Audience Research:

Levels of Engagement with Art^{SM}, 2008 Study

Prepared for the
Dallas Museum of Art
Dallas, TX

Funded By
The Allen and Kelli Questrom Foundation

TABLE OF CONTENTS

LIST OF TABLES

EXECUTIVE SUMMARY

INTRODUCTION

This report, generously funded by The Allen and Kelli Questrom Foundation, presents the third phase of long-term research conducted by Randi Korn & Associates, Inc. (RK&A), for the Dallas Museum of Art (DMA). The intent of this research is to deepen the DMA's understanding of its audience in the context of Levels of Engagement with Art (LoEA[SM]) so the DMA can broaden its audience and enhance visitors' experiences with works of art. Data for the first and second phases of research were collected in 2003 and 2005, respectively. In both cases the DMA's programs and exhibitions were such that they were attracting a diverse and young audience. Findings are summarized in a 2005 report[1, 2]. To determine whether the clusters were authentic engagement characteristics, the DMA intentionally re-administered the questionnaire in a traditional art museum context—during the J.M.W. Turner exhibition. Additionally, for this third phase, questions were deleted from the original questionnaire because they were less relevant to the Levels of Engagement with Art[SM] theory and open-ended interviews with visitors were conducted to better understand visitors' Levels of Engagement with Art[SM]. Data were collected from walk-in visitors at the Dallas Museum of Art during May and June 2008.

Surveys were administered to adult visitors (18 years of age and older) exiting the Museum. Of 779 visitors approached, 416 agreed to participate and 363 declined, for a participation rate of 47 percent. RK&A conducted 40 in-depth interviews with adult visitors in various galleries throughout the DMA. Of the 47 visitors intercepted to participate in the interview, 7 declined, resulting in a participation rate of 85 percent. [3]

> **The findings presented here are about Levels of Engagement with Art[sm].**
> **For a summary of responses to all survey questions, please see Appendix A.**

LEVELS OF ENGAGEMENT WITH ART[SM]

LoEA[SM] was conceived in 2002 as a holistic institutional strategy for strengthening staff collaborations for programming, marketing, and exhibition development to support innovative museum program design and increase visitation. In addition, LoEA[SM] is strategy that has helped the DMA understand and engage DMA visitors and it is a hypothesis regarding how staff segments DMA visitors.

The DMA had identified three distinct Levels of Engagement with Art[SM]: Awareness, Curious, and Commitment. The levels suggest that different visitors have degrees of prior art knowledge and

---

[1] See *Dallas Museum of Art Levels of Engagement with Art[SM], a Two-year Study, 2003 – 2005.*
[2] We do not compare 2003-2005 data with 2008 data because it is inappropriate to track changes over time or compare data sets due to the exploratory nature of the cluster analysis procedure.
[3] RK&A conducted 40 interviews, but the audio recording quality of one interview was poor and thus eliminated from the sample. Additionally, one visitor did not fit into any of the four clusters and thus was eliminated from the analysis; 38 interviews were included in the analysis.

participation in art experiences. This study supports the original DMA hypothesis and identifies four audience clusters in three levels of engagement. These four clusters are based on visitors' preferences for types of interpretation and programming, comfort level with looking at and talking about art, and enthusiasm and passion for art. Tentative Observers is in the Awareness Level, Curious Participants are in the Curious Level, and Discerning Independents and Committed Enthusiasts are in the Commitment Level (see Table I next page).

TABLE i

VISITOR CLUSTERS

LoEA^{SM}	VISITOR CLUSTERS	n	%
Awareness	Tentative Observers	110	26
Curious	Curious Participants	99	24
Commitment	Discerning Independents	81	20
	Committed Enthusiasts	125	30

EXPLORING LoEA^{SM}

The heart of the LoEA^{SM} questionnaire analysis is 10 statements that were designed to understand visitors' comfort with art and needs and preferences for viewing art. The 10 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 artists.
4. I enjoy talking with others about the art we are looking at.*
5. I am emotionally affected by art.*
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 though music, dance, dramatic performances, and readings.*
10. I find some terms used to describe art difficult to understand.*

Visitors rated these items on a 7-point scale, from "Does not describe me" (1) to "Describes me very well" (7). RK&A instructed the statistical analysis software to group visitors into four distinct clusters. Visitors' ratings are based on their self-perceptions; that is, the resulting clusters are based on how visitors feel about their level of engagement with art—not how others might rate them. A curator, for example, might rate a visitor quite differently than how a visitor might rate him or herself. Six of these statements (those marked with an * above) were also used to begin the in-depth interviews as a way to know interviewees' level of engagement with art, after which a series of open-ended questions were asked.

2003 – 2005 DATA AND 2008 DATA

The 2003 – 2005 data were collected at a time when the DMA was presenting programs and exhibitions that were attracting a young and diverse audience. To determine whether the clusters were authentic engagement characteristics, in 2008 the questionnaire was intentionally re-administered in a different, more traditional art museum context—when the J.M.W. Turner exhibition was at the Museum. The

clusters remained intact while the demographics shifted towards an older, less ethnically diverse audience, as anticipated. The DMA, as an encyclopedic museum, carefully schedules some exhibitions to broaden its audience and others to accommodate a traditional audience. These two LoEA[SM] studies, as well as the teacher and online user LoEA[SM] studies[4], demonstrate the importance of context in determining audience demographics and characteristics associated with people's levels of engagement with art.

A detailed description of each cluster follows, based on the survey data[5]. Cluster descriptions are enhanced with a summary of each cluster, based on the interview data. As hoped, the interview data summary humanizes visitors' level of engagement with art.

TENTATIVE OBSERVERS—AWARENESS LEVEL

QUESTIONNAIRE RESULTS

About one-quarter of DMA visitors (26 percent) are Tentative Observers; 60 percent of which are male. Tentative Observers feel moderately "comfortable looking at most types of art" (mean = 5.5), however, their rating of this statement is the lowest of the four clusters. Moreover, of the four clusters, they are least comfortable "explaining the meaning of a work of art to a friend" (mean = 2.9), they least "enjoy talking with others about the art we are looking at" (mean = 4.5), and they are the least "emotionally affected by art" (mean = 4.3). On the other hand, Tentative Observers do not want to view a work of art on their own, "without explanations or interpretations" (mean = 4.4), suggesting they are open to receiving information about art. They are particularly receptive to knowing "the story portrayed in a work of art" (mean = 6.0) and being told "a straightforward insight" to help them know what the work of art is about (mean = 5.6). They are somewhat less interested in "the materials and techniques used by the artist" (mean = 4.6). Of the four clusters, they are least interested in "connecting with works of art through music, dance, dramatic performances, and readings (mean = 3.0), probably due to their general discomfort around art. Overall, compared to the other clusters, they visit art museums and attend symposium and lectures less frequently, although they are first-time visitors and DMA members at the same as or close to the rates of Curious Participants and Discerning Independents. Tentative Observers rated their museum experiences lowest among the clusters, and their ratings of presentation methods are also the lowest, indicating that they "do not like to do" them, perhaps due to their discomfort around art. In summary, Tentative Observers are neither very knowledgeable about art, nor emotionally comfortable with or connected to art. They are uncomfortable talking with others about art, or explaining art to others, and they are interested in obtaining straightforward, basic information about works of art.

INTERVIEW RESULTS

Overall, Tentative Observers are very similar to one another in regard to their relationship to visual art. Tentative Observers were essentially unable to thoughtfully describe or recall a meaningful experience in an art museum, although a few did say they are most interested in art when they can connect it to a personal interest, such as engineering. Not surprisingly, Tentative Observers were not able explain what visitors or museums need to do to create a meaningful experience. In general, Tentative Observers seem to lack a strong interest in art, although some may be new to art and only just beginning to explore it.

---

[4] See *Dallas Museum of Art Levels of Engagement with Art[SM] and Teachers* and *Online User Research: Levels of Art Levels of Engagement with Art[SM] and Arts Network.*

[5] See Table ii for a summary of ratings from the questionnaire by cluster on page xi.

QUESTIONNAIRE RESULTS

About one-quarter of DMA visitors (24 percent) are Curious Participants, 62 percent of which are female. Curious Participants are "comfortable looking at most types of art" (mean = 6.6) and enjoy "talking with others about the art" they are looking at (mean = 6.3); however they are less confident "explaining the meaning of a work of art to a friend" (mean = 5.2). Among the four clusters, they express the most difficulty understanding "terms used in art museums" (mean = 5.6). Curious Participants are emotionally affected by art (mean = 5.9), but not to the extent of Committed Enthusiasts. Of the four clusters, Curious Participants are most interested in knowing "the story portrayed in a work of art" (mean = 6.5). They are also highly interested in knowing "materials and techniques used by the artist" (mean = 6.1) and a "straightforward insight" about the work of art (mean = 6.0). Of the four groups, Curious Participants have the strongest interest in connecting with "works of art through music, dance, dramatic performances, and readings" (mean = 5.4). A relatively high percentage of Curious Participants have taken art history and art appreciation classes, although slightly more Discerning Independents and Committed Enthusiasts have done the same. Similarly, Curious Participants are active art consumers, but not as active as Committed Enthusiasts. Curious Participants have attended DMA tours, gallery talks, and lectures or symposium more than Tentative Observers and Discerning Independents, but not as much as Committed Enthusiasts. In support of their "Curious" nature, they have used museum interpretation presentation at the DMA and elsewhere, and they like to take guided tours and use reading areas in the galleries more than any other cluster. In summary, Curious Participants are 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 are less confident than Committed Enthusiasts, and they have some difficulty with art terminology and are not comfortable explaining art to others. Curious Participants' reactions to art may be more emotional than cerebral.

INTERVIEW RESULTS

Curious Participants easily provided thoughtful descriptions of what a meaningful experience in an art museum is, although their responses varied somewhat. For instance, some said an experience is meaningful when they see the "real" work of art; others more generally described meaningful experiences regarding environmental elements of art museums, particularly lighting and noise, and others said good interpretative materials make an experience meaningful. Perhaps most interesting, Curious Participants were very similar to one another in explaining what the visitor and the museum *need to do* to create a meaningful experience—most said visitors need to come to the museum prepared to learn and/or with a plan for *how* to visit museums, and most said museums need to provide various types of interpretative aids. On the other hand, and also quite interesting, many Curious Participants *could not* recall a concrete example of a meaningful experience in an art museum. In general, Curious Participants enjoy art very much and seem to focus their art museum experiences on "learning." However, based on the fact that most of them not could recall an actual experience, it seems they may not experience truly insightful or moving moments.

DISCERNING INDEPENDENTS—COMMITTED LEVEL

QUESTIONNAIRE RESULTS

One-fifth of DMA visitors (20 percent) are Discerning Independents; the male-female ratio is 52:48. Discerning Independents are quite "comfortable looking at most types of art" (mean = 6.7), and they have little difficulty understanding "terms used in art museums" (mean = 2.6), but they prefer viewing art *without* input from a museum. Of the four clusters, Discerning Independents identify most strongly with the statement "I like to look at art on my own, without explanations and interpretations" (mean = 6.1). They give the lowest scores to the statements:

"I like to be told a straightforward insight to help me know what the work of art is about" (mean = 3.0), and "I like to know the story portrayed in a work of art" (mean = 4.7). They are not particularly interested in "connecting with works of art through music, dance, dramatic performances, and readings" (mean = 4.2). Of the types of information a museum might offer, Discerning Independents are most interested in knowing about "the materials and techniques used by the artist" (mean = 5.1). Discerning Independents like to "talk with others about the art" they are looking at (mean = 5.9), and they are "emotionally affected by art" (mean = 5.6), but their ratings of these two statements are lower than the ratings given by Committed Enthusiasts or Curious Participants. While Discerning Independents are knowledgeable about art (a high percentage have taken art history and art appreciation classes), fewer Discerning Independents than Committed Enthusiasts have done so. In summary, Discerning Independents are moderately confident viewing art, but they like to do so on their own terms without explanations and interpretations from a museum.

