesting experiences (7) ²	6.1	6.3	6.1
Difficult to find the art I wanted to see (1) / Easy to find the art I wanted to see (7) ³	5.8	6.1	5.8
Little to do with my family and friends (1) / Lots to do with my family and friends (7) ⁴	5.5	5.8	5.6

¹F = 11.544; df = 1, 1068; p = .001

²F = 7.218; df = 1, 1064; p = .007

³F = 12.907; df = 1, 1048; p = .000

⁴F = 9.344; df = 1, 1022; p = .002

- One aspect of the experience at DMA received a similar rating from members and non-members. On a scale from 1 (uninviting) to 7 (welcoming), the overall mean = 6.3.

V. PRINCIPAL FINDINGS: LOCALS AND NON-LOCALS

“Locals” are visitors from the Dallas metropolitan area and “non-locals” are visitors from outside the Dallas metropolitan area. This section of the report compares the demographic characteristics, psychographic characteristics, preferences for viewing art, and visit characteristics of locals and non-locals. Of DMA visitors, 70 percent are locals and 30 percent are non-locals.

DEMOGRAPHIC CHARACTERISTICS

Locals and non-locals differ in only one demographic characteristic (see Table 73).

- Locals were more likely than non-locals to be visiting the DMA with children (23 percent of locals versus 15 percent of non-locals).

Table 73
Demographic Characteristics
Locals and Non-locals
(in percent)

Demographic Characteristics	Non-local %	Local %	Total %
Visit with children			
No	85	77	79
Yes	15	23	21

$\chi^2 = 9.677; df = 1; p = .002$

- There were no differences in gender, age, education, or ethnicity of locals and non-locals.

PSYCHOGRAPHIC CHARACTERISTICS

There are a few differences in the psychographic characteristics of locals and non-locals (see Tables 74 through 76).

- Locals were more likely than non-locals to have visited art museums with their schools as a child (70 percent of locals versus 55 percent of non-locals).
- Locals were more likely than non-locals to be a member of the Dallas Museum of Art (30 percent of locals versus 3 percent of non-locals).
- Non-locals were more likely than locals to have visited a city specifically to see an art exhibition in the past 12 months (45 percent of non-locals versus 35 percent of locals).

Table 74
Psychographic Characteristics
Locals and Non-locals
(in percent)

Psychographic Characteristics	Non-local %	Local %	Total %
Visited art museums with school as a child ¹	55	70	66
Visited a city specifically to see an art exhibition within the past 12 months ²	45	35	38
Is a member of the Dallas Museum of Art ³	3	30	22

¹ $\chi^2 = 98.364$; $df = 1$; $p = .000$

² $\chi^2 = 7.891$; $df = 1$; $p = .006$

³ $\chi^2 = 10.237$; $df = 1$; $p = .002$

- Locals visited art museums more often than non-locals (see Table 75). Of locals, 34 percent visited an art museum 7 or more times in the past year and 49 percent visited an art museum 2–6 times. Of non-locals, 23 percent visited an art museum 7 or more times in the past year and 62 percent visited an art museum 2–6 times.

Table 75
Frequency of Visits to Art Museums
Locals and Non-locals
(in percent)

Yearly visits to art museums	Non-local	Local	Total
	%	%	%
0-1 time	15	17	17
2-6 times	62	49	53
7 or more times	23	34	30

$\chi^2 = 15.396; df = 2; p = .000$

- On a rating scale of 1 (never) to 7 (always), non-locals were more likely than locals to visit the local art museum when visiting other cities (non-local visitor mean = 5.1 versus local visitor mean = 4.8) (see Table 76).

Table 76
Ratings of Interest in Art Exhibitions
Locals and Non-locals

7-Point Rating Scale: Never (1) / Always (7)	Rating		
	Non-local	Local	Total
	Mean	Mean	Mean
When I visit other cities, I visit the local art museum ¹	5.1	4.8	4.9

¹F = 7.602; df = 1, 1099; p = .006

Most psychographic characteristics did not differ between local and non-local visitors. Locals and non-locals were equally likely to:

- have used the Internet to find out about art exhibits or events within the past 12 months (66 percent);
- have taken at least one art history class (64 percent);
- have visited art museums with family as a child (60 percent);
- have taken a guided or audio tour in an art museum (50 percent);
- have taken 2 or more art history classes (45 percent);
- have attended lecture or symposium at an art museum within the past 12 months (34 percent);
- have taken studio art classes (34 percent);
- be a practicing artist (23 percent);
- be a member of another art museum (21 percent);
- have visited commercial art galleries at least once in the past year (66 percent); and
- read reviews of exhibitions in newspapers or magazines (on a scale of 1 (never) to 7 (always) the overall mean = 4.2).

PREFERENCES FOR VIEWING ART

Visitors responded to ten statements about their preferences for viewing art on a scale from 1 (does not describe me) to 7 (describes me very well). Locals and non-locals gave similar ratings to all ten statements:

- “I feel comfortable looking at most types of art” (mean = 6.1);
- “I like to know about the story portrayed in a work of art” (mean = 5.8);
- “I enjoy talking with others about the art we are looking at” (mean = 5.5);
- “I like to know about the materials and techniques used by the artist” (mean = 5.4);
- “Art affects me emotionally” (mean = 5.3);
- “I like to be told a straightforward insight to help me know what the work of art is about” (mean = 5.1);
- “I like to view a work of art on my own, without explanations or interpretations” (mean = 4.8);
- “I like to connect with works of art through music, dance, dramatic performances, and readings” (mean = 4.6);
- “I am comfortable explaining the meaning of a work of art to a friend” (mean = 4.5); and
- “Some terms used in art museums are difficult for me to understand” (mean = 3.4).

Presentation Methods

Visitors indicated the presentation methods they had used at the DMA or other art museums. Use of one presentation method differed between locals and non-locals (see Table 77).

- Locals were more likely than non-locals to use the presentation method “responding to art by creating art” (31 percent of locals versus 22 percent of non-locals).

Table 77
Use of Presentation Methods
Locals and Non-locals
(in percent)

Presentation Methods	Non-local	Local	Total
	%	%	%
Responding to art by creating art	22	31	29

$\chi^2 = 8.711; df = 1; p = .003$

Locals and non-locals were equally likely to use the other presentation methods:

- Looking at works of art (98 percent);
- Reading explanatory wall text (90 percent);
- Listening to an audio guide (65 percent);
- Watching video in the galleries (56 percent);
- Taking a guided tour (50 percent);
- Using computers to learn about art (42 percent);
- Using reading areas in the galleries (37 percent); and
- Experiencing performances in the galleries (34 percent).

Visitors rated the presentation methods they had used at the DMA or other art museums on a scale from 1 (do not like to use) to 7 (like to use). Locals and non-locals gave similar ratings to all of the presentation methods:

- Looking at works of art (mean = 6.5);
- Reading explanatory wall text (mean = 6.1);
- Experiencing performances in the galleries (mean = 5.8);
- Watching video in the galleries (mean = 5.6);
- Responding to art by creating art (mean = 5.6);
- Using reading areas in the galleries (mean = 5.5);
- Listening to an audio guide (mean = 5.5);
- Taking a guided tour (mean = 5.5); and
- Using computers to learn about art (mean = 5.3).

VISIT CHARACTERISTICS

Visit Day

- Locals outnumbered non-locals across all visit days, most particularly Friday evenings (89 percent of Friday evening visitors were locals) and Thursday evenings (82 percent of Thursday evening visitors were locals) (see Table 78).

Table 78
Visit Day
Locals and Non-locals
(in percent)

Visit	Weekend Day %	Weekday Day* %	Thursday Evening %	Friday Evening* %	Total %
Non-local	37	39	18	11	30
Local	63	61	82	89	70

$\chi^2 = 61.928; df = 3; p = .000$
*2005 data set only

First-time or Repeat Visit

Locals were more likely than non-locals to be repeat visitors (74 percent of locals versus 28 percent of non-locals) (see Table 79).

Table 79
First-time or Repeat Visit
Locals and Non-locals
(in percent)

Visit	Non-local %	Local %	Total %
First-time	72	26	40
Repeat	28	74	60

$\chi^2 = 202.857; df = 1; p = .000$

Visit during 100 Hours Celebration

On the 2004 survey, repeat visitors only were asked if they had attended the 100 Hours Celebration.

- Local repeat visitors were more likely than non-local repeat visitors to have visited during the 100 Hours Celebration (30 percent of local repeat visitors versus 7 percent of non-local repeat visitors) (see Table 80).