INTERVIEW RESULTS

Discerning Independents are very similar to one another in the way they talk about their relationship to art. In interviews, they easily gave thoughtful responses when asked to describe a meaningful experience in an art museum—all of them said it is a close or intimate connection to works of art, whether emotional, immersive, or intellectually stimulating. Notably, nearly all the Discerning Independents gave the same response when asked what visitors and museums need to do to contribute to meaningful experiences—they said visitors need to slow down and look, and museums need to create a setting that encourages and allows visitors to slow down and look. Significantly, all except one Discerning Independent provided a specific, concrete example of a meaningful experience in an art museum. Their examples were detailed and rich in description, citing complete immersion or intimate connection with a specific work of art, a grouping of art, or a place. Of the four categories, Discerning Independents are probably the most confident about their relationship to the arts. They seek and easily have deep, intense interactions with art, and as indicated above, many may be artists.

COMMITTED ENTHUSIASTS—COMMITMENT LEVEL

QUESTIONNAIRE RESULTS

Almost one-third of DMA visitors (30 percent) are Committed Enthusiasts—the largest cluster. Three-quarters of Committed Enthusiasts are female. Of the four clusters, Committed Enthusiasts are most "comfortable looking at art" (mean = 6.8), and most "emotionally affected by art" (mean = 6.4). They most "enjoy talking with others about the art" they are looking at (mean = 6.3), and are most "comfortable explaining the meaning of a work of art to a friend" (mean = 6.1). They are also the least intimidated by "terms used in art museums" (mean = 1.6), compared to the other clusters. Committed Enthusiasts are interested in knowing all types of information: "the story portrayed in a work of art" (mean = 6.4), "the materials and techniques used by the artist" (mean = 6.3), and "a straightforward insight" to help them know what the work of art is about (mean = 6.0). They are also open to "connecting with works of art through music, dance, dramatic performances, and readings" (mean = 5.1), but not as open as Curious Participants. Compared to other clusters, a higher percentage of Committed Enthusiasts have taken art history or art appreciation classes, art studio classes, and are practicing artists; higher percentages of Committed Enthusiasts also use the Internet to learn about art events, visited a city to see an art exhibition, and attended a lecture or symposium at an art museum. One-half of Committed Enthusiasts are DMA members and more than one-half visit art museums seven or more times annually—these rates are considerably higher than other clusters' rates. In summary, Committed Enthusiasts are confident, enthusiastic, and emotionally and intellectually connected to works of art. They are comfortable looking at art and talking about art, interested in all types

of information about art, and they are active participants in DMA programs and interpretive offerings.

Committed Enthusiasts were the most diverse group in the way they talked about meaningful experiences in art museums. Even though most of them confidently and thoughtfully described meaningful experiences as "feeling" or "understanding" something new or more deeply, their *specific* responses varied (and overlapped with the other three categories). When talking about what visitors need to do to create a meaningful experience, some said visitors need to come to the museum prepared to learn; some said visitors need to make use of interpretive offerings; a few said visitors need to have an open mind; a couple said visitors need to take their time and look closely at the art; and a couple had a difficult time answering the question and gave no response. When asked what museums need to do to contribute to a meaningful experience, some said museums need to provide interpretive materials; some said museums need to attract a more diverse audience (including children); a couple said they need to control their environment through the architecture, lighting, and/or noise level; and a couple could not think of anything museums can do. Notably, many of the Committed Enthusiasts were able to provide a concrete example of a meaningful experience in an art museum, but again these varied. Several gave examples from foreign museums that provided a glimpse into another time or culture; others talked about a specific work of art or installation that left them feeling engaged and stimulated; one vividly recalled a recent docent tour; a few recalled only general meaningful experiences; and a couple were unable to recall anything. Overall, Committed Enthusiasts greatly enjoy art, have memorable, meaningful experiences, and are confident in their relationship to art, but the way that manifests varies and overlaps with the other categories.

TABLE ii

RATINGS OF PREFERENCES FOR VIEWING WORKS OF ART BY VISITOR CLUSTER

7-POINT RATING SCALE: DOES NOT DESCRIBE ME (1) / DESCRIBES ME VERY WELL (7)	CLUSTER				
	TENTATIVE OBSERVER (n = 110) (26%)	CURIOUS PARTICIPANT (n = 99) (24%)	DISCERNING INDEPENDENT (n = 81) (20%)	COMMITTED ENTHUSIAST (n = 125) (30)	TOTAL (n = 415)
	MEAN	MEAN	MEAN	MEAN	MEAN
I feel comfortable looking at most types of art.[1]	5.5	6.6	6.7	6.8	6.4
I like to know about the story portrayed in a work of art.[2]	6.0	6.5	4.7	6.4	6.0
I like to know about the materials and techniques used by the artist.[3]	4.6	6.1	5.1	6.3	5.7
I enjoy talking with others about the art we are looking at.[4]	4.5	6.3	5.9	6.3	5.7
I am emotionally affected by art.[5]	4.3	5.9	5.6	6.4	5.6
I like to be told a straightforward insight to help me know what the work of art is about.[6]	5.6	6.0	3.0	6.0	5.3
I am comfortable explaining the meaning of a work of art to a friend.[7]	2.9	5.2	5.1	6.1	4.8
I like to view a work of art on my own, without explanations or interpretations.[8]	4.4	4.8	6.1	5.0	5.0
I like to connect with works of art through music, dance, dramatic performances, and readings.[9]	3.0	5.4	4.2	5.1	4.4
I find some terms used in art museums are difficult for me to understand.[10]	3.8	5.6	2.6	1.6	3.3

[1]$F = 39.912; p = .000$
[2]$F = 49.977; p = .000$
[3]$F = 36.656; p = .000$
[4]$F = 55.651; p = .000$
[5]$F = 48.675; p = .000$
[6]$F = 121.533; p = .000$
[7]$F = 100.621; p = .000$
[8]$F = 16.645; p = .000$
[9]$F = 44.874; p = .000$
[10]$F = 210.542; p = .000$

INTRODUCTION

This report presents the third phase of long-term research conducted by Randi Korn & Associates, Inc. (RK&A), for the Dallas Museum of Art (DMA). The intent of this research is to deepen the DMA's understanding of its audience in the context of Levels of Engagement with Art (LoEA[SM]) so it can broaden its audience and enhance visitors' experiences with works of art. Two data collection strategies were used: a questionnaire and an in-depth interview guide. This study was administered to walk-in visitors at the Dallas Museum of Art during May and June 2008. The questionnaire was administered to 416 walk visitors and in-depth interviews were conducted with 39 visitors during May and June 2008.

The study objectives are to:

♦ Identify demographic and art background characteristics of visitors to DMA;

♦ Describe visitors' DMA visit experiences;

♦ Explore visitors art-viewing preferences quantitatively and qualitatively;

♦ Identify visitor clusters, or visitor types, based on visitors' quantitative and qualitative art-viewing preferences;

♦ Explore visitors' Levels of Engagement with Art[SM] quantitatively;

♦ Explore visitors' notions of meaningful experiences with works of art; and

♦ Describe the distinguishing characteristics of the visitor clusters, including demographic characteristics, art background characteristics, DMA visit experiences.

METHODOLOGY

STANDARDIZED QUESTIONNAIRE

A standardized questionnaire was used to collect visitor characteristics and experiences 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 with DMA staff to develop a three-page standardized questionnaire that uses a variety of question formats (see survey, Appendix B).

Specially-trained data collectors conducted face-to-face interviews with visitors using the questionnaire as the interview framework. Using a continuous random sampling method, survey administrators intercepted adult visitors (18 years old or older) exiting the Museum and asked them to participate. If the visitor declined, the data collector logged the visitor's gender, estimated age, and reason for refusal. If the visitor agreed, the survey was administered through a face-to-face interview.

INTERVIEWS

Interviews are a useful tool for understanding ideas and concepts from a visitor's point of view. The purpose of conducting in-depth interviews is to encourage and motivate visitors to describe their experiences, express their opinions and feelings, and share with the interviewer the meaning they construct from experiences with works of art. In-depth interviews produce data rich in information

because interviewees talk about their experiences and ideas from a personal perspective. They were conducted for this study because the complement the quantitative data collected through the questionnaire.

The interview guide was intentionally open-ended to allow interviewees the freedom to discuss what they felt was meaningful (see Appendix C). All interviews were audio-recorded with participants' awareness and transcribed to facilitate analysis.

DATA ANALYSIS

QUESTIONNAIRE

Data were analyzed using SPSS 12.0.1 for Windows, a statistical package for personal computers. Analyses included both descriptive and inferential methods. For all statistical tests, a 0.01 level of significance was used to preclude findings of little practical significance.[6,7] Only statistically significant findings are presented in the body of the report. See Appendix D for a listing of all statistical analyses that were run.

Frequency distributions were calculated for all categorical variables. Summary statistics, including the mean (average) and standard deviation (spread of scores: "±" in tables), were calculated for rating scale variables. Tables are used to present quantitative the information. Percentages within tables do not always equal 100 owing to rounding.

To better understand different types of DMA visitors and the characteristics associated with each visitor type, a statistical K-Means cluster procedure classified visitors into four cluster groups based on their ratings of preferences for viewing works of art.

To examine the relationship between two categorical variables, 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. For example, "use of an audio guide" was tested against "visitor cluster type" to determine if the two variables are related.

To test for differences in the means of two or more groups, an analysis of variance (ANOVA) was performed and the F-statistic was used to test the significance of the difference. For example, "rating scale scores" were compared by "visitor cluster type" to determine if ratings differ based on visitor cluster.

INTERVIEWS

The interview data are qualitative, meaning that results are descriptive, following from the interviewer's conversations. In analyzing the data, the evaluator studied responses for meaningful patterns, and, as patterns emerged, grouped similar responses. To illustrate interviewees' ideas as fully as possible, verbatim quotations (edited for clarity) are included.

---

[6] Questions from the original questionnaire were deleted because they seemed less relevant to the emerging Levels of Engagement with Art theory.

[7] When the level of significance is set to $p = 0.01$, any finding that exists at a probability (*p*-value) ≤ 0.01 is "significant." When a finding (such as a relationship between two variables or a difference in rating scores) has a *p*-value of 0.01, there is a 99 percent probability that the finding exists; that is, in 99 out of 100 cases, the finding is correct. Conversely, there is a 1 percent probability that the finding would not exist; in other words, in 1 out of 100 cases, the finding appears by chance.

The interview data are presented in narrative. The interviewer's remarks appear in parentheses, and at the end of each quotation, the interviewees' gender and age in years are indicated in brackets. Trends and themes in the data are presented from most- to least-frequently occurring.

The remainder of this report presents findings from the standardized questionnaire and in-depth interviews. Findings are presented in two parts as follows:

SECTIONS OF THE REPORT:

PART I: QUESTIONNAIRE
1. Demographic Characteristics
2. Art Background
3. Visitor Experiences
4. Visitor Preferences
5. Visitor Clusters
6. First time and Repeat Visitor Comparisons
7. Visiting with Children Comparisons

PART II: IN-DEPTH INTERVIEWS
1. Tentative Observers
2. Curious Participants
3. Discerning Independents
4. Committed Enthusiasts

I. PRINCIPAL FINDINGS: QUESTIONNAIRE

INTRODUCTION

Interviewers intercepted 779 visitors as they were exiting the DMA and invited them to participate in a visitor survey. A total of 416 visitors agreed and 363 declined, for a participation rate of 47 percent. The refusal sample and the obtained sample have statistically similar gender and age profiles, meaning that the obtained sample is representative of the Museum's walk-in visiting population.