Table 80
Visit during 100 Hours Celebration among Repeat Visitors
Locals and Non-locals
(in percent)

Did you visit the Museum during the 100 Hours Celebration?*	Non-local %	Local %	Total %
Yes	7	30	26
No	93	70	74

$\chi^2 = 9.929$; $df = 1$; $p = .002$

*This item was included on the 2004 survey only.

See or Do Something Particular

- Locals were more likely than non-locals to come to the DMA to see or do something particular (70 percent of locals versus 49 percent of non-locals) (see Table 81).

Table 81
See or Do Something Particular
Locals and Non-locals
(in percent)

Did you come to see or do something particular today?	Non-local %	Local %	Total %
Yes	46	70	63
No	54	30	37

$\chi^2 = 55.139$; $df = 1$; $p = .000$

Of visitors who came to the DMA to see or do something particular, there were three differences between locals and non-locals in their plans (see Table 82).

- Non-locals were more likely than locals to visit the DMA to see a special exhibition (59 percent of non-locals versus 45 percent of locals).
- Non-locals were more likely than locals to visit the DMA to see the permanent collection (18 percent of non-locals versus 7 percent of locals).
- Locals were more likely than non-locals to visit the DMA to attend a program or event (33 percent of locals versus 13 percent of non-locals).

Table 82
See or Do Something Particular
Local and Non-locals
(in percent)

Particular item	Non-local %	Local %	Total %
See special exhibition ¹	59	45	47
Attend program/event ²	13	33	29
See permanent collection ³	18	7	10

¹ $\chi^2 = 9.899$; $df = 1$; $p = .002$

² $\chi^2 = 21.649$; $df = 1$; $p = .000$

³ $\chi^2 = 16.633$; $df = 1$; $p = .000$

- Local and non-locals who were visiting for a particular reason were equally likely to visit to dine/shop (3 percent).

How Visitors Heard about DMA Programs, Events, and Exhibitions

Visitors who came to the museum to see or do something particular identified the sources of information they used to hear about DMA programs, events, and exhibitions. Locals and non-locals differed in their use of two sources (see Table 83).

- Locals were more likely than non-locals to use museum mailings (12 percent of locals versus 3 percent of non-locals).
- Non-locals were more likely than locals to use the DMA website (15 percent of non-locals versus 7 percent of locals).

Table 83
How Visitors Heard about DMA Programs, Events, and Exhibitions
Locals and Non-locals
(in percent)

Sources	Non-local %	Local %	Total %
Museum mailing ¹	3	12	10
DMA website ²	15	7	9

¹ $\chi^2 = 9.702; df = 1; p = .001$
² $\chi^2 = 9.078; df = 1; p = .005$

Locals and non-locals were equally likely to use the following sources of information:

- Friend/relative/teacher (34 percent);
- Radio advertisement (8 percent);
- Brochure/flyer (6 percent);
- Newspaper/magazine article (4 percent);
- Television advertisement (4 percent);
- Newspaper advertisement (8 percent); and
- Friday Guide in *Dallas Morning News* (2 percent).

Areas of DMA Visited

Of the areas visited at the DMA, local and non-local visitors differed in three ways (see Table 84).

- Non-locals were more likely than locals to visit the permanent galleries (68 percent of non-locals versus 50 percent of locals).
- Non-locals were more likely than locals to visit the Museum shop (62 percent of non-locals versus 46 percent of locals).
- Non-locals were more likely than locals to visit the contemporary art area (48 percent of non-locals versus 36 percent of locals).

Table 84
Areas of DMA Visited
Locals and Non-locals
(in percent)

Areas Visited	Non-local	Local	Total
	%	%	%
Permanent galleries ¹	68	50	56
Museum shop ²	62	46	51
Contemporary art ³	48	36	39

¹ $\chi^2 = 27.541; df = 1; p = .000$

² $\chi^2 = 25.746; df = 1; p = .000$

³ $\chi^2 = 14.367; df = 1; p = .000$

- Locals and non-locals were equally likely to visit special exhibitions (72 percent), the Café (33 percent), the Gateway Gallery/Family Gallery (22 percent), and the 1717 Restaurant (3 percent).

DMA Programs Related to Works of Art

For most DMA programs, locals were far more likely than non-locals to have attended the program (see Table 85):

- Guided tours or gallery talks (25 percent of locals versus 7 percent of non-locals);
- Concerts or music related to works of art (26 percent of locals versus 5 percent of non-locals);
- Lectures or symposiums (19 percent of locals versus 5 percent of non-locals);
- Films related to works of art (17 percent of locals versus 7 percent of non-locals);
- Artist demonstrations and performances in the galleries (14 percent of locals versus 2 percent of non-locals);
- Family Days/Drop-in programs (9 percent of locals versus 2 percent of non-locals);
- Sketching in the galleries (7 percent of locals versus 1 percent of non-locals); and
- Art classes (6 percent of locals versus 1 percent of non-locals).

Table 85
Use of DMA Programs Related to Works of Art
Locals and Non-locals
(in percent)

Programs Related to Works of Art	Non-local %	Local %	Total %
Guided tours or gallery talks ¹	7	25	20
Concerts or music related to works of art ²	5	26	20
Lectures or symposiums ³	5	19	15
Films related to works of art ⁴	7	17	14
Artist demonstrations and performances in the galleries ⁵	2	14	11
Family Days/Drop-in programs ⁶	2	9	7
Sketching in the galleries ⁷	1	7	5
Art classes ⁸	1	6	4

¹ $\chi^2 = 43.517; df = 1; p = .000$

² $\chi^2 = 31.744; df = 1; p = .000$

³ $\chi^2 = 39.129; df = 1; p = .000$

⁴ $\chi^2 = 8.755; df = 1; p = .003$

⁵ $\chi^2 = 17.473; df = 1; p = .000$

⁶ $\chi^2 = 16.697; df = 1; p = .000$

⁷ $\chi^2 = 17.520; df = 1; p = .000$

⁸ $\chi^2 = 8.043; df = 1; p = .004$

- The only DMA programs related to works of art having similar participation by locals and non-locals were “talking with knowledgeable staff” (14 percent) and ArtStop (2 percent).

Visitors rated the programs they had attended on a scale from 1 (did not help me appreciate works of art) to 7 (helped me appreciate works of art). All programs received similar ratings from locals and non-locals:

- Talking with knowledgeable staff (mean = 6.5);
- Artist demonstrations and performances in the galleries (mean = 6.3);
- Guided tours or gallery talks (mean = 6.3);
- Lectures or symposiums (mean = 6.2);
- Films related to works of art (mean = 6.0);
- Concerts or music programs related to works of art (mean = 5.9);
- Sketching in the galleries (mean = 5.9);
- Family Days/Drop-in programs (mean = 5.9);
- Art classes (mean = 5.5); and
- ArtStop (mean = 4.6).

General DMA Programs

For all general DMA programs, locals were far more likely than non-locals to have attended the program (see Table 86):

- Late Nights (40 percent of locals versus 10 percent of non-locals);
- Thursday Night Jazz (30 percent of locals versus 7 percent of non-locals);
- Concert series (14 percent of locals versus 3 percent of non-locals);
- Film and video festivals (11 percent of locals versus 2 percent of non-locals); and
- Arts & Letters Live (11 percent of locals versus 2 percent of non-locals).

Table 86
Use of DMA General Programs
Locals and Non-locals
(in percent)

General Programs	Non-local %	Local %	Total %
Late Nights ¹	10	40	32
Thursday Night Jazz ²	7	30	23
Concert series ³	3	14	10
Film and video festivals ⁴	2	11	9
Arts & Letters Live ⁵	2	11	8

¹ $\chi^2 = 47.641; df = 1; p = .000$

² $\chi^2 = 69.352; df = 1; p = .000$

³ $\chi^2 = 29.188; df = 1; p = .000$

⁴ $\chi^2 = 22.360; df = 1; p = .000$

⁵ $\chi^2 = 28.581; df = 1; p = .000$

Visitors rated the programs they had attended on a scale from 1 (did not help me appreciate works of art) to 7 (helped me appreciate works of art). All programs received similar ratings from locals and non-locals:

- Late Nights (mean = 6.3);
- Concert series (mean = 6.2);
- Arts & Letters Live (mean = 6.2);
- Thursday Night Jazz (mean = 5.8); and
- Film and video festivals (mean = 5.8).

Ratings of Overall Experience

Visitors rated five aspects of their overall experience. There were no differences in the ratings given by locals and non-locals.