DATA COLLECTION LOCATIONS AND DAYS

Of the 416 respondents, most were interviewed at the Hamon exit (75 percent) (see Table 1). Interviews were conducted on weekend days (42 percent), weekdays (40 percent), Friday evenings (10 percent), and Thursday evenings (8 percent) (see Table 2).

TABLE 1

EXIT (IN PERCENT)

EXIT (*n* = 416)	%
Hamon	75
Harwood	25

TABLE 2

VISIT DAY (IN PERCENT)

VISIT DAY (*n* = 416)	%
Weekend day	42
Weekday	40
Friday evening (Late Night)	10
Thursday evening (Jazz)	8

DEMOGRAPHIC CHARACTERISTICS

This section describes visitors' basic demographic characteristics, residence, and group composition.

BASIC DEMOGRAPHIC CHARACTERISTICS

Table 3 presents basic visitor demographics. Females outnumber males (57 percent vs. 43 percent), and the median age is 49 years. One-quarter of visitors are under 35 years of age (25 percent), 34 percent are between 35 and 54 years, and 40 percent are 55 years and older. Four-fifths have a college degree (81 percent) and most visitors identified their ethnicity as "Caucasian/White" (85 percent). At home, most visitors speak English only (92 percent), and few speak English and Spanish (7 percent).

TABLE 3

DEMOGRAPHIC CHARACTERISTICS (IN PERCENT)

CHARACTERISTIC	
GENDER (*n* = 416)	**%**
Male	43
Female	57
AGE GROUP[1] (*n* = 376)	**%**
Less than 25 years	9
25 – 34 years	16
35 – 44	17
45 – 54	17
55 – 64	22
65 or more years	18
EDUCATION (*n* = 415)	**%**
Some high school	0
High school	4
Technical school	1
Some college/Associate's degree	14
College graduate/Bachelor's degree	32
Some graduate work	10
Graduate/Professional degree	39
ETHNICITY (*n* = 405)	**%**
Caucasian/White	85
Hispanic	6
African American/Black	4
Asian	2
Other	2
American Indian	1
LANGUAGE (*n* = 415)	**%**
English	92
English and Spanish	7
Other	1
Spanish only	<1

[1]Median age = 49 years; Mean age = 48.2 years ($\pm$) 17.0

Demographic characteristics in the first LoEA[SM] survey (2003-2005) were quite different from those in this study because data were collected at a time when the DMA was presenting programs and exhibitions that were attracting a young and diverse audience. To determine whether the clusters were authentic engagement characteristics, in 2008 the questionnaire was intentionally re-administered in a different, more traditional art museum context—while the J.M.W. Turner exhibition was at the Museum. The clusters remained intact while the demographics shifted towards an older, less ethnically diverse audience. The DMA, as an encyclopedic museum, deliberately schedules some exhibitions to broaden its audience and others to accommodate a traditional audience.

RESIDENCE

Four-fifths of visitors are from the Dallas-Fort Worth metropolitan area (80 percent), 10 percent reside out-of-state, 8 percent reside in another part of Texas, and 1 percent reside outside the United States (see Table 4). Appendix E lists local visitors' postal codes.

TABLE 4

RESIDENCE (IN PERCENT)

RESIDENCE (*n* = 414)	%
Dallas-Fort Worth metropolitan area	80
Other part of Texas	8
Out of state	10
Outside the United States	1

GROUP COMPOSITION

The majority of visitors visited the Museum with one other adult (57 percent) or solo (20 percent) (see Table 5). Nine percent visited in a group of adults and children (9 percent).

TABLE 5

GROUP COMPOSITION (IN PERCENT)

VISIT GROUP (*n* = 411)	%
One other adult	57
Alone	20
Several adults	13
Group of adults and children	9
Tour group	1

ART BACKGROUND

This section describes visitors' art history and studio art background, childhood art museum experiences, recent art-related activities, and current art museum memberships.

ART HISTORY AND STUDIO ART BACKGROUND

Table 6 shows visitors' art history and studio art background. More than two-thirds of visitors have taken an art history or art appreciation class (69 percent), and nearly one-half have taken two or more classes (49 percent). Two-fifths of visitors have taken studio art classes (38 percent), and one-quarter are practicing artists (25 percent).

TABLE 6

ART HISTORY AND STUDIO ART BACKGROUND (IN PERCENT)

ART HISTORY AND STUDIO ART BACKGROUND	n	%
Has taken an art history or art appreciation class	408	69
Has taken 2 or more art history or art appreciation classes	409	49
Has taken studio art classes	409	38
Is a practicing artist	410	25

CHILDHOOD ART MUSEUM VISITS

During childhood, 63 percent of visitors visited an art museum with their school and 62 percent of visited art museums with their families (see Table 7).

TABLE 7

CHILDHOOD ART MUSEUM EXPERIENCES (IN PERCENT)

CHILDHOOD ART MUSEUM EXPERIENCES	n	%
Visited art museums with school as a child	410	63
Visited art museums with family as a child	410	62

RECENT ART-RELATED ACTIVITIES

Table 8 shows four art-related activities and the percentage of visitors who have done them in the past 12 months. Nearly three-quarters of visitors used the Internet to find out about art exhibits (73 percent). Just over one-half took a guided tour or audio tour at an art museum (52 percent) and 47 percent visited a city specifically to see an art exhibition. One-third attended a lecture or symposium at an art museum (31 percent).

TABLE 8

RECENT ART-RELATED ACTIVITIES (IN PERCENT)

ART-RELATED ACTIVITIES DONE WITHIN THE PAST 12 MONTHS:	n	%
Used the Internet of find out about art exhibits or events	410	73
Has taken a guided or audio tour in an art museum	409	52
Has visited a city specifically to see an art exhibition	410	47
Has attended a lecture or symposium at an art museum	410	31

DMA visitors visit art museums frequently (see Table 9). In a typical year, 60 percent visit art museums four or more times.

TABLE 9

YEARLY VISITS TO ART MUSEUMS (IN PERCENT)

YEARLY VISITS TO ART MUSEUMS, INCLUDING DMA (*n* = 411)	%
Never	4
1 time	11
2 – 3 times	25
4 – 6 times	20
7 – 10 times	11
11 or more times	29

CURRENT ART MUSEUM MEMBERSHIPS

Table 10 shows DMA visitors' current art museum memberships. Close to one-half of DMA visitors are members of an art museum (48 percent). A total of 38 percent are members of the DMA.

TABLE 10

CURRENT ART MUSEUM MEMBERSHIPS (IN PERCENT)

CURRENT ART MUSEUM MEMBERSHIPS (*n* = 409)	%
Dallas Museum of Art only	20
Dallas Museum of Art and another art museum	18
Another art museum only	10
None	52

VISIT EXPERIENCES

This section describes visitors' experiences at the DMA, that day and previously. Visitors reported how often they visited, their reasons for visiting, and their sources of information about DMA programs, events or exhibitions. Visitors identified and rated programs they attended that day or previously. Lastly, they evaluated five general aspects of their DMA experience that day.

FIRST AND REPEAT VISIT

One-quarter of visitors were visiting DMA for the first time, and three-quarters were repeat visitors (see Table 11). Most repeat visitors had visited at least one other time in the past 12 months (84 percent). Nearly one-half of repeat visitors made 1 – 3 other visits (45 percent), 17 percent made 4 – 6 other visits, and 22 percent made 7 or more other visits (see Table 12).

TABLE 11

FIRST AND REPEAT VISIT (IN PERCENT)

VISIT (*n* = 416)	%
First	25
Repeat	75

TABLE 12

FREQUENCY OF VISITS AMONG REPEAT VISITORS (IN PERCENT)

OTHER VISITS IN PAST 12 MONTHS (REPEAT VISITORS ONLY) (*n* = 303)	%
None	16
1 time	16
2 – 3 times	29
4 – 6 times	17
7 – 10 times	8
11 or more times	14

VISITING TO SEE OR DO SOMETHING IN PARTICULAR

The majority of visitors came to the DMA to see or do something in particular (66 percent) (see Table 13). Most often, the reason for visiting was to see a special exhibition (72 percent) (see Table 14 next page).

TABLE 13

VISIT TO SEE OR DO SOMETHING IN PARTICULAR (IN PERCENT)

SEE OR DO SOMETHING IN PARTICULAR (*n* = 414)	%
No	34
Yes	66

TABLE 14

REASON FOR VISIT (IN PERCENT)

REASON FOR VISIT (ONLY VISITORS WHO ARE VISITING TO SEE OR DO SOMETHING IN PARTICULAR) (*n* = 275)	%
See special exhibition	72
Attend program/event	13
See permanent collection	6
Dine/shop	5
Other	3

Visitors who came to see or do something in particular identified their sources of information about the particular exhibition, program, or event they came to see (see Table 15). Top sources of information are friends/relatives/teachers (31 percent) and museum mailings (26 percent). Major media sources are advertisements on television (17 percent), radio (15 percent), and in the newspaper (12 percent).

TABLE 15

SOURCE OF INFORMATION (IN PERCENT)

SOURCE OF INFORMATION (ONLY VISITORS WHO ARE VISITING TO SEE OR DO SOMETHING IN PARTICULAR) (*n* = 242)	%
Friend/relative/teacher	31
Museum mailing	26
Television advertisement	17
Radio advertisement	15
Newspaper advertisement	12
DMA Web site	9
Other	9
Newspaper/magazine article	5
Friday Guide in *Dallas Morning News*	1

DMA PROGRAM PARTICIPATION

From a list of eight DMA programs, visitors identified the ones they attended that day or previously (see Table 16). Programs with highest participation are taking guided tours or gallery talks (31 percent), talking with knowledgeable staff (30 percent), and attending concerts or music programs (28 percent). Programs with lowest participation are attending Family Days/Drop-in programs (7 percent) and sketching in the galleries (7 percent).

TABLE 16

DMA PROGRAM ATTENDANCE (IN PERCENT)

ATTENDED PROGRAM	n	%
Guided tours or gallery talks	409	31
Talking with knowledgeable staff	408	30
Concerts or music programs related to works of art	407	28
Lectures or symposiums	408	26
Films related to works of art	408	18
Artist demonstrations and performances in the galleries	407	15
Family Days/Drop-in programs	408	7
Sketching in the Galleries	407	7

Visitors rated the programs they attended on a scale from 1 ("Did not help me appreciate works of art") to 7 ("Helped me appreciate works of art") (see Table 17). All of the programs received very favorable ratings, particularly Family Days/Drop in programs (mean = 6.2), films related to works of art (mean = 6.2), and sketching in the galleries (mean = 6.2). Concerts or music programs related to works of art received the lowest rating (mean = 5.7).

TABLE 17

RATINGS OF DMA PROGRAMS

7-POINT SCALE: DID NOT HELP ME APPRECIATE WORKS OF ART (1) / HELPED ME APPRECIATE WORKS OF ART (7)	n	MEAN	±
Family Days/Drop-in programs	30	6.2	1.16
Films related to works of art	74	6.2	1.17
Sketching in the galleries	27	6.2	1.33
Lectures or symposiums	104	6.1	1.08
Talking with knowledgeable staff	124	6.0	1.04
Artist demonstrations and performances in the galleries	62	6.0	1.25
Guided tours or gallery talks	126	6.0	1.23
Concerts or music programs related to works of art	112	5.7	1.54

From a list of five general DMA programs, visitors identified the ones they attended that day or previously (see Table 18). General programs with highest participation are Late Nights (31 percent) and Thursday Night Jazz (31 percent). General programs with lower participation are Arts & Letters Live (16 percent), concert series (12 percent), and film and video festivals (8 percent).