- On a scale from 1 (uninviting) to 7 (welcoming), the overall mean = 6.3.
- On a scale from 1 (dull) to 7 (intellectually stimulating), the overall mean = 6.2.
- On a scale from 1 (lack of variety of interesting experiences) to 7 (variety of interesting experiences), the overall mean = 6.1.
- On a scale from 1 (difficult to find the art I wanted to see) to 7 (easy to find the art I wanted to see), the overall mean = 5.8.
- On a scale from 1 (little to do with my family and friends) to 7 (lots to do with my family and friends), the overall mean = 5.6.

VI. PRINCIPAL FINDINGS: FAMILY AND ADULT GROUPS

This section of the report compares the demographic characteristics, psychographic characteristics, preferences for viewing art, and visit characteristics of family and adult groups. Family groups are any visiting groups with children under 18 years of age. Of respondents, 21 percent were from family groups and 79 percent were from adult groups.

DEMOGRAPHIC CHARACTERISTICS

The demographic characteristics of family and adult groups differed in three ways (see Table 87).

- The majority of respondents from family groups were 35–54 years (57 percent). Of respondents from adult groups, almost one-half were under 35 years (45 percent).
- Respondents from family groups were more likely than respondents from adult groups to reside in the Dallas-Fort Worth metropolitan area (79 percent of family groups versus 68 percent of adult groups).
- Not surprisingly, respondents from family groups were more likely than respondents from adult groups to have children at home (73 percent of family groups versus 11 percent of adult groups).

Table 87
Demographic Characteristics
Family and Adult Groups
(in percent)

Demographic Characteristics	Adult Group %	Family Group %	Total %
Age Group¹			
Under 35 years	45	32	42
35 – 54 years	31	57	37
55 years or more	24	11	21
Residence²			
Dallas-Fort Worth Metropolitan	68	79	70
Other part of Texas	11	11	11
Outside Texas	21	10	19
Children at home³			
No	89	27	76
Yes	11	73	24

¹ $\chi^2 = 49.092$; $df = 2$; $p = .000$

² $\chi^2 = 14.445$; $df = 2$; $p = .001$

³ $\chi^2 = 196.878$; $df = 1$; $p = .000$

- Family and adult groups did not differ in gender, education, or ethnicity of the respondent.

PSYCHOGRAPHIC CHARACTERISTICS

There were just a few differences in the psychographic characteristics of family and adult groups (see Tables 88 through 91).

- Respondents from adult groups were more likely than respondents from family groups to have attended a lecture or symposium at an art museum (37 percent of adult groups versus 24 percent of family groups).

Table 88
Psychographic Characteristics
Family and Adult Groups
(in percent)

Psychographic Characteristics	Adult Group %	Family Group %	Total %
Attended lecture or symposium at an art museum	37	24	34

$\chi^2 = 14.079; df = 1; p = .000$

- Respondents from both adult and family groups reported strong art museum visit patterns, but respondents from adult groups visited art museums just a bit more often (see Table 89). Eighty-five percent of respondents from adult groups visited art museums 2 or more times in the past year compared to 78 percent of respondents from family groups.

Table 89
Frequency of Visits to Art Museums
Family and Adult Groups
(in percent)

Yearly visits to art museums	Adult Group %	Family Group %	Total %
0-1 time	15	22	17
2-6 times	53	54	53
7 or more times	32	24	30

$\chi^2 = 9.973; df = 2; p = .007$

- Respondents from adult groups also visited art galleries more often than respondents from family groups (see Table 90). Fifty-three percent of respondents from adult groups visited art galleries 2 or more times in the past year compared to 42 percent of respondents from family groups.

Table 90
Frequency of Visits to Art Galleries
Family and Adult Groups
(in percent)

Yearly visits to commercial art galleries	Adult Group	Family Group	Total
	%	%	%
0-1 time	47	58	50
2-6 times	38	34	37
7 or more times	15	8	13

$\chi^2 = 11.226; df = 2; p = .004$

- On a rating scale of 1 (never) to 7 (always), respondents from adult groups were more likely than respondents from family groups to visit the local art museum when visiting other cities (adult group mean = 5.0 versus family group mean = 4.6) (see Table 91).

Table 91
Ratings of Interest in Art Exhibitions
Family and Adult Groups

7-Point Rating Scale: Never (1) / Always (7)	Rating		
	Adult Group	Family Group	Total
	Mean	Mean	Mean
When I visit other cities, I visit the local art museum	5.0	4.6	4.9

$F = 8.153; df = 1, 1090; p = .004$

Most psychographic characteristics did not differ between family and adult groups. Respondents from family and adult groups were equally likely to:

- have visited art museums with school as a child (66 percent);
- have used the Internet to find out about art exhibits or events within the past 12 months (66 percent);
- have taken at least one art history class (64 percent);
- have visited art museums with their family as a child (60 percent);
- have taken a guided or audio tour in an art museum (50 percent);
- have taken 2 or more art history classes (45 percent);
- have visited a city specifically to see an art exhibition within the past 12 months (38 percent);
- have attended lecture or symposium at an art museum within the past 12 months (34 percent);
- have taken studio art classes (34 percent);
- be a practicing artist (23 percent);
- be a member of another art museum (21 percent); and
- read reviews of exhibitions in newspapers or magazines (on a scale of 1 (never) to 7 (always) the overall mean = 4.2).

PREFERENCES FOR VIEWING ART

Visitors responded to ten statements about their preferences for viewing art on a scale from 1 (does not describe me) to 7 (describes me very well). Respondents from family and adult groups gave similar ratings to all ten statements:

- “I feel comfortable looking at most types of art” (mean = 6.1);
- “I like to know about the story portrayed in a work of art” (mean = 5.8);
- “I enjoy talking with others about the art we are looking at” (mean = 5.5);
- “I like to know about the materials and techniques used by the artist” (mean = 5.4);
- “Art affects me emotionally” (mean = 5.3);
- “I like to be told a straightforward insight to help me know what the work of art is about” (mean = 5.1);
- “I like to view a work of art on my own, without explanations or interpretations: (mean = 4.8);
- “I like to connect with works of art through music, dance, dramatic performances, and readings” (mean = 4.6);
- “I am comfortable explaining the meaning of a work of art to a friend” (mean = 4.5); and
- “Some terms used in art museums are difficult for me to understand” (mean = 3.4).

Presentation Methods

Visitors indicated the presentation methods they had used at the DMA or other art museums. Use of only two presentation methods differed in respondents from family and adult groups (see Table 92).

- Respondents from adult groups were more likely than respondents from family groups to read explanatory wall text (92 percent of respondents from adult groups versus 86 percent of respondents from family groups).
- Respondents from family groups were more likely than respondents from adult groups to watch video in the galleries (64 percent of respondents from family groups versus 54 percent of respondents from adult groups).

Table 92
Use of Presentation Methods
Family and Adult Groups
(in percent)

Presentation Methods	Adult Group %	Family Group %	Total %
Reading explanatory wall text ¹	92	86	90
Watching video in the galleries ²	54	64	56

¹ $\chi^2 = 7.043; df = 1; p = .010$
² $\chi^2 = 8.152; df = 1; p = .004$

Respondents from family and adult groups were equally likely to use the other presentation methods:

- Listening to an audio guide (65 percent);
- Taking a guided tour (50 percent);
- Using computers to learn about art (42 percent);
- Using reading areas in the galleries (37 percent);
- Experiencing performances in the galleries (34 percent); and
- Responding to art by creating art (29 percent).

Visitors rated the presentation methods they had used at the DMA or other art museums on a scale from 1 (do not like to use) to 7 (like to use). Respondents from adult and family groups gave similar ratings to all of the presentation methods:

- Looking at works of art (mean = 6.5);
- Reading explanatory wall text (mean = 6.1);
- Experiencing performances in the galleries (mean = 5.8);

- Watching video in the galleries (mean = 5.6);
- Responding to art by creating art (mean = 5.6);
- Using reading areas in the galleries (mean = 5.5);
- Listening to an audio guide (mean = 5.5);
- Taking a guided tour (mean = 5.5); and
- Using computers to learn about art (mean = 5.3).

VISIT CHARACTERISTICS

Visit Day

- Family groups were in the minority on all visit days, but had their strongest showing on weekdays (30 percent of weekday visitors) and weekend days (21 percent of weekend visitors) (see Table 93).

Table 93
Visit Day
Family and Adult Groups
(in percent)

Visit	Weekend Day %	Weekday Day* %	Thursday Evening %	Friday Evening* %	Total %
Adult group	79	70	86	82	79
Family group	21	30	14	18	21

$\chi^2 = 14.756$; $df = 3$; $p = .002$
 *2005 data set only

First-time or Repeat Visit

- Respondents from family groups and adult groups were equally likely to be repeat visitors (60 percent).

Visit during 100 Hours Celebration

- Repeat visitors from family groups and adult groups were equally likely to have visited during the 100 Hours Celebration in 2004 (26 percent).

See or Do Something Particular

- Family groups and adult groups were equally likely to be visiting to see or do something particular (63 percent).
- Of visitors coming to see or do something particular, there were no significant differences between family and adult groups in their reasons for visiting: see a special exhibition (47 percent), attend a program/event (29 percent), see the permanent collection (10 percent), or dine/shop (3 percent).

How Visitors Heard about DMA Programs, Events, and Exhibitions

Of visitors coming to see or do something particular, there were no significant differences between family and adult groups in how they heard about DMA programs, events, or exhibitions:

- Friend/relative/teacher (34 percent);
- Museum mailing (10 percent);
- DMA website (9 percent);
- Newspaper advertisement (8 percent);
- Radio advertisement (8 percent);
- Brochure/flyer (6 percent);
- Newspaper/magazine article (4 percent);
- Television advertisement (4 percent); and
- Friday Guide in *Dallas Morning News* (2 percent).

Areas of DMA Visited

- Family groups were more likely than adult groups to visit the Gateway Gallery/Family Gallery (45 percent of family groups versus 17 percent of adult groups) (see Table 94).

Table 94
Areas of DMA Visited
Family and Adult Groups
(in percent)

Areas Visited	Adult Group %	Family Group %	Total %
Gateway Gallery/Family Gallery	17	45	22

$\chi^2 = 78.488; df = 1; p = .000$

- Family and adult groups were equally likely to visit special exhibitions (72 percent), Permanent galleries (56 percent), the Museum shop (51 percent), Contemporary art (39 percent), the Café (33 percent), and the 1717 Restaurant (3 percent).

DMA Programs Related to Works of Art

Family and adult groups differed in their attendance at three DMA programs related to works of art (see Table 95).

- Family groups were more likely than adult groups to have attended Family Days/Drop-in programs (18 percent of family groups versus 4 percent of adult groups).
- Family groups were more likely than adult groups to have attended art classes (10 percent of family groups versus 2 percent of adult groups).
- Family groups were more likely than adult groups to have attended ArtStop (5 percent of family groups versus 1 percent of adult groups).

Table 95
Use of DMA Programs Related to Works of Art
Family and Adult Groups
(in percent)

Programs Related to Works of Art	Adult Group %	Family Group %	Total %
Family Days/Drop-in programs	4	18	7
Art classes ²	2	10	4
ArtStop ³	1	5	2

² $\chi^2 = 14.120$; $df = 1$; $p = .001$

³ $\chi^2 = 9.054$; $df = 1$; $p = .010$

Respondents from family and adult groups were equally likely to have attended:

- Guided tours or gallery talks (20 percent);
- Concerts or music related to works of art (20 percent);
- Lectures or symposiums (15 percent);
- Talking with knowledgeable staff (14 percent);
- Films related to works of art (14 percent);
- Artist demonstrations and performances in the galleries (11 percent); and
- Sketching in the galleries (5 percent).

Visitors rated the programs they had attended on a scale from 1 (did not help me appreciate works of art) to 7 (helped me appreciate works of art). All programs received similar ratings from family and adult groups:

- Talking with knowledgeable staff (mean = 6.5);
- Artist demonstrations and performances in the galleries (mean = 6.3);
- Guided tours or gallery talks (mean = 6.3);
- Lectures or symposiums (mean = 6.2);
- Films related to works of art (mean = 6.0);
- Concerts or music programs related to works of art (mean = 5.9);
- Sketching in the galleries (mean = 5.9);
- Family Days/Drop-in Programs (mean = 5.9);
- Art classes (mean = 5.5); and
- ArtStop (mean = 4.6).

General DMA Programs

Respondents from family and adult groups were equally likely to have attended DMA programs related to works of art:

- Late Nights (32 percent);
- Thursday Night Jazz (23 percent);
- Concert series (10 percent);
- Film and video festivals (9 percent); and
- Arts & Letters Live (8 percent).

Visitors rated the programs they had attended on a scale from 1 (did not help me appreciate the arts) to 7 (helped me appreciate the arts). All programs received similar ratings from family and adult groups:

- Late Nights (mean = 6.3);
- Concert series (mean = 6.2);
- Arts & Letters Live (mean = 6.2);
- Thursday Night Jazz (mean = 5.8); and
- Film and video festivals (mean = 5.8).

Ratings of Overall Experience

Visitors rated five aspects of their overall experience at the DMA. Family and adult groups rated one aspect differently (see Table 96).

- On a scale from 1 (little to do with my family and friends) to 7 (lots to do with my family and friends), family groups rated their experience more favorably than adult groups (family group mean = 5.9 versus adult group mean = 5.5).

Table 96
Ratings of Overall Experience
Family and Adult Groups

	Rating		
	Adult Group	Family Group	Total
7-Point Rating Scale:	Mean	Mean	Mean
Little to do with my family and friends (1) / Lots to do with my family and friends (7)	5.5	5.9	5.6

$F = 11.637; df = 1, 1034; p = .001$

The other experiences at DMA received similar ratings from family and adult groups.

- On a scale from 1 (uninviting) to 7 (welcoming), the overall mean = 6.3.
- On a scale from 1 (dull) to 7 (intellectually stimulating), the overall mean = 6.2.
- On a scale from 1 (lack of variety of interesting experiences) to 7 (variety of interesting experiences), the overall mean = 6.1.
- On a scale from 1 (difficult to find the art I wanted to see) to 7 (easy to find the art I wanted to see), the overall mean = 5.8.

VII. PRINCIPAL FINDINGS: AGE

This section of the report examines age differences in the demographic characteristics, psychographic characteristics, preferences for viewing art, and visit characteristics of DMA visitors. Visitors were grouped into three age categories: younger (< 35 years), middle-aged (35–54 years), and older (55+ years). According to this classification, 42 percent of DMA visitors are “younger,” 37 percent are “middle-aged,” and 21 percent are “older.”

DEMOGRAPHIC CHARACTERISTICS

Two demographic characteristics differ among the three age groups (see Table 97).

- Younger visitors are less likely to be college graduates (58 percent) than middle-aged (78 percent) or older visitors (81 percent).
- Younger visitors are more ethnically diverse (only 64 percent Caucasian/White) than middle-aged (73 percent Caucasian/White) or older visitors (87 percent Caucasian/White).

Table 97
Demographic Characteristics by Age Group
(in percent)

Characteristics	<35 years %	35 – 54 years %	55+ years %	Total %
Education¹				
College graduate - no	42	22	19	30
College graduate - yes	58	78	81	70
Ethnicity²				
African American/Black	6	10	4	8
American Indian	2	1	1	1
Asian	10	6	2	7
Caucasian/White	64	73	87	72
Hispanic	12	5	3	7
Other	6	5	2	5

¹ $\chi^2 = 50.870$; $df = 2$; $p = .000$

² $\chi^2 = 54.539$; $df = 10$; $p = .000$

- Younger, middle-aged, and older visitors do not differ in gender or residence.

PSYCHOGRAPHIC CHARACTERISTICS

There were many age differences in visitors' psychographic characteristics (see Tables 98 to 101).

- Younger visitors were more likely to have visited art museums with schools as a child (74 percent) than middle-aged visitors (64 percent) or older visitors (51 percent).
- Older visitors and middle-aged visitors were more likely to have taken a guided or audio tour in an art museum within the past 12 months (60 percent and 57 percent respectively) than younger visitors (39 percent).
- Older visitors were more likely to have visited a city specifically to see an art exhibition in the past 12 months (56 percent) than middle-aged visitors (35 percent) or younger visitors (31 percent).
- Older visitors were more likely to have attended a lecture or symposium at an art museum within the past 12 months (49 percent) than middle-aged visitors (34 percent) or younger visitors (27 percent).
- Younger visitors were more likely to have taken studio art classes (41 percent) than middle-aged visitors (29 percent) or older visitors (30 percent).
- Older visitors were most likely members of the DMA (45 percent), followed by middle-aged visitors (24 percent), then younger visitors (11 percent).
- Older visitors were most likely members of another art museum (40 percent), followed by middle-aged visitors (24 percent), then younger visitors (11 percent).