TABLE 18

DMA GENERAL PROGRAM ATTENDANCE (IN PERCENT)

ATTENDED PROGRAM	*n*	%
Late Nights	405	31
Thursday Night Jazz	406	31
Arts & Letters Live	406	16
Concert series	404	12
Films and video festivals	406	8

Visitors rated the general programs they attended using a scale from 1 ("Did not help me appreciate the arts") to 7 ("Helped me appreciate the arts") (see Table 19). All of the programs received excellent ratings, particularly concert series (mean = 6.3), and films and video festivals (mean = 6.3). Thursday Night Jazz received the lowest rating (mean = 5.9), though still a very good rating.

TABLE 19

RATINGS OF GENERAL DMA PROGRAMS

7-POINT SCALE: DID NOT HELP ME APPRECIATE THE ARTS (1) / HELPED ME APPRECIATE THE ARTS (7)	*n*	MEAN	±
Concert series	49	6.3	1.20
Films and video festivals	31	6.3	1.22
Late Nights	124	6.1	1.31
Arts & Letters Live	65	6.1	1.44
Thursday Night Jazz	124	5.9	1.44

DMA EXPERIENCE RATINGS

Respondents evaluated five aspects of their experience at DMA that day using 7-point rating scales (see Table 20). For all five scales, a score of "1" is least favorable and a score of "7" is most favorable. The results for all five experiences are very good. Visitors described DMA as highly welcoming (mean = 6.3) and intellectually stimulating (mean = 6.3). Visitors felt that there were a variety of interesting experiences at the Museum (mean = 6.1) and had no trouble finding the art they wanted to see (mean = 6.0). Of the five experiences, visitors were least complimentary about finding things to do with family and friends (mean = 5.6).

TABLE 20

RATINGS OF OVERALL DMA EXPERIENCE

7-POINT SCALES:	n	MEAN	±
Uninviting (1) / Welcoming (7)	416	6.3	1.01
Dull (1) / Intellectually stimulating (7)	412	6.3	1.34
A lack of interesting experiences (1) / A variety of interesting experiences (7)	416	6.1	1.19
Difficult to find the art I wanted to see (1) / Easy to find the art I wanted to see (7)	416	6.0	1.34
Little to do with my family and friends (1) / Lots to do with my family and friends (7)	414	5.6	1.50

VISITOR PREFERENCES

This section explores visitors' preferences when viewing art at the DMA or other art museums.

PRESENTATION METHODS

From a list of nine presentation methods, visitors identified the ones they have done or used in an art museum (see Table 21). Naturally, all visitors have looked at works of art (100 percent). Almost all have read explanatory wall text (99 percent). More than three-quarters have listened to an audio guide (83 percent) and watched video in the galleries (77 percent). Two-thirds have taken a guided tour (67 percent), and over one-half have used reading areas in the galleries (52 percent). Nearly one-half have also experienced performances in the galleries (49 percent) and responded to art by creating art (47 percent). Last of all, 41 percent of visitors have used computers to learn about art.

TABLE 21

USE OF PRESENTATION METHODS (IN PERCENT)

HAS USED PRESENTATION METHOD	*n*	%
Looking at works of art	416	100
Reading explanatory wall text	415	99
Listening to an audio guide	415	83
Watching video in the galleries	415	77
Taking a guided tour	413	67
Using reading areas in the galleries	415	52
Experiencing performances in galleries	414	49
Responding to art by creating art	415	47
Using computers to learn about art	415	41

Visitors rated the presentation methods they have used using a scale from 1 ("Do not like to do") to 7 ("Like to do") (see Table 22). The presentation methods visitors like most are looking at works of art (mean = 6.7) and reading explanatory wall text (mean = 5.9). The methods visitors like least are using reading areas in the galleries (mean = 4.7) and using computers to learn about art (mean = 4.4). All other methods on the list fall in the middle of the range. Responding to art by creating art has a rather high standard deviation (± 2.21), indicating that visitors have the widest range of opinion about this method.

TABLE 22

RATINGS OF PRESENTATION METHODS

7- POINT SCALE: DO NOT LIKE TO DO (1) / LIKE TO DO (7)	n	MEAN	±
Looking at works of art	416	6.7	0.66
Reading explanatory wall text	413	5.9	1.26
Experiencing performances in galleries	203	5.4	1.74
Watching video in the galleries	321	5.2	1.58
Responding to art by creating art	195	5.0	2.21
Listening to an audio guide	341	4.9	1.89
Taking a guided tour	277	4.9	2.00
Using reading areas in the galleries	215	4.7	1.90
Using computers to learn about art	172	4.4	1.92

PREFERENCES FOR VIEWING WORKS OF ART

Respondents evaluated 10 statements regarding their preferences for viewing works of art using a scale from 1 ("Does not describe me") to 7 ("Describes me very well"). Table 23 (next page) shows the results.

Visitors identify most strongly with the statement "I feel comfortable looking at most types of art" (mean = 6.4). They also identify strongly with the statements "I like to know the story portrayed in a work of art" (mean = 6.0), "I enjoy talking with others about the art we are looking at" (mean = 5.7), "I like to know about the materials and techniques used by the artist" (mean = 5.6), and "I am emotionally affected by art" (mean = 5.6).

Visitors have a positive response to the statements "I like to be told a straightforward insight to help me understand what the work of art is about" (mean = 5.3), and "I like to look at a work of art on my own, without explanations or interpretations" (mean = 5.0).

Visitors are more neutral in their response to "I am comfortable explaining the meaning of a work of art to a friend" (mean = 4.8) and "I like to connect with works of art through music, dance, dramatic performances, and readings" (mean = 4.4).

Visitors do not identify with the statement "Some terms used in art museums are difficult for me to understand" (mean = 3.3).

The statement "I like to connect with works of art through music, dance, dramatic performances and readings" has the highest standard deviation (± 2.00), indicating that visitors express the widest range of opinion about this statement.

TABLE 23

RATINGS OF PREFERENCES FOR VIEWING ART

7- POINT SCALE: DOES NOT DESCRIBE ME (1) / DESCRIBES ME VERY WELL (7) (*n* = 415)	MEAN	±
I feel comfortable looking at most types of art.	6.4	1.10
I like to know about the story portrayed in a work of art.	6.0	1.30
I enjoy talking with others about the art we are looking at.	5.7	1.43
I like to know about the materials and techniques used by the artist.	5.6	1.60
I am emotionally affected by art.	5.6	1.60
I like to be told a straightforward insight to help me know what the work of art is about.	5.3	1.69
I like to view a work of art on my own, without explanations or interpretations.	5.0	1.79
I am comfortable explaining the meaning of a work of art to a friend.	4.8	1.92
I like to connect with works of art through music, dance, dramatic performances, and readings.	4.4	2.00
Some terms used in art museums are difficult for me to understand.	3.3	1.94

VISITOR CLUSTERS

The previous section of the report describes visitors' ratings of 10 statements regarding their art-viewing preferences using a scale from 1 ("Does not describe me") to 7 ("Describes me very well"). This section identifies four visitor clusters, or visitor types, derived from the ratings of the 10 statements.[8] The descriptive names for the clusters were conceptualized by the DMA staff in 2005, the year of the last LoEA[SM] study (see Table 24, in which the clusters appear in descending order). The largest cluster is "Committed Enthusiasts" (*n* = 125; 30 percent), followed by "Tentative Observers" (*n* = 110; 26 percent), and "Curious Participants" (*n* = 99; 24 percent). The smallest cluster is "Discerning Independents" (*n* =81; 20 percent)

TABLE 24

2008 DMA VISITOR CLUSTERS (IN PERCENT)

2008 DMA VISITOR CLUSTERS	*n*	%
Committed Enthusiasts	125	30
Tentative Observers	110	26
Curious Participants	99	24
Discerning Independents	81	20

---

[8] A K-Means cluster analysis was used to statistically group all survey respondents who rated all 10 items about their preferences for viewing art. 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.

Table 25 shows the four clusters' mean ratings of the 10 statements about art-viewing preferences on the scale "Does not describe me" (1) to "Describes me very well" (7). Beginning with Tentative Observers and ending with Committed Enthusiasts, the clusters are described below in order by how the DMA thinks about visitors' Levels of Engagement with Art[sm].

Tentative Observers (26 percent) feel moderately "comfortable looking at most types of art" (mean = 5.5), although the rating of this statement is the lowest of the four clusters. Moreover, of the four clusters, they are the least comfortable "explaining the meaning of a work of art to a friend" (mean = 2.9), they least "enjoy talking with others about the art we are looking at" (mean = 4.5), and they are least "emotionally affected by art" (mean = 4.3). On the other hand, Tentative Observers are not very eager to view a work of art on their own, "without explanations or interpretations" (mean = 4.4), suggesting that they are open to receiving information about art. They are particularly receptive to knowing "the story portrayed in a work of art" (mean = 6.0) and being "told a straightforward insight" to help them know what the work of art is about (mean = 5.6). They are somewhat less interested in "the materials and techniques used by the artist" (mean = 4.6). Of the four clusters, they are the least interested in "connecting with works of art through music, dance, dramatic performances, and readings (mean = 3.0); this is probably due to their general discomfort around art. In summary, Tentative Observers are neither very knowledgeable about art, nor emotionally connected to art. They are uncomfortable talking with others about art, or explaining art to others. They are interested in obtaining straightforward, basic information about works of art.

Curious Participants (24 percent) are "comfortable looking at most types of art" (mean = 6.6) and enjoy "talking with others about the art we are looking at" (mean = 6.3), but they are less confident "explaining the meaning of a work of art to a friend" (mean =5.2). They express the most difficulty understanding "terms used in art museums" (mean = 5.6). Curious Participants are emotionally affected by art (mean = 5.9), but not to the extent of Committed Enthusiasts. Of the four clusters, Curious Participants are most interested in knowing "the story portrayed in a work of art" (mean = 6.5). They are also highly interested in knowing "materials and techniques used by the artist" (mean = 6.1) and a "straightforward insight" about the work of art (mean = 6.0). Of the four groups, Curious Participants have the strongest interest in connecting with "works of art through music, dance, dramatic performances, and readings" (mean = 5.4). In summary, Curious Participants are 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 are less confident than Committed Enthusiasts. They have some difficulty with art terminology and are not comfortable explaining art to others. Curious Participants' reactions to art may be more emotional than cerebral.

Discerning Independents comprise the smallest cluster (20 percent). Discerning Independents are quite "comfortable looking at most types of art" (mean = 6.7). They have little difficulty understanding "terms used in art museums" (mean = 2.6), but they prefer viewing art *without* input from a museum. Of the four clusters, Discerning Independents identify most strongly with the statement "I like to look at art on my own, without explanations and interpretations" (mean = 6.1). They give the lowest scores to the statements "I like to be told a straightforward insight to help me know what the work of art is about" (mean = 3.0) and "I like to know the story portrayed in a work of art" (mean = 4.7). They are not particularly interested in "connecting with works of art through music, dance, dramatic performances, and readings (mean = 4.2). Of the types of information a museum might offer, Discerning Independents are most interested in knowing about "the materials and techniques used by the artist" (mean = 5.1). Discerning Independents like to "talk with others about the art" they are looking at (mean = 5.9) and they are "emotionally affected by art" (mean = 5.6), however their ratings of these two statements are lower than the ratings given by Committed Enthusiasts or Curious

Participants. In summary, Discerning Independents are moderately confident viewing art, but they like to do so on their own terms without explanations and interpretations from a museum.

Committed Enthusiasts comprise the largest cluster (30 percent). Of the four clusters, Committed Enthusiasts are the most "comfortable looking at most types of art" (mean = 6.8) and most "emotionally affected by art" (mean = 6.4). They most "enjoy talking with others about the art we are looking at" (mean = 6.3) and are most "comfortable explaining the meaning of a work of art to a friend" (mean = 6.1). Also, they are least intimidated by "terms used in art museums" (mean = 1.6). Committed Enthusiasts are interested in knowing all types of information: "the story portrayed in a work of art" (mean = 6.4), "the materials and techniques used by the artist" (mean = 6.3), and "a straightforward insight to help me know what the work of art is about" (mean = 6.0). They are open to "connecting with works of art through music, dance, dramatic performances, and readings" (mean = 5.1). In summary, Committed Enthusiasts are confident, enthusiastic, and emotionally connected to works of art. They are comfortable looking at art, talking about art, and they are interested in all types of information about art.

TABLE 25

RATINGS OF PREFERENCES FOR VIEWING WORKS OF ART BY VISITOR CLUSTER

7-POINT RATING SCALE: DOES NOT DESCRIBE ME (1) / DESCRIBES ME VERY WELL (7)	CLUSTER				
	TENTATIVE OBSERVER (n = 110) (26%)	CURIOUS PARTICIPANT (n =99) (24%)	DISCERNING INDEPENDENT (n = 81) (20%)	COMMITTED ENTHUSIAST (n = 125) (30)	TOTAL (n = 415)
	MEAN	MEAN	MEAN	MEAN	MEAN
I feel comfortable looking at most types of art.[1]	5.5	6.6	6.7	6.8	6.4
I like to know about the story portrayed in a work of art.[2]	6.0	6.5	4.7	6.4	6.0
I like to know about the materials and techniques used by the artist.[3]	4.6	6.1	5.1	6.3	5.7
I enjoy talking with others about the art we are looking at.[4]	4.5	6.3	5.9	6.3	5.7
I am emotionally affected by art.[5]	4.3	5.9	5.6	6.4	5.6
I like to be told a straightforward insight to help me know what the work of art is about.[6]	5.6	6.0	3.0	6.0	5.3
I am comfortable explaining the meaning of a work of art to a friend.[7]	2.9	5.2	5.1	6.1	4.8
I like to view a work of art on my own, without explanations or interpretations.[8]	4.4	4.8	6.1	5.0	5.0
I like to connect with works of art through music, dance, dramatic performances, and readings.[9]	3.0	5.4	4.2	5.1	4.4
I find some terms used in art museums are difficult for me to understand.[10]	3.8	5.6	2.6	1.6	3.3

[1]$F = 39.912; p = .000$
[2]$F = 49.977; p = .000$
[3]$F = 36.656; p = .000$
[4]$F = 55.651; p = .000$
[5]$F = 48.675; p = .000$
[6]$F = 121.533; p = .000$
[7]$F = 100.621; p = .000$
[8]$F = 16.645; p = .000$
[9]$F = 44.874; p = .000$
[10]$F = 210.542; p = .000$

2008 VISITOR CLUSTERS: DIFFERENCES IN DEMOGRAPHIC CHARACTERSITICS

The four visitor clusters differ in gender and ethnicity. They are statistically similar in age, education, residence, group composition, and language spoken at home.

Table 26 shows gender differences according to visitor cluster.

♦ Females outnumber males among Committed Enthusiasts and Curious Participants.

♦ Males outnumber females among Tentative Observers.

♦ Males and females are almost evenly divided among Discerning Independents.

TABLE 26

GENDER BY VISITOR CLUSTER (IN PERCENT)

	CLUSTER				
	TENTATIVE OBSERVER (n = 110) (26%)	CURIOUS PARTICIPANT (n =99) (24%)	DISCERNING INDEPENDENT (n = 81) (20%)	COMMITTED ENTHUSIAST (n = 125) (30%)	TOTAL (n = 415)
GENDER	%	%	%	%	%
Male	60	38	52	25	43
Female	40	62	48	75	57

$\chi^2 = 33.361$; $df = 3$; $p = .000$

Table 27 shows ethnicity by visitor cluster.

♦ Tentative Observers and Committed Enthusiasts are the least ethnically diverse clusters.

♦ Discerning Independents and Curious Participants are the most ethnically diverse clusters.

TABLE 27

ETHNICITY BY VISITOR CLUSTER (IN PERCENT)

	CLUSTER				
	TENTATIVE OBSERVER (n = 108)	CURIOUS PARTICIPANT (n =97)	DISCERNING INDEPENDENT (n = 78)	COMMITTED ENTHUSIAST (n = 121)	TOTAL (n = 404)
ETHNICITY	%	%	%	%	%
Caucasian/White	93	79	72	90	85
Hispanic	2	9	10	5	6
African American/Black	5	2	12	2	4
Asian	1	5	1	1	2
Other	0	4	3	2	2
American Indian	0	0	3	1	1

$\chi^2 = 38.554$; $df = 15$; $p = .001$

2008 VISITOR CLUSTERS: DIFFERENCES IN ART BACKGROUND

The four visitor clusters differ in art history and studio art background, recent art-related activities, and DMA membership. They have similar childhood experiences at art museums.

Table 28 shows art history and studio art background according to visitor cluster.

♦ Committed Enthusiasts are most likely to have taken an art history or art appreciation class and Tentative Observers are least likely to have taken an art history or art appreciation class. Curious Participants and Discerning Independents fall in the middle.

♦ Committed Enthusiasts are most likely to have taken two or more art history or art appreciation classes and Tentative Observers are least likely to have taken two or more art history or art appreciation classes. Curious Participants and Discerning Independents fall in the middle.

♦ Committed Enthusiasts are most likely to have taken studio art classes and Tentative Observers are least likely to have taken studio art classes. Curious Participants and Discerning Independents fall in the middle.

♦ Committed Enthusiasts have the highest percentage of practicing artists, followed closely by Discerning Independents and Curious Participants. There are almost no practicing artists in the Tentative Observer cluster.

TABLE 28

ART HISTORY AND STUDIO ART BACKGROUND BY VISITOR CLUSTER (IN PERCENT)

ART HISTORY AND STUDIO ART BACKGROUND		CLUSTER				
		TENTATIVE OBSERVER	CURIOUS PARTICIPANT	DISCERNING INDEPENDENT	COMMITTED ENTHUSIAST	TOTAL
	n	%	%	%	%	%
Has taken an art history or art appreciation class[1]	407	48	70	73	82	69
Has taken 2 or more art history or art appreciation classes[2]	408	25	50	53	68	49
Has taken studio art classes[3]	408	19	35	41	55	38
Is a practicing artist[4]	409	4	29	32	35	25

[1] $\chi^2 = 30.642$; $df = 3$; $p = .000$
[2] $\chi^2 = 42.639$; $df = 3$; $p = .000$
[3] $\chi^2 = 31.647$; $df = 3$; $p = .000$
[4] $\chi^2 = 34.545$; $df = 3$; $p = .000$

Table 29 shows three art-related activities that differ by visitor cluster.

♦ Committed Enthusiasts are most likely to have used the Internet to find out about art exhibits or events in the past 12 months and Tentative Observers are least likely to have done so. Curious Participants and Discerning Independents fall in the middle.

♦ Committed Enthusiasts are most likely to have visited a city to see an art exhibition in the past 12 months and Tentative Observers are least likely to have done so. Curious Participants and Discerning Independents fall in the middle.

♦ Committed Enthusiasts are most likely to have attended a lecture or symposium at an art museum in the past 12 months, followed by Curious Participants, then Discerning Independents. Tentative Observers are least likely to have attended a lecture or symposium at an art museum in the past 12 months.

TABLE 29

ART-RELATED ACTIVITIES BY VISITOR CLUSTER (IN PERCENT)

		CLUSTER				
ART-RELATED ACTIVITIES DONE WITHIN THE PAST 12 MONTHS:		TENTATIVE OBSERVER	CURIOUS PARTICIPANT	DISCERNING INDEPENDENT	COMMITTED ENTHUSIAST	TOTAL
	n	%	%	%	%	%
Used the Internet to find out about art exhibits or events[1]	409	58	76	74	83	73
Visited a city specifically to see an art exhibition[2]	409	27	48	41	66	47
Attended a lecture or symposium at an art museum[3]	409	14	34	20	49	31

[1] $\chi^2 = 18.680$; *df* = 3; *p* = .000
[2] $\chi^2 = 33.817$; *df* = 3; *p* = .000
[3] $\chi^2 = 38.335$; *df* = 3; *p* = .000

Table 30 shows annual art museum visits according to visitor cluster.

◆ Committed Enthusiasts have the highest frequency of art museum visits on an annual basis and Tentative Observers have the lowest frequency of art museum visits on an annual basis. Curious Participants and Discerning Independents fall in the middle.

TABLE 30

FREQUENCY OF VISITS TO ART MUSEUMS BY VISITOR CLUSTER (IN PERCENT)

	CLUSTER				
	TENTATIVE OBSERVER (*n* = 109) (26%)	CURIOUS PARTICIPANT (*n* =98) (24%)	DISCERNING INDEPENDENT (*n* = 81) (20%)	COMMITTED ENTHUSIAST (*n* = 122) (30%)	TOTAL (*n* = 415)
YEARLY VISITS TO ART MUSEUMS	%	%	%	%	%
0 – 1	27	13	15	4	15
2 – 6	49	49	46	39	45
7 or more	24	38	39	57	40

$\chi^2 = 38.863$; $df = 6$; $p = .000$

DMA MEMBERSHIP BY VISITOR CLUSTER

Table 31 shows DMA membership according to visitor cluster.

◆ One-half of Committed Enthusiasts are members of the DMA compared with about one-third of Curious Participants, Discerning Independents, and Tentative Observers.

TABLE 31

DMA MEMBERSHIP BY VISITOR CLUSTER (IN PERCENT)

	CLUSTER				
	TENTATIVE OBSERVER (*n* = 105)	CURIOUS PARTICIPANT (*n* =98)	DISCERNING INDEPENDENT (*n* = 81)	COMMITTED ENTHUSIAST (*n* = 124)	TOTAL (*n* = 409)
DMA MEMBERSHIP	%	%	%	%	%
Is a member of the Dallas Museum of Art	31	33	32	50	38

$\chi^2 = 12.680$; $df = 3$; $p = .000$

2008 VISITOR CLUSTERS: DIFFERENCES IN VISIT CHARACTERISTICS

The four visitor clusters differ in first-repeat DMA visit, attendance at DMA programs, rating DMA programs, and ratings of overall experiences at DMA. They do not differ in visiting DMA to see or do something in particular.

FIRST OR REPEAT DMA VISIT BY VISITOR CLUSTER

Table 32 shows first or repeat visit according to visitor cluster.

♦ In all four clusters, more than two-thirds of visitors are repeat visitors. Still, Committed Enthusiasts are far more likely to be repeat DMA visitors than visitors in the other three clusters.

TABLE 32

FIRST OR REPEAT VISIT BY VISITOR CLUSTER (IN PERCENT)

	CLUSTER				
	TENTATIVE OBSERVER (n = 110) (26%)	CURIOUS PARTICIPANT (n =99) (24%)	DISCERNING INDEPENDENT (n = 81) (20%)	COMMITTED ENTHUSIAST (n = 125) (30%)	TOTAL (n = 415)
VISIT	%	%	%	%	%
First	30	30	28	12	25
Repeat	70	70	72	88	75

χ^2 = 14.885; df = 3; p = .002

ATTENDANCE AT DMA PROGRAMS BY VISITOR CLUSTER

Table 33 shows attendance at three DMA programs that differ according to visitor cluster.