Table 98
Psychographic Characteristics by Age Group
(in percent)

Characteristics	<35 years %	35 – 54 years %	55+ years %	Total %
Visited art museums with school as a child. ¹	74	64	51	66
Within the past 12 months, have you taken a guided or audio tour in an art museum? ²	39	57	60	50
Within the past 12 months, have you visited a city specifically to see an art exhibition? ³	31	35	56	38
Within the past 12 months, have you attended a lecture or symposium at an art museum? ⁴	27	34	49	34
Have you taken any studio art classes? ⁵	41	29	30	34
Are you a member of the Dallas Museum of Art? ⁶	11	24	45	22
Are you a member of another art museum? ⁷	11	24	40	21

¹ $\chi^2 = 16.123$; $df = 2$; $p = .000$

² $\chi^2 = 37.439$; $df = 2$; $p = .000$

³ $\chi^2 = 38.104$; $df = 2$; $p = .000$

⁴ $\chi^2 = 30.423$; $df = 2$; $p = .000$

⁵ $\chi^2 = 13.851$; $df = 2$; $p = .001$

⁶ $\chi^2 = 92.530$; $df = 2$; $p = .000$

⁷ $\chi^2 = 73.152$; $df = 2$; $p = .000$

- Older visitors made more art museum visits annually than middle-aged or younger visitors.
 - Of older visitors, one-half made 7 or more art museum visits in the past year.
- Of middle-aged visitors, 32 percent made 7 or more art museum visits in the past year.
- Of younger visitors, 20 percent made 7 or more art museum visits in the past year (see Table 99).

Table 99
Yearly Visits to Art Museums by Age Group
(in percent)

Yearly visits to art museums including the Dallas Museum of Art	<35 years %	35 – 54 years %	55+ years %	Total %
0-1 time	21	15	9	17
2-6 times	58	53	41	53
7+ times	20	32	50	30

$\chi^2 = 63.068$; $df = 4$; $p = .000$

- Older visitors also made more art gallery visits annually than middle-aged or younger visitors.
 - Of older visitors, 61 percent made 2 or more art gallery visits in the past year.
- Of middle-aged visitors, 51 percent made 2 or more art gallery visits in the past year.
- Of younger visitors, 43 percent made 2 or more art gallery visits in the past year (see Table 100).

Table 100
Yearly Visits to Art Galleries by Age Group
(in percent)

Yearly visits to commercial art galleries	<35 years %	35 – 54 years %	55+ years %	Total %
0-1 time	57	49	39	50
2-6 times	34	37	41	37
7+ times	9	14	20	13

$\chi^2 = 26.880$; $df = 4$; $p = .000$

- Older visitors expressed greater interest in art exhibitions than middle-aged or younger visitors (see Table 101). On a rating scale of 1 (never) to 7 (always), older visitors were most likely to visit the local art museum when visiting other cities (mean = 5.6), followed by middle-aged visitors (mean = 5.0), then younger visitors (mean = 4.4).
- On the same rating scale of 1 (never) to 7 (always), older visitors were most likely to read reviews of exhibitions in newspapers or magazines (mean = 5.2), followed by middle-aged visitors (mean = 4.5), then younger visitors (mean = 3.5).

Table 101
Ratings of Interest in Art Exhibitions by Age Group

7-Point Rating Scale: Never (1) / Always (7)	<35 years	35 – 54 years	55+ years	Total
	Mean	Mean	Mean	Mean
When I visit other cities, I visit the local art museum ¹	4.4	5.0	5.6	4.9
I read reviews of exhibitions in newspapers and magazines ²	3.5	4.5	5.2	4.2

¹ F = 32.252; df = 2, 1033; p = .000

² F = 52.006; df = 2, 1033; p = .000

Younger, middle-aged, and older visitors were equally likely to:

- have used the Internet to find out about art exhibits or events within the past 12 months (66 percent);
- have taken at least one art history class (64 percent);
- have visited art museums with family as a child (60 percent);
- taken two or more art history classes (45 percent); and
- be a practicing artist (23 percent).

PREFERENCES FOR VIEWING ART

Visitors responded to ten statements about their preferences for viewing art on a scale from 1 (does not describe me) to 7 (describes me very well). There was an age difference for only one statement (see Table 102).

- Middle-aged visitors identified most strongly with the statement “Art affects me emotionally” (mean = 5.6), followed by older visitors (mean = 5.4), then younger visitors (mean = 5.0).

Table 102
Ratings of Art Viewing Preferences by Age Group

7-Point Rating Scale: Does not describe me (1) / Describes me very well (7)	<35 years	35 – 54 years	55+ years	Total
	Mean	Mean	Mean	Mean
Art affects me emotionally	5.0	5.6	5.4	5.3

$F = 11.830; df = 2, 1033; p = .000$

There were no age differences in response to the following statements:

- “I feel comfortable looking at most types of art” (mean = 6.1);
- “I like to know about the story portrayed in a work of art” (mean = 5.8);
- “I enjoy talking with others about the art we are looking at” (mean = 5.5);
- “I like to know about the materials and techniques used by the artist” (mean = 5.4);
- “I like to be told a straightforward insight to help me know what the work of art is about” (mean = 5.1);
- “I like to view a work of art on my own, without explanations or interpretations” (mean = 4.8);
- “I like to connect with works of art through music, dance, dramatic performances, and readings” (mean = 4.6);
- “I am comfortable explaining the meaning of a work of art to a friend” (mean = 4.5); and
- “Some terms used in art museums are difficult for me to understand” (mean = 3.4).

Presentation Methods

Visitors indicated the presentation methods they had used at the DMA or other art museums. Use of just one presentation methods differed among the three age groups (see Table 103).

- Older visitors were most likely to listen to an audio guide (75 percent), followed by middle-aged visitors (69 percent), then younger visitors (54 percent).

Table 103
Listening to an Audio Guide by Age Group
(in percent)

Presentation methods	<35 years %	35 – 54 years %	55+ years %	Total %
Listening to an audio guide	54	69	75	65

$$\chi^2 = 34.464; df = 2; p = .000$$

Younger, middle-aged, and older visitors were equally likely to use the following presentation methods:

- Looking at works of art (98 percent);
- Reading explanatory wall text (90 percent);
- Watching video in the galleries (56 percent);
- Taking a guided tour (50 percent);
- Using computers to learn about art (42 percent);
- Using reading areas in the galleries (37 percent);
- Experiencing performances in the galleries (34 percent); and
- Responding to art by creating art (29 percent).

Visitors rated the presentation methods they had used at the DMA or other art museums on a scale from 1 (do not like to use) to 7 (like to use). There were age differences in the ratings of four presentation methods (see Table 104).

- Younger visitors gave a lower rating to reading explanatory wall text (mean = 5.9) than middle-aged visitors (mean = 6.2) or older visitors (mean = 6.3).
- Younger visitors gave a lower rating to watching video in the galleries (mean = 5.2) than middle-aged visitors (mean = 5.7) or older visitors (mean = 5.8).
- Older visitors gave the highest rating to listening to an audio guide (mean = 6.0), followed by middle-aged visitors (mean = 5.6), then younger visitors (mean = 5.0).
- Older visitors gave the highest rating to taking a guided tour (mean = 6.0), followed by middle-aged visitors (mean = 5.6), then younger visitors (mean = 5.0).

Table 104
Ratings of Presentation Methods by Age Group

7-Point Rating Scale: Do not like to use (1) / Like to use (7)	Rating*			
	<35 years	35 – 54 years	55+ years	Total
	Mean	Mean	Mean	Mean
Reading explanatory wall text ¹	5.9	6.2	6.3	6.1
Watching video in the galleries ²	5.2	5.7	5.8	5.6
Listening to an audio guide ³	5.0	5.6	6.0	5.5
Taking a guided tour ⁴	5.0	5.6	6.0	5.5

¹ F = 7.296; df = 2, 936; p = .001

² F = 8.296; df = 2, 572; p = .000

³ F = 18.345; df = 2, 661; p = .000

⁴ F = 13.176; df = 2, 523; p = .000

*Ratings are from only those visitors who have experienced an item at DMA or at another art museum.

Younger, middle-aged, and older visitors gave similar ratings to the following presentation methods:

- Looking at works of art (mean = 6.5);
- Experiencing performances in the galleries (mean = 5.8);
- Responding to art by creating art (mean = 5.6);
- Using reading areas in the galleries (mean = 5.5); and
- Using computers to learn about art (mean = 5.3).

VISIT CHARACTERISTICS

Visit Day

- Younger visitors had their strongest showing on Friday evenings (53 percent of Friday evening visitors) and their weakest showing on weekdays (32 percent of weekday visitors) (see Table 105).
- Middle-aged visitors had fairly consistent attendance across visit days, but their strongest attendance was on Friday evenings (42 percent of Friday evening visitors) and their weakest attendance was on weekend days (35 percent of weekend day visitors) (see Table 105).
- Older visitors had their strongest attendance on weekdays (31 percent of the weekday audience). On the other hand, they comprised 5 percent of the Friday evening audience (see Table 105).