♦ Committed Enthusiasts are most likely to have attended guided tours or gallery talks, followed by Curious Participants, then Tentative Observers. Discerning Independents are least likely to have attended guided tours or gallery talks.

♦ Committed Enthusiasts are most likely to have talked with knowledgeable staff, followed by Curious Participants, then Discerning Independents. Tentative Observers are least likely to have talked with knowledgeable staff.

♦ Committed Enthusiasts are most likely to have attended lectures or symposia and Tentative Observers are least likely to have attended lectures and symposia. Curious Participants and Discerning Independents fall in the middle.

TABLE 33

DMA PROGRAM ATTENDANCE BY VISITOR CLUSTER (IN PERCENT)

		CLUSTER				
		TENTATIVE OBSERVER	CURIOUS PARTICIPANT	DISCERNING INDEPENDENT	COMMITTED ENTHUSIAST	TOTAL
ATTENDED DMA PROGRAM	n	%	%	%	%	%
Guided tours or gallery talks[1]	408	24	38	11	44	31
Talking with knowledgeable staff[2]	407	16	35	24	44	30
Lectures or symposiums[3]	407	13	25	24	38	26

[1]χ^2 = 27.720; df = 3; p = .000
[2]χ^2 = 23.578; df = 3; p = .000
[3]χ^2 = 19.257; df = 3; p = .000

RATING OF GUIDED TOURS OR GALLERY TALKS BY VISITOR CLUSTER

Of eight DMA programs, only one — guided tours and gallery talks — has a different rating based on visitor cluster (see Table 34).

♦ Using a scale from 1 ("Did not help me appreciate works of art") to 7 ("Helped me appreciate works of art"), Committed Enthusiasts and Curious Participants who have attended guided tours and gallery talks rated them more highly than Discerning Independents or Tentative Observers who have attended guided tours and gallery talks.

TABLE 34

RATING OF GUIDED TOURS OR GALLERY TALKS BY VISITOR CLUSTER

	CLUSTER				
7-POINT SCALE: **DID NOT HELP ME APPRECIATE** **WORKS OF ART (1) / HELPED ME** **APPRECIATE WORKS OF ART (7)**	**TENTATIVE OBSERVER** (n = 26)	**CURIOUS PARTICIPANT** (n =37)	**DISCERNING INDEPENDENT** (n = 9)	**COMMITTED ENTHUSIAST** (n = 53)	**TOTAL** (n = 125)
	MEAN	**MEAN**	**MEAN**	**MEAN**	**MEAN**
Guided tours or gallery talks	5.4	6.3	5.4	6.3	6.0

$F = 4.714; p = .004$

ATTENDANCE AT GENERAL DMA PROGRAMS BY VISITOR CLUSTER

Attendance at four of five general DMA programs differs according to visitor cluster (see Table 35).

♦ Committed Enthusiasts are most likely to have attended Late Nights and Tentative Observers are least likely to have attended Late Nights. Curious Participants and Discerning Independents fall in the middle.

♦ Discerning Independents and Committed Enthusiasts are more likely to have attended Thursday Night Jazz than Curious Participants or Tentative Observers.

♦ Committed Enthusiasts are more likely to have attended Concert series than visitors in the other three clusters.

♦ Committed Enthusiasts are more likely to have attended Arts & Letters Live than visitors in the other three clusters.

TABLE 35

DMA GENERAL PROGRAM ATTENDANCE BY VISITOR CLUSTER (IN PERCENT)

		CLUSTER				
		TENTATIVE OBSERVER	**CURIOUS PARTICIPANT**	**DISCERNING INDEPENDENT**	**COMMITTED ENTHUSIAST**	**TOTAL**
ATTENDED DMA **GENERAL PROGRAM**	**n**	**%**	**%**	**%**	**%**	**%**
Late Nights[1]	404	18	31	30	42	31
Thursday Night Jazz[2]	405	18	28	39	37	31
Concert series[3]	403	7	12	6	21	12
Arts & Letters Live[4]	405	8	14	14	26	16

[1]$\chi^2 = 15.645; df = 3; p = .001$
[2]$\chi^2 = 13.662; df = 3; p = .003$
[3]$\chi^2 = 13.311; df = 3; p = .004$
[4]$\chi^2 = 15.098; df = 3; p = .002$

Of five general programs, only Thursday Night Jazz differs in rating based on visitor cluster (see Table 36).

♦ Using a scale from 1 ("Did not help me appreciate the arts") to 7 ("Helped me appreciate the arts"), Curious Participants who have attended Thursday Night Jazz give it the highest rating, followed by Committed Enthusiasts, then Discerning Independents. Tentative Observers give Thursday Night Jazz the lowest rating.

TABLE 36

RATING OF THURSDAY NIGHT JAZZ BY VISITOR CLUSTER

7-POINT SCALE: DID NOT HELP ME APPRECIATE THE ARTS (1) / HELPED ME APPRECIATE THE ARTS (7)	CLUSTER				
	TENTATIVE OBSERVER (*n* = 19)	CURIOUS PARTICIPANT (*n* =27)	DISCERNING INDEPENDENT (*n* = 31)	COMMITTED ENTHUSIAST (*n* = 46)	TOTAL (*n* = 123)
	MEAN	MEAN	MEAN	MEAN	MEAN
Thursday Night Jazz	4.8	6.4	5.7	6.1	5.9

F= 6.048; *p* = .001

All five ratings of the DMA experience differ according to visitor cluster (see Table 37). For all five scales, a score of "1" is least favorable and a score of "7" is most favorable.

♦ Committed Enthusiasts give the most favorable ratings to all five experiences, followed closely by Curious Participants.

♦ Tentative Observers give the least favorable ratings to all five experiences.

♦ Discerning Independents' ratings of all five experiences fall in the middle.

TABLE 37

RATINGS OF DMA EXPERIENCES BY VISITOR CLUSTER

	CLUSTER				
	TENTATIVE OBSERVER (*n* = 110) (26%)	CURIOUS PARTICIPANT (*n* =99) (24%)	DISCERNING INDEPENDENT (*n* = 81) (20%)	COMMITTED ENTHUSIAST (*n* = 125) (30%)	TOTAL (*n* = 415)
7-POINT RATING SCALES:	**MEAN**	**MEAN**	**MEAN**	**MEAN**	**MEAN**
Uninviting (1) / Welcoming (7)[1]	6.0	6.4	6.1	6.4	6.4
Dull (1) / Intellectually stimulating (7)[2]	5.9	6.5	6.3	6.6	6.3
A lack of interesting experiences (1)/ A variety of interesting experiences (7)[3]	5.6	6.2	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)[4]	5.6	6.3	6.0	6.1	6.0
Little to do with my family and friends (1) / Lots to do with my family and friends (7)[5]	4.9	6.1	5.6	5.9	5.6

[1] $F = 4.381; p = .005$
[2] $F = 12.574; p = .000$
[3] $F = 7.828; p = .006$
[4] $F = 5.359; p = .001$
[5] $F = 15.798; p = .000$

2008 VISITOR CLUSTERS: DIFFERENCES IN USE AND RATING OF PRESENTATION METHODS

The four visitor clusters differ in usage of three presentation methods. The four clusters differ in their ratings of eight presentation methods. Using a scale from 1 ("Do not like to do") to 7 ("Like to do"), the only presentation method that is similarly popular with all four cluster groups is using an audio guide (overall mean = 4.9).

Table 38 shows three presentation methods that differ in use according to visitor cluster.

♦ Curious Participants and Committed Enthusiasts are more likely than Discerning Independents and Tentative Observers to have taken a guided tour

♦ Curious Participants and Committed Enthusiasts are more likely than Discerning Independents and Tentative Observers to have experienced performances in the galleries.

♦ Curious Participants, Committed Enthusiasts, and Discerning Independents are more likely than Tentative Observers to have responded to art by creating art.

TABLE 38

USE OF PRESENTATION METHODS BY VISITOR CLUSTER (IN PERCENT)

		CLUSTER				
		TENTATIVE OBSERVER	CURIOUS PARTICIPANT	DISCERNING INDEPENDENT	COMMITTED ENTHUSIAST	TOTAL
USED PRESENTATION METHOD	*n*	%	%	%	%	%
Taking a guided tour[1]	412	56	77	61	73	67
Experiencing performances in galleries[2]	413	36	59	44	56	49
Responding to art by creating art[3]	414	30	54	52	53	47

[1] $\chi^2 = 14.341$; *df* = 3; *p* = .002
[2] $\chi^2 = 14.127$; *df* = 3; *p* = .003
[3] $\chi^2 = 17.157$; *df* = 3; *p* = .001

Table 39 (next page) shows the cluster groups' ratings of presentation methods using a scale from 1 ("Do not like to do") to 7 ("Like to Do").

♦ Looking at art is more popular with Committed Enthusiasts, Curious Participants, and Discerning Independents than with Tentative Observers.

♦ Reading explanatory wall text is more popular with Curious Participants and Committed Enthusiasts than with Discerning Independents or Tentative Observers.

♦ Experiencing performances in the galleries is more popular with Curious Participants, Committed Enthusiasts and Discerning Independents than with Tentative Observers.

♦ Watching video in the galleries is more popular with Committed Enthusiasts and Curious Participants than with Discerning Independents or Tentative Observers.

♦ Responding to art by creating art is more popular with Curious Participants and Committed Enthusiasts, followed by Discerning Independents. Responding to art by creating art is least popular with Tentative Observers.

♦ Taking a guided tour is more popular with Curious Participants and Committed Enthusiasts, followed by Tentative Observers. Taking a guided tour is least popular with Discerning Independents.

♦ Using reading areas in the galleries is most popular with Curious Participants and Committed Enthusiasts than with Discerning Independents or Tentative Observers.

♦ Using computers to learn about art is more popular with Curious Participants and Committed Enthusiasts than Discerning Independents or Tentative Observers.

TABLE 39

RATINGS OF PRESENTATION METHODS BY VISITOR CLUSTER

7-POINT SCALE: DO NOT LIKE TO DO (1) / LIKE TO DO (7)		CLUSTER				
		TENTATIVE OBSERVER	CURIOUS PARTICIPANT	DISCERNING INDEPENDENT	COMMITTED ENTHUSIAST	TOTAL
	n	MEAN	MEAN	MEAN	MEAN	MEAN
Looking at works of art[1]	415	6.4	6.9	6.7	7.0	6.7
Reading explanatory wall text[2]	413	5.6	6.1	5.6	6.2	5.9
Experiencing performances in galleries[3]	203	4.2	6.0	5.2	5.9	5.4
Watching video in the galleries[4]	320	4.7	5.6	4.7	5.4	5.2
Responding to art by creating art[5]	195	2.8	5.7	5.0	5.6	5.0
Taking a guided tour[6]	276	4.5	5.5	3.6	5.3	4.9
Using reading areas in the galleries[7]	215	3.8	5.4	4.4	5.0	4.7
Using computers to learn about art[8]	171	3.6	4.8	4.0	4.9	4.4

[1] $F = 18.930; p = .000$
[2] $F = 6.690; p = .000$
[3] $F = 12.628; p = .000$
[4] $F = 6.367; p = .000$
[5] $F = 17.184; p = .000$
[6] $F = 12.628; p = .000$
[7] $F = 6.458; p = .000$
[8] $F = 4.778; p = .000$

FIRST AND REPEAT VISITOR COMPARISONS

This section of the report compares first-time visitors with repeat visitors and describes how they differ in demographic characteristics, art background, and art-viewing preferences.

FIRST AND REPEAT VISITORS: DIFFERENCES IN DEMOGRAPHIC CHARACTERISTICS

First-time and repeat visitors differ in age, ethnicity, and residence. They are statistically similar in gender, education, group composition, and language spoken at home.

Table 40 shows the age differences of first and repeat visitors.

♦ First-time visitors are younger than repeat visitors. The median age of first-time visitors is 42 years and the median age of repeat visitors is 51 years.

TABLE 40

AGE BY FIRST AND REPEAT VISIT (IN PERCENT)

	VISIT		
	FIRST (n = 101)	REPEAT (n =310)	TOTAL (n = 411)
AGE GROUP[1]	%	%	%
< 35 years	37	21	25
35 – 54 years	36	34	34
55+ years	27	45	41
SUMMARY STATISTICS	FIRST	REPEAT	TOTAL
Median age	42.0	51.0	49.0
Mean age	43.3	50.0	48.2
± Standard Deviation	± 16.6	± 16.8	± 17.0

[1]$\chi^2 = 12.401$; $df = 2$; $p = .002$

Table 41 shows the ethnicity of first and repeat visitors.

♦ First-time visitors are more ethnically diverse than repeat visitors..

TABLE 41

ETHNICITY BY FIRST AND REPEAT VISIT (IN PERCENT)

	VISIT		
	FIRST (n = 97)	REPEAT (n =308)	TOTAL (n = 405)
ETHNICITY	%	%	%
Caucasian/White	72	89	85
Hispanic	10	5	6
African American/Black	10	3	4
Asian	4	1	2
Other	1	2	2
American Indian	2	<1	1

$\chi^2 = 22.331$; $df = 5$; $p = .000$

Table 42 shows the residence of first and repeat visitors.

♦ One-half of first-time visitors are from the Dallas-Fort Worth Metropolitan area compared to 89 percent of repeat visitors.

TABLE 42

RESIDENCE BY FIRST AND REPEAT VISIT (IN PERCENT)

	VISIT		
	FIRST (*n* = 95)	**REPEAT** (*n* =281)	**TOTAL** (*n* = 376)
RESIDENCE	%	%	%
Dallas-Fort Worth Metropolitan Area	51	89	80
Other part of Texas	14	6	8
Outside Texas	35	5	12

$\chi^2 = 78.310$; $df = 3$; $p = .000$

FIRST AND REPEAT VISITORS: DIFFERENCES IN ART BACKGROUND

First-time and repeat visitors differ in art history and studio art background, as well as recent art-related activities. They have similar childhood experiences at art museums.

ART HISTORY AND STUDIO ART BACKGROUND BY FIRST-REPEAT VISIT

Table 43 shows visitors' art history and studio art background by first-repeat visit.

♦ Repeat visitors are more likely than first-time visitors to have taken two or more art history classes.

♦ Repeat visitors are more likely than first-time visitors to have taken studio art classes.

♦ Repeat visitors are more likely than first-time visitors to be a practicing artist.

TABLE 43

ART HISTORY AND STUDIO ART BACKGROUND BY FIRST AND REPEAT VISIT (IN PERCENT)

		VISIT		
		FIRST	REPEAT	TOTAL
ART HISTORY AND STUDIO ART BACKGROUND	*n*	%	%	%
Has taken 2 or more art history or art appreciation classes[1]	409	37	54	51
Has taken studio art classes[2]	409	24	43	38
Is a practicing artist[3]	410	12	29	25

[1]$\chi^2 = 8.729$; $df = 1$; $p = .004$
[2]$\chi^2 = 11.386$; $df = 1$; $p = .000$
[3]$\chi^2 = 12.113$; $df = 1$; $p = .000$

Table 44 shows visitors' recent art-related activities by first-repeat visit.

♦ Repeat visitors are more likely than first-time visitors to have used the Internet to find out about art exhibits or events in the past 12 months.

♦ Repeat visitors are more likely than first-time visitors to have taken a guided tour or audio tour in an art museum in the past 12 months.

TABLE 44

RECENT ART-RELATED ACTIVITIES BY FIRST AND REPEAT VISIT (IN PERCENT)

		VISIT		
		FIRST	REPEAT	TOTAL
ART-RELATED ACTIVITIES DONE WITHIN THE PAST 12 MONTHS:	*n*	%	%	%
Used the Internet to find out about art exhibits or events[1]	410	60	77	73
Took a guided tour or audio tour in an art museum[2]	409	39	56	52

[1]$\chi^2 = 11.140$; *df* = 1; *p* = .001
[2]$\chi^2 = 8.697$; *df* = 1; *p* = .004

Table 45 shows visitors' annual art museum visits by first-repeat visit.

♦ Annually, repeat visitors visit art museums more often than first-time visitors.

TABLE 45

FREQUENCY OF VISITORS TO ART MUSEUMS BY FIRST AND REPEAT VISIT (IN PERCENT

	VISIT		
	FIRST (*n* = 101)	REPEAT (*n* =310)	TOTAL (*n* = 411)
YEARLY VISITS TO ART MUSEUMS	%	%	%
0 – 1	37	7	15
2 – 6	46	45	45
7 or more	17	47	40

$\chi^2 = 62.431$; *df* = 2; *p* = .000

FIRST AND REPEAT VISITORS: DIFFERENCES IN VISIT EXPERIENCES

First-time and repeat visitors differ in whether they came to the DMA to see or do something in particular that day. There are no differences in first-time and repeat visitors' ratings of DMA programs.[9] There are also no differences in first-time and repeat visitors' ratings of their experiences at the DMA that day.

---

[9] Comparisons of program attendance by first time and repeat visitors are not presented here because repeat visitors are obviously more likely than first-time visitors to have attended DMA programs that day or previously.

Table 46 shows:

♦ Repeat visitors are more likely than first-time visitors to have come to the DMA to see or do something in particular.

TABLE 46

VISITING TO SEE OR DO SOMETHING IN PARTICULAR BY FIRST AND REPEAT VISIT (IN PERCENT)

	VISIT		
	FIRST **(n = 99)**	**REPEAT** **(n =315)**	**TOTAL** **(n = 414)**
VISITING TO SEE OR DO SOMETHING IN PARTICULAR	**%**	**%**	**%**
No	60	25	34
Yes	40	75	66

$\chi^2 = 39.503$; $df = 1$; $p = .000$

FIRST AND REPEAT VISITORS: DIFFERENCES IN ART-VIEWING PREFERENCES

First-time and repeat visitors report similar usage of presentation methods. They differ in the rating of one presentation method. They also differ in their ratings of two statements about viewing art.

Table 47 shows first and repeat visitors' rating of the presentation method "looking at art" using a scale from 1 ("Do not like to do") to 7 ("Like to do").

♦ Looking at art is something repeat visitors like to do more than first-time visitors.

TABLE 47

RATING OF LOOKING AT ART BY FIRST AND REPEAT VISIT

	VISIT		
7- POINT SCALE: **DO NOT LIKE TO DO (1) /**	**FIRST** **(n = 101)**	**REPEAT** **(n =315)**	**TOTAL** **(n = 416)**
LIKE TO DO (7)	**MEAN**	**MEAN**	**MEAN**
Looking at works of art	6.5	6.8	6.7

$F = 14.923$; $p = .000$

Table 48 shows first and repeat visitors' ratings of two statements about viewing art using a scale from 1 ("Does not describe me") to 7 ("Describes me very well").

♦ Repeat visitors are more emotionally affected by art than first-time visitors.

♦ First-time visitors have more difficulty with art terminology than repeat visitors.

TABLE 48

RATING OF ART VIEWING PREFERENCES BY FIRST AND REPEAT VISIT

7- POINT SCALE: DOES NOT DESCRIBE ME (1) / DESCRIBES ME VERY WELL (7)	VISIT		
	FIRST (n = 101)	REPEAT (n =314)	TOTAL (n = 415)
	MEAN	MEAN	MEAN
I am emotionally affected by art.[1]	4.9	5.8	5.6
I find some terms used to describe art difficult to understand.[2]	3.8	3.2	3.3

[1]$F = 28.297; p = .000$
[2]$F = 7.987; p = .006$

VISITING WITH CHILDREN COMPARISONS

This section of the report compares visitors attending DMA with and without children. Of all the items on the survey, four differ according to the visiting with children variable: visitor age, attendance at Family Days, use of reading areas in the galleries, and the rating of one's experience at the DMA.

Table 49 shows age groups of visitors attending DMA with and without children.

♦ The majority of visitors attending DMA with children are middle-aged, between 35 and 54 years.

TABLE 49

AGE BY VISITING WITH CHILDREN (IN PERCENT)

	VISITING WITH CHILDREN		
	NO (n = 334)	YES (n =34)	TOTAL (n = 371)
AGE GROUP[1]	%	%	%
< 35 years	27	9	25
35 – 54 years	31	68	34
55+ years	43	24	41
SUMMARY STATISTICS	FIRST	REPEAT	TOTAL
Median	50.0	51.0	49.0
Mean	48.7	50.0	48.2
± Standard Deviation	± 17.3	± 13.2	± 17.0

[1]$\chi^2 = 19.224; df = 2; p = .000$

Table 50 shows attendance at Family Days/Drop-In Programs among visitors with and without children.

♦ Visitors with children are more likely than visitors without children to have attended DMA Family Days/Drop-In Programs. Of visitors with children, 41 percent had attended DMA Family Days/Drop-In Programs and 59 percent had not.

TABLE 50

ATTENDANCE AT FAMILY DAYS BY VISITING WITH CHILDREN (IN PERCENT)

	VISITING WITH CHILDREN		
	NO (n = 354)	YES (n =34)	TOTAL (n = 403)
ATTEND FAMILY DAYS OR DROP-IN PROGRAMS	%	%	%
No	96	59	93
Yes	4	41	7

$\chi^2 = 64.203$; $df = 1$; $p = .000$

Table 51 shows use of reading areas in the galleries by visitors with and without children.

♦ Visitors attending with children were more likely than visitors not attending with children to have used reading areas in the galleries.

TABLE 51

USE OF READING AREAS IN THE GALLERIES BY VISITING WITH CHILDREN (IN PERCENT)

	VISITING WITH CHILDREN		
	NO (n = 373)	YES (n =37)	TOTAL (n = 410)
USED READING AREAS IN THE GALLERIES	%	%	%
No	50	27	48
Yes	50	73	52

$\chi^2 = 7.200$; $df = 1$; $p = .009$

-Table 52 shows visitors' rating of the DMA visit on the scale of 1 ("Little to do with family and friends") to 7 ("Lots to do with family and friends").

- ♦ Visitors attending with children gave the DMA experience a much more favorable rating than visitors attending without children.

TABLE 52

RATING OF DMA EXPERIENCE BY VISITING WITH CHILDREN

	VISITING WITH CHILDREN		
	NO (n = 374)	YES (n =37)	TOTAL (n = 411)
7- POINT SCALE:	MEAN	MEAN	MEAN
Little to do with family and friends (1) / Lots to do with family and friends (7)	5.6	6.4	5.6

F = 9.754; p = .000

II. PRINCIPAL FINDINGS: IN-DEPTH INTERVIEWS

RK&A conducted 40[10] onsite interviews in May and June 2008 with visitors 18 years and older in various galleries throughout the DMA. Twenty-two (56 percent) were female and 17 (44 percent) were male; interviewees' median age was 36 years. Of the 47 visitors intercepted to participate in the interview, seven declined, resulting in a participation rate of 85 percent.