Table 105
Visit Day by Age Group
(in percent)

Age Group	Weekend Day %	Weekday Day* %	Thursday Evening %	Friday Evening* %	Total %
<35 years	42	32	42	53	42
35 – 54 years	35	37	37	42	37
55 + years	23	31	21	5	21

$X^2 = 31.942$; $df = 6$; $p = .000$

*2005 data set only

See or Do Something Particular

- Older visitors were most likely to visit the DMA to see or do something particular (75 percent), followed by middle-aged visitors (64 percent), and then younger visitors (55 percent) (see Table 106).

Table 106
See or Do Something Particular by Age Group
(in percent)

Did you come to see or do something particular today?	<35 years %	35 – 54 years %	55+ years %	Total %
Yes	55	64	75	63
No	45	36	25	37

$\chi^2 = 23.859$; $df = 2$; $p = .000$

- Of visitors who came to the DMA to see or do something particular, older visitors were most likely to be visiting to see a special exhibition (57 percent), followed by middle-aged visitors (49 percent), and then younger visitors (39 percent) (see Table 107).

Table 107
Visiting to See Special Exhibition by Age Group
(in percent)

See or Do Something Particular	<35 years %	35 – 54 years %	55+ years %	Total %
See special exhibition	39	49	57	47

$$x^2 = 13.595; df = 2; p = .001$$

- Younger, middle-aged, and older visitors who came to the DMA to see or do something particular were equally likely to visit to attend a program/event (29 percent), see the permanent collection (10 percent), or dine/shop (3 percent).

Visitors who came to DMA to see or do something particular identified their sources of information about DMA program, events, and exhibitions. There were age differences in three sources of information (see Table 108).

- Younger visitors were more likely to rely on a friend/relative/teacher as a source of information (42 percent) than middle-aged visitors (27 percent) or older visitors (29 percent).
- Older visitors were more likely to rely on museum mailings as a source of information (18 percent) than middle-aged visitors (10 percent) or younger visitors (7 percent).
- Older visitors and middle-aged visitors were more likely to rely on a newspaper advertisement as a source of information (11 percent and 9 percent respectively) than younger visitors (3 percent).

Table 108
How Visitors Heard about DMA Programs, Events,
and Exhibitions by Age Group
(in percent)

Source	<35 years %	35 – 54 years %	55+ years %	Total %
Friend/relative/teacher ¹	42	27	29	34
Museum mailing ²	7	10	18	10
Newspaper advertisement ³	3	9	11	8

$$^1x^2 = 13.022; df = 2; p = .001$$

$$^2x^2 = 12.170; df = 2; p = .002$$

$$^3x^2 = 9.721; df = 2; p = .008$$

Visitors of different age groups were equally likely to use the following sources of information:

- DMA website (9 percent);
- Radio advertisement (8 percent);
- Brochure/flyer (6 percent);
- Newspaper/magazine article (4 percent);
- Television advertisement (4 percent); and
- Friday Guide in *Dallas Morning News* (2 percent).

Areas Visited

Visits to three areas of the DMA differed by age group (see Table 109).

- Younger visitors were more likely to visit the permanent galleries (66 percent) than middle-aged visitors (55 percent) or older visitors (37 percent).
- Younger visitors and middle-aged visitors were more likely to visit the Contemporary art area (46 percent and 42 percent respectively) than older visitors (23 percent).
- Older visitors and middle-aged visitors were more likely to visit the Café (38 percent and 35 percent respectively) than younger visitors (27 percent).

Table 109
Areas of DMA Visited by Age Group
(in percent)

Areas Visited	<35 years %	35 – 54 years %	55+ years %	Total %
Permanent galleries ¹	66	55	37	56
Contemporary art ²	46	42	23	39
Café ³	27	35	38	33

¹ $\chi^2 = 48.206; df = 2; p = .000$

² $\chi^2 = 34.244; df = 2; p = .000$

³ $\chi^2 = 9.171; df = 2; p = .010$

- Younger, middle-aged, and older visitors were equally likely to visit special exhibitions (72 percent), the Museum shop (51 percent), the Gateway Gallery/Family Gallery (22 percent), and the 1717 Restaurant (3 percent).

DMA Programs Related to Works of Art

Attendance at three DMA programs related to works of art differed by age group (see Table 110).

- Older visitors and middle-aged visitors were more likely to have attended guided tours or gallery talks (27 percent and 22 percent respectively) than younger visitors (14 percent).
- Older visitors were most likely to have attended lectures or symposiums (25 percent), followed by middle-aged visitors (16 percent), and then younger visitors (9 percent).
- Middle-aged visitors and older visitors were more likely to have attended Family Days/Drop-in programs (10 percent and 8 percent respectively) than younger visitors (4 percent).

Table 110
Attendance at Programs Related to Works of Art by Age Group
(in percent)

Programs related to works of art	<35 years %	35 – 54 years %	55+ years %	Total %
Guided tours or gallery talks ¹	14	22	27	20
Lectures or symposiums ²	9	16	25	15
Family Days/Drop-in programs ³	4	10	8	7

¹ $\chi^2 = 16.778$; $df = 2$; $p = .000$

² $\chi^2 = 32.306$; $df = 2$; $p = .000$

³ $\chi^2 = 12.736$; $df = 2$; $p = .002$

Younger, middle-aged, and older visitors were equally likely to have attended the following DMA programs related to works of art:

- Concerts or music programs related to works of art (20 percent);
- Talking with knowledgeable staff (14 percent);
- Films related to works of art (14 percent);
- Artist demonstrations and performances in the galleries (11 percent);
- Sketching in the galleries (5 percent);
- Art classes (4 percent); and
- ArtStop (2 percent)

Visitors rated the programs they had attended on a scale from 1 (did not help me appreciate works of art) to 7 (helped me appreciate works of art). One program was rated differently by the age groups (see Table 111).

- Younger visitors gave a much lower rating to Family Days/Drop-in programs (mean = 4.9) than middle-aged visitors (mean = 6.1) or older visitors (mean = 6.3).

Table 111
Ratings of Family Days/Drop-in Programs by Age Group

7-Point Rating Scale:				
Did not help me appreciate works of art (1) /	<35 years	35 – 54 years	55+ years	Total
Helped me appreciate works of art (7)	Mean	Mean	Mean	Mean
Family Days/Drop-in programs	4.9	6.1	6.3	5.8

$F = 7.156; df = 2, 67; p = .002$

There were no other age differences in the ratings of DMA programs related to works of art. Younger, middle-aged, and older visitors gave similar ratings to:

- Talking with knowledgeable staff (mean = 6.5);
- Artist demonstrations and performances in the galleries (mean = 6.3);
- Guided tours or gallery talks (mean = 6.3);
- Lectures or symposiums (mean = 6.2);
- Films related to works of art (mean = 6.0);
- Concerts or music programs related to works of art (mean = 5.9);
- Sketching in the galleries (mean = 5.9);
- Art classes (mean = 5.5); and
- ArtStop (mean = 4.6)

General DMA Programs

Attendance at three general DMA programs differed by age group (see Table 112).

- Younger visitors and middle-aged visitors were more likely to have attended Late Nights (37 percent and 33 percent respectively) than older visitors (19 percent).
- Older visitors were most likely to have attended concert series (17 percent), followed by middle-aged visitors (11 percent), then younger visitors (6 percent).
- Older visitors were most likely to have attended Arts & Letters Live (25 percent), followed by middle-aged visitors (9 percent), then younger visitors (5 percent).

Table 112
Attendance at General Programs by Age Group
(in percent)

Program	<35 years %	35 – 54 years %	55+ years %	Total %
Late Nights ¹	37	33	19	32
Concert series ²	6	11	17	10
Arts & Letters Live ³	5	9	14	8

¹ $\chi^2 = 9.736$; $df = 2$; $p = .008$

² $\chi^2 = 19.453$; $df = 2$; $p = .000$

³ $\chi^2 = 15.312$; $df = 2$; $p = .000$

- Younger, middle-aged, and older visitors had similar attendance at Thursday Night Jazz (23 percent) and film and video festivals (9 percent).

Visitors rated the programs they had attended on a scale from 1 (did not help me appreciate the arts) to 7 (helped me appreciate the arts). All programs received similar ratings from younger, middle-aged, and older visitors:

- Late Nights (mean = 6.3);
- Concert series (mean = 6.2);
- Arts & Letters Live (mean = 6.2);
- Thursday Night Jazz (mean = 5.8); and
- Film and video festivals (mean = 5.8).

Ratings of Overall Experience

Visitors rated five aspects of their overall experience at DMA. There were two differences based on age (see Table 113).

- On a scale from 1 (difficult to find the art I wanted to see) to 7 (easy to find the art I wanted to see), older visitors rated their experience more favorably (mean = 6.1) than middle-aged visitors (mean = 5.9) or younger visitors (mean = 5.7).
- On a scale from 1 (little to do with my family and friends) to 7 (lots to do with my family and friends), middle-aged visitors rated their experience more favorably (mean = 5.8) than older visitors (mean = 5.5) or younger visitors (mean = 5.4).

Table 113
Ratings of DMA Experience by Age Group

	<35 years	35 – 54 years	55+ years	Total
7-Point Rating Scale:	Mean	Mean	Mean	Mean
Difficult to find the art I wanted to see (1) / Easy to find the art I wanted to see (7) ¹	5.7	5.9	6.1	5.8
Little to do with my family and friends (1) / Lots to do with my family and friends (7) ²	5.4	5.8	5.5	5.6

¹ F = 7.585; df = 2,106; p = .001

² F = 5.843; df = 2,977; p = .003

Younger, middle-aged, and older visitors gave similar ratings to the following aspects of their DMA experience:

- On a scale from 1 (uninviting) to 7 (welcoming), the overall mean = 6.3;
- On a scale from 1 (dull) to 7 (intellectually stimulating), the overall mean = 6.2; and
- On a scale from 1 (lack of variety of interesting experiences) to 7 (variety of interesting experiences), the overall mean = 6.1.

VIII. PRINCIPAL FINDINGS: GENDER

This section of the report compares the demographic characteristics, psychographic characteristics, preferences for viewing art, and visit characteristics of males and females. Of DMA visitors, 43 percent are males and 57 percent are females.

DEMOGRAPHIC CHARACTERISTICS

- Male and female visitors do not differ in age, education, ethnicity, residence, or visiting group.

PSYCHOGRAPHIC CHARACTERISTICS

Only one psychographic characteristic differed between males and females (see Table 114).

- On a rating scale from 1 (never) to 7 (always), females were more likely than males to read reviews of exhibitions in newspapers or magazines (female mean = 4.4 versus male mean = 4.0).

Table 114
Ratings of Interest in Art Exhibitions by Gender

7-Point Rating Scale:	Males	Females	Total
Never (1) / Always (7)	Mean	Mean	Mean
I read reviews of exhibitions in newspapers or magazines	4.0	4.4	4.2

$F = 7.513; df = 1, 1105; p = .006$

Males and females were equally likely to:

- have visited art museums with school as a child (66 percent);
- have used the Internet to find out about art exhibits or events within the past 12 months (66 percent);
- have taken at least one art history class (64 percent);
- have visited art museums with their family as a child (60 percent);
- have taken a guided or audio tour in an art museum within the past 12 months (50 percent);
- have taken two or more art history classes (45 percent);
- have visited a city specifically to see an art exhibition within the past 12 months (38 percent);
- have attended a lecture or symposium at an art museum within the past 12 months (34 percent);
- have taken studio art classes (34 percent);
- be a practicing artist (23 percent);
- be a member of the DMA (22 percent);
- be a member of another art museum (21 percent);
- have visited art museums 2 or more times in the past 12 months (83 percent);
- have visited commercial art galleries 2 or more times in the past 12 months (51 percent); and
- have visited the local art museum when visiting other cities (on a scale from 1 (never) to 7 (always) the overall mean = 4.9).

PREFERENCES FOR VIEWING ART

Visitors responded to ten statements about their preferences for viewing art on a scale from 1 (does not describe me) to 7 (describes me very well). Females identified more strongly than males with the following statements (see Table 115):

- “I like to know about the story portrayed in a work of art” (female mean = 6.0 versus male mean = 5.6);
- “Art affects me emotionally” (female mean = 5.5 versus male mean = 5.0);
- “I like to be told a straightforward insight to help me know what the work of art is about” (female mean = 5.3 versus male mean = 4.9); and
- “I like to connect with works of art through music, dance, dramatic performances, and readings” (female mean = 4.8 versus male mean = 4.3).

Table 115
Ratings of Art Viewing Preferences by Gender

7-Point Rating Scale: Does not describe me (1) / Describes me very well (7)	Males	Females	Total
	Mean	Mean	Mean
I like to know about the story portrayed in a work of art ¹	5.6	6.0	5.8
Art affects me emotionally ²	5.0	5.5	5.3
I like to be told a straightforward insight to help me know what the work of art is about ³	4.9	5.3	5.1
I like to connect with works of art through music, dance, dramatic performances, and readings ⁴	4.3	4.8	4.6

¹F = 14.015; *df* = 1, 1107; *p* = .000

²F = 25.611; *df* = 1, 1105; *p* = .000

³F = 8.095; *df* = 1, 1107; *p* = .005

⁴F = 21.836; *df* = 1, 1102; *p* = .000

Males and females responded similarly to the following statements:

- “I feel comfortable looking at most types of art” (mean = 6.1);
- “I enjoy talking with others about the art we are looking at” (mean = 5.5);
- “I like to know about the materials and techniques used by the artist” (mean = 5.4);
- “I like to view a work of art on my own, without explanations or interpretations” (mean = 4.8);
- “I am comfortable explaining the meaning of a work of art to a friend” (mean = 4.5); and
- “Some terms used in art museums are difficult for me to understand” (mean = 3.4).

Presentation Methods

Visitors indicated the presentation methods they had used at the DMA or other art museums. Use of one presentation method differed between males and females (see Table 116).

- Females were more likely than males to listen to an audio guide (67 percent of females versus 61 percent of males).

Table 116
Use of Presentation Methods by Gender
(in percent)

Presentation Methods	Male %	Female %	Total %
Listening to an audio guide	61	67	65

$\chi^2 = 5.600$; $df = 1$; $p = .01$

Males and females had similar usage of the other presentation methods:

- Looking at works of art (98 percent);
- Reading explanatory wall text (90 percent);
- Watching video in the galleries (56 percent);
- Taking a guided tour (50 percent);
- Using computers to learn about art (42 percent);
- Using reading areas in the galleries (37 percent);
- Experiencing performances in the galleries (34 percent); and
- Responding to art by creating art (29 percent).

Visitors rated the presentation methods they had used at the DMA or other art museums on a scale from 1 (do not like to use) to 7 (like to use). Males and females gave a different rating to one presentation method (see Table 117).

- Females rated “looking at works of art” more highly than males (female mean = 6.6 versus male mean = 6.4).

Table 117
Ratings of Presentation Methods by Gender

7-Point Rating Scale: Do not like to use (1) / Like to use (7)	Rating		
	Males	Females	Total
	Mean	Mean	Mean
Looking at works of art	6.4	6.6	6.5

$F = 10.257; df = 1, 556; p = .001$

*Ratings are from only those visitors who have experienced an item at DMA or at another art museum.

Males and females gave similar ratings to all of the other presentation methods:

- Reading explanatory wall text (mean = 6.1);
- Experiencing performances in the galleries (mean = 5.8);
- Watching video in the galleries (mean = 5.6);
- Responding to art by creating art (mean = 5.6);
- Using reading areas in the galleries (mean = 5.5);
- Listening to an audio guide (mean = 5.5);
- Taking a guided tour (mean = 5.5); and
- Using computers to learn about art (mean = 5.3).

VISIT CHARACTERISTICS

Visit Day

- Males and females did not differ in the day/evening they visited the DMA.

First-time or Repeat Visit

- Males and females were equally likely to be repeat visitors (60 percent). Male and female repeat visitors were equally likely to have visited during the 100 Hours Celebration (26 percent).

See or Do Something Particular

- Males and females were equally likely to be visiting to see or do something particular (63 percent).
- Males and females who were visiting to see or do something particular were equally likely to be visiting to see a special exhibition (47 percent), attend a program/event (29 percent), see the permanent collection (10 percent), or dine/shop (3 percent).

How Visitors Heard about DMA Programs, Events, and Exhibitions

Males and females who were visiting to see or do something particular used similar sources of information about DMA programs, events, and exhibitions:

- Friend/relative/teacher (34 percent);
- Museum mailing (10 percent);
- DMA website (9 percent);
- Brochure/flyer (6 percent);
- Newspaper advertisement (8 percent);
- Radio advertisement (8 percent);
- Newspaper/magazine article (4 percent);
- Television advertisement (4 percent); and
- Friday Guide in *Dallas Morning News* (2 percent).

Areas of DMA Visited

- Males and females were equally likely to visit special exhibitions (72 percent), permanent galleries (56 percent), the Museum shop (51 percent), Contemporary art (39 percent), the Café (33 percent), the Gateway Gallery/Family Gallery (22 percent), and the 1717 Restaurant (3 percent).

DMA Programs Related to Works of Art

Males and females differed in their attendance at one DMA program related to works of art (see Table 118).

- Females were more likely than males to have attended Family Days/Drop-in programs (9 percent of females versus 4 percent of males).

Table 118
Use of Family Days/Drop-in Programs by Gender
(in percent)

Program	Males %	Females %	Total %
Family Days/Drop-in programs	4	9	7

$$\chi^2 = 9.911; df = 1; p = .002$$

Males and females were equally likely to have attended:

- Guided tours or gallery talks (20 percent);
- Concerts or music related to works of art (20 percent);
- Lectures or symposiums (15 percent);
- Talking with knowledgeable staff (14 percent);
- Films related to works of art (14 percent);
- Artist demonstrations and performances in the galleries (11 percent);
- Sketching in the galleries (5 percent);
- Art classes (4 percent); and
- ArtStop (2 percent).

Visitors rated the programs they had attended on a scale from 1 (did not help me appreciate works of art) to 7 (helped me appreciate works of art). All of the programs received similar ratings from males and females:

- Talking with knowledgeable staff (mean = 6.5);
- Artist demonstrations and performances in the galleries (mean = 6.3);
- Guided tours or gallery talks (mean = 6.3);
- Lectures or symposiums (mean = 6.2);
- Films related to works of art (mean = 6.0);
- Concerts or music programs related to works of art (mean = 5.9);
- Sketching in the galleries (mean = 5.9);
- Family Days/Drop-in programs (mean = 5.9);
- Art classes (mean = 5.5); and
- ArtStop (mean = 4.6).

DMA General Programs

Males and females had similar attendance at DMA General Programs:

- Late Nights (32 percent);
- Thursday Night Jazz (23 percent);
- Concert series (10 percent);
- Film and video festivals (9 percent); and
- Arts & Letters Live (8 percent).

Visitors rated the programs they had attended on a scale from 1 (did not help me appreciate the arts) to 7 (helped me appreciate the arts). One program received a different rating from males and females (see Table 119).

- Females gave Late Nights a significantly higher rating than males (female mean = 6.5 versus male mean = 6.0).

Table 119
Rating of Late Nights by Gender

7-Point Rating Scale: Did not help me appreciate the arts (1) / Helped me appreciate the arts (7)	Males	Females	Total
	Mean	Mean	Mean
Late Nights	6.0	6.5	6.3

F = 8.153; *df* = 1, 1090; *p* = .004

The other general programs received similar ratings from males and females:

- Concert series (mean = 6.2);
- Arts & Letters Live (mean = 6.2);
- Thursday Night Jazz (mean = 5.8); and
- Film and video festivals (mean = 5.8).

Ratings of Overall Experience

Males and females rated three aspects of their overall experience differently (see Table 120).

- On a scale from 1 (dull) to 7 (intellectually stimulating), females rated their experience more favorably than males (female mean = 6.3 versus male mean = 6.1).
- On a scale from 1 (lack of interesting experiences) to 7 (variety of interesting experiences), females rated their experience more favorably than males (female mean = 6.2 versus male mean = 6.0).
- On a scale from 1 (little to do with my family and friends) to 7 (lots to do with my family and friends), females rated their experience more favorably than males (female mean = 5.7 versus male mean = 5.4).

Table 120
Ratings of Overall Experience by Gender

7-Point Rating Scale:	Rating		
	Males	Females	Total
	Mean	Mean	Mean
Dull (1) / Intellectually stimulating (7) ¹	6.1	6.3	6.2
Lack of interesting experiences (1) / Variety of interesting experiences (7) ²	6.0	6.2	6.1
Little to do with my family and friends (1) / Lots to do with my family and friends (7) ³	5.4	5.7	5.6

¹F = 11.762; *df* = 1, 1096; *p* = .001

²F = 15.643; *df* = 1, 1092; *p* = .000

³F = 9.751; *df* = 1, 1048; *p* = .002

Males and females gave similar ratings to two aspects of their experience at DMA:

- On a 7-point scale from 1 (uninviting) to 7 (welcoming), the overall mean = 6.3; and
- On a 7-point scale from 1 (difficult to find the art I wanted to see) to 7 (easy to find the art I wanted to see), the overall mean = 5.8.

APPENDIX A: SURVEY

Instrument removed for proprietary purposes.

APPENDIX B:

Statistical Analyses Run on the Survey Data

1. **Frequency distributions** on all survey items, including mean and standard deviation for all rating scales (Q7, Q8, Q9, Q10, Q11, Q12, Q15).
2. **Cluster analysis** of Q10 descriptive statements (a-j) used to create 4 clusters.
3. **Cluster comparisons** (chi-square and ANOVA): descriptive statements (Q10), first-repeat visit (Q1), reason for visit (Q3,Q4), areas visited (Q6), programs attended (Q7, Q8), visitor preferences (Q9), psychographic characteristics (Q11-14, Q1 last page), overall visit ratings (Q15), gender, age, visiting with children, children at home, education, residence, ethnicity, visit day.
4. **First visit versus repeat visit comparisons** (chi-square and ANOVA): reason for visit (Q3, Q4), areas visited (Q6), programs attended (Q7, Q8), visitor preferences (Q9), psychographic characteristics (Q11-14, Q1 last page), descriptive statements (Q10), overall visit ratings (Q15), gender, age, visiting with children, children at home, education, residence, ethnicity, visit day.
5. **Members versus non-members comparisons:** first-repeat visit (Q1), reason for visit (Q3, Q4), areas visited (Q6), programs attended (Q7, Q8), visitor preferences (Q9), psychographic characteristics (Q11-14, Q1 last page), descriptive statements (Q10), overall visit ratings (Q15), gender, age, visiting with children, children at home, education, ethnicity, visit day.
6. **Locals versus non-locals comparisons** (chi-square and ANOVA): first-repeat visit (Q1), reason for visit (Q3, Q4), areas visited (Q6), programs attended (Q7, Q8), visitor preferences (Q9), psychographic characteristics (Q11-14, Q1 last page), descriptive statements (Q10), overall visit ratings (Q15), gender, age, visiting with children, children at home, education, ethnicity, visit day.
7. **Family group (visiting-with-children) versus adult group comparisons:** first-repeat visit (Q1), reason for visit (Q3, Q4), areas visited (Q6), programs attended (Q7, Q8), visitor preferences (Q9), psychographic characteristics (Q11-14, Q1 last page), descriptive statements (Q10), overall visit ratings (Q15), gender, age, children at home, education, ethnicity, visit day.
8. **Age group comparisons:** first-repeat visit (Q1), reason for visit (Q3, Q4), areas visited (Q6), programs attended (Q7, Q8), visitor preferences (Q9), psychographic characteristics (Q11-14, Q1 last page), descriptive statements (Q10), overall visit ratings (Q15), gender, visiting with children, education, residence, ethnicity, visit day.
9. **Gender comparisons:** first-repeat visit (Q1), reason for visit (Q3, Q4), areas visited (Q6), programs attended (Q7, Q8), visitor preferences (Q9), psychographic characteristics (Q11-14, Q1 last page), descriptive statements (Q10), overall visit ratings (Q15), age, visiting with children, education, residence, ethnicity, visit day.

**APPENDIX C:
ADDITIONAL TABLES**

APPENDIX

**Table 121
Reasons for Visiting: Other**

	Total*
	<i>n</i> = 96
Other	<i>n</i>
Class assignment/project	48
Not reported	21
See particular work of art	10
Visit Gateway/children's area	5
Teacher workshop	2
Bring friend	1
Bulb club	1
Family pass	1
Lecture guest	1
Museum of Americas	1
Party	1
See special installation	1
See video installation	1
Visit 1717 for wedding	1
Birthday	1

*Total *n* = number of responses for "other." Total "other" equals 14% of respondents' particular reasons for visiting.

Table 122
How Heard about Program/Event/Exhibition: Other

Other	Total* n = 147 N
No response	27
Banner in town or at DFW Airport	20
Membership	17
Flyer/Brochure	15
Previous visit	14
Starbucks	9
School/class	9
Local/always known	6
Regular visitor	5
Sponsor	3
Passed by	2
E-mail	2
Meeting	2
Travel book	2
Not sure/Don't know	2
Author	1
Book about paintings	1
Called	1
Church	1
Concierge	1
Dallas Town Guides	1
Drop-in	1
Media	1
Online	1
Time	1
Volunteer	1
Won Family Pass	1

*Total *n* = number of specific responses for "other." Total "other" equals 23% of how respondents heard of a particular program/event/exhibition