Before beginning the in-depth portion of the interview, interviewees were first asked to rate six statements on a scale from 1 to 7. The six statements were:

1. I like to view a work of art on my own, without explanations or interpretations.
2. I like to connect with works of art through music, dance, dramatic performances, and readings.
3. I am comfortable explaining the meaning of a work of art to a friend.
4. I find some terms used to describe art difficult to understand.
5. I enjoy talking with others about the art we are looking at.
6. I am emotionally affected by art.

The evaluator designated each individual interviewee as belonging to one of the four LoEA categories based on how closely his/her ratings corresponded to the mean ratings for each category from the quantitative study. The findings that follow are organized by the four categories, Tentative Observers, Curious Participants, Discerning Independents, and Committed Enthusiasts.

TENTATIVE OBSERVERS

Approximately one-fifth (18 percent; *n* = 7) of interviewees were categorized as Tentative Observers.

RATING OF STATEMENTS

Tentative Observers were mixed in their ratings of the statement *I like to view a work of art on my own, without explanations or interpretations.* Some rated the statement low, explaining they know little about art and thus need interpretation. Others rated the statement high, saying they are not interested in explanations of the art and so tend not to pay attention to labels and other forms of interpretation.

Most Tentative Observers rated the statement *I like to connect with works of art through music, dance, dramatic performances, and readings* low, indicating they do not particularly enjoy or seek out additional forms of art in combination with the visual arts.

All the Tentative Observers rated the statement *I am comfortable explaining the meaning of a work of art to a friend* low, saying that they know very little about art and would not feel comfortable explaining it to anyone.

All the Tentative Observers rated the statement *I find some terms used to describe art difficult to understand* moderate to high, again explaining they know little about art.

---

[10] RK&A conducted 40 interviews, but the audio recording quality of one interview was poor and thus eliminated from the sample. Additionally, one visitor did not fit into any of the four clusters and thus was eliminated from the analysis; 38 interviews were included in the analysis.

Most Tentative Observers rated the statement *I enjoy talking with others about the art we are looking at* low to moderate, citing a general lack of experience with or knowledge of art.

Most Tentative Observers rated the statement *I am emotionally affected by art* low to moderate, again citing a general lack of experience or knowledge.

MEANINGFUL EXPERIENCES IN ART MUSEUMS

When asked to define a meaningful experience in an art museum, most of the Tentative Observers gave brief, succinct responses, some with a great deal of hesitation. These interviewees said a visit to an art museum is meaningful if they see a work of art that they like, find "beautiful," or "appreciate." A few Tentative Observers said they have meaningful experiences when they can relate the art to a personal interest, such as history, engineering, or landscaping (see the quotation below). Tentative Observers were unable to talk about their responses in any further detail.

> Meaningful experience? Something that really stands out to me? I don't have anything specific, just maybe some that would connect with me on a personal level, but nothing really specific. Probably landscaping. I like a lot of trees, a lot of landscaping because I like the country so I like to see it expressed artistically. [Male, 24]

When asked what the visitor needs to do to contribute to a meaningful experience, most Tentative Observers again gave succinct responses. A couple of them said visitors need to come to art museums with an open mind; a couple said visitors need to read about the art in advance to prepare; a couple said the visitor needs to look at everything in the museum; and a couple said they did not know what the visitor needs to do (see the two quotations below).

> I think [visitors need] an open mind and [the desire to] enjoy other people's work because I do appreciate what other people do. I have a sister-in-law that is a very good [artist]. But I wouldn't give you $5.00 for a good piece of art. [Male, 70]

> I guess seeing all the pieces would be a good start [for visitors], but other than that. . . . [Male, 25]

When asked what the museum needs to do to contribute to a meaningful experience, most Tentative Observers said nothing other than "be available" or "show art." A couple said museums need to provide interpretation, such as historical context (see the quotation below).

> [The Museum is] good as it is. It could give you some tours and explain some stuff to people who don't know anything about it. That's about it. [Female, 22]

None of the Tentative Observers could provide a specific, concrete example of a meaningful experience in an art museum, when asked to do so. However, two of them provided somewhat vague responses (see the quotation below).

> I'm trying to remember. We went to one of the national museums in Washington D.C. I forget which piece was most meaningful for me. It was . . . something that was done many years ago. There's a connection with the history and evoking the time and place that it represents. [Male, 49]

CURIOUS PARTICIPANTS

Approximately one-quarter (24 percent; *n* = 9) of interviewees were categorized as Curious Participants.

RATING OF STATEMENTS

Curious Participants responses to the statement *I like to view a work of art on my own, without explanations or interpretations* varied from very low to very high, but most rated the statement moderate. When asked to explain the rating, most Curious Participants said sometimes they like taking advantage of explanations and sometimes they like viewing art without someone else's opinion on or history of it.

Most Curious Participants rated the statement *I like to connect with works of art through music, dance, dramatic performances, and readings* high, although a couple of them rated it low.

Most Curious Participants rated the statement *I am comfortable explaining the meaning of a work of art to a friend* moderate, and a few rated it very low, saying they do not know enough about art to explain it.

Nearly all the Curious Participants rated the statement *I find some terms used to describe art difficult to understand* moderate to high, explaining they know little technical information about art.

Nearly all the Curious Participants rated the statement *I enjoy talking with others about the art we are looking at* high, indicating they enjoy looking at and talking about art with others.

Nearly all the Curious Participants rated the statement *I am emotionally affected by art* high.

MEANINGFUL EXPERIENCES

When asked to define a meaningful experience in an art museum, nearly all the Curious Participants gave thoughtful responses. However, their descriptions of a meaningful experience varied somewhat. Many Curious Participants talked about the works of art creating a meaningful experience, for example seeing the "real" thing; being emotionally moved by a work of art; having memories triggered; or coming to a new realization through a work of art (see the first quotation below). On the other hand, a few Curious Participants talked more generally about meaningful experiences as relating to the environmental conditions of the museum. In particular, these interviewees talked about quiet spaces, the lighting, and physical setting. A couple of Curious Participants said a guided or audio tour makes an experience meaningful, and one said a meaningful experience is one shared through conversation (see the second and third quotation below).

> [A meaningful experience is] something that takes me back to a memory. I guess that would be the most meaningful. Something that impacts you emotionally, that typically would trigger some type of memory. [Male, 35]

> The most meaningful [experience] is when we have an actual live guide. My best experiences at the DMA, or at any museum, is when you actually have a live guide taking you through a select group of works, talking about them and answering your questions, that interaction. [Female, 47]

> I enjoy the conversation that you have around a piece of work, such as 'What does that mean to you?' or maybe something about the time period, learning about perhaps if it is a portrait, like this Indian [painting] right here. I do like the conversation. I like to go on tours with docents, but I also like to bring friends through, so the gathering of other people I think is important. [Female, 47]

When asked what the visitor needs to do to contribute to a meaningful experience, most Curious Participants said the visitor needs to come to the museum prepared to learn and/or with a plan for *how* to visit the museum—more specifically these responses included reading about the art beforehand, planning to take a tour or use an audio guide, using the available interactive exhibits, and simply being in the mindset of learning (versus a passive mindset) (see the two quotations below). A few Curious Participants said the visitor needs an open mind.

> I found out today I should have brought a pen, but I was able to borrow one from the front desk. [I like to have] something where I can write down the works that made an impression on me. And I find that often I'll have to try to remember the name of somebody because a lot of times I'll come to museums and you'll see a piece of work done by somebody that you've never heard of and you're inspired by their style. It's good to have a pen and a pad to write down the names of these people you are inspired by because it really opens up the world to learn not about just them but often about their teachers. [Female, 34]

> I think you need to have a plan. And I really think you need to have a guide of some sort to really get a true meaningful experience. To most of us, we're not aficionados of art. We really don't, we're looking at it . . . it's a pretty picture. But, it makes it much more meaningful if you know the history behind it, the background. What makes that piece of art unique and different? [Male, 44]

When asked what the museum needs to do to contribute to a meaningful experience, most Curious Participants listed various types of interpretative aids the museums should provide, including audio tours, guided tours, labels, interesting installations, music, programs, and information on the Web site. A couple Curious Participants said the museum needs to provide good way-finding maps.

Many of the Curious Participants could not provide a concrete example of a meaningful experience in an art museum. Instead, these interviewees talked generally about meaningful experiences, echoing much of what they had already said in response to previous questions. Nevertheless, a few Curious Participants did provide specific examples, and all of them were about one work of art or one artist. More specifically, these interviewees named seeing the real work of a greatly admired artist; seeing a very poignant work of art; and being completely immersed in the work of one artist (see the two quotations below). A couple of Curious Participants recalled having meaningful experiences in foreign museums; however, they did not describe these visits in any detail.

> Some of the museums, like in Europe, some paintings that I enjoy very much are Spanish painters from the Eighteenth Century. I really enjoy [them] so much [that] I can spend hours [looking] and I feel very happy. [Female, 36]

> Once you've been immersed in the J.M.W. Turner [exhibition] or something like that, then you never see one of his paintings again in the same way. You have a context, a much broader perception of what he was capable of and what he chose to do in that moment, what he might have done some other moment. [Female, 63]

DISCERNING INDEPENDENTS

Approximately one-fifth (24 percent; *n* = 9) of interviewees were categorized as Discerning Independents. Many of the Discerning Independents referred to themselves as artists at some point in the interview.

RATING OF STATEMENTS

All the Discerning Independents rated the statement *I like to view a work of art on my own, without explanations or interpretations* high, explaining that they prefer to view art on their own, without any outside assistance or information.

Most of the Discerning Independents rated the statement *I like to connect with works of art through music, dance, dramatic performances, and readings* moderate, indicating ambivalence.

Most Discerning Independents rated the statement *I am comfortable explaining the meaning of a work of art to a friend* moderate to high, and a couple rated it low.

Nearly all the Discerning Independents rated the statement *I find some terms used to describe art difficult to understand* low, indicating a confidence in their knowledge of art.

All except for one Discerning Independent rated the statement *I enjoy talking with others about the art we are looking at* high.

Most Discerning Independents rated the statement *I am emotionally affected by art* high. A couple rated it moderate.

MEANINGFUL EXPERIENCES

When asked to define a meaningful experience in an art museum, all but one Discerning Independent gave thoughtful responses, describing close looking or feeling intimate connections to works of art. These connections ranged from powerful emotions, to new perspectives, to immersion (see the three quotations below). Further, half the Discerning Independents said a meaningful experience sparks their own creative process.

> [A meaningful experience] can be really different, like feeling really strong emotions from something like a Richard Serra piece or something. [His art is] really big and [you] feel overwhelmed. Then a rock canvas, something about looking at a rock canvas pulls you, I don't know. It's kind of hard to explain, but yeah, there is definitely a definite reaction. (Male, 21)

> It's usually being able to walk around and not having other people talking too much so I'm able to get up and look at the art work close.   I know you can't touch and things like that, but just to be able to look on my own. [Female, 59]

> If you get to see something through someone else's eyes and just experience the world the way someone else sees it. [Female, 32]

When asked what the visitor needs to do to contribute to a meaningful experience, most Discerning Independents said visitors need to slow down and look closely at works of art (see the two quotations below). Two Discerning Independents said visitors need to be open to new and different types of art.

Take time with the work, especially if it's a work that you haven't seen before. That gives the work a chance. I think going back [to a work of art] is also meaningful because then . . . . I just came back from college and I haven't been to [the DMA] since last summer, and as I was walking around the corner and I was like, 'Oh, I know these paintings. These are the paintings I've seen before, what I grew up with,' and it's like seeing old friends. Kind of a bizarre thought, but, yeah. [Male, 22]

I think [visitors] need to consciously slow down. I don't just take a look at the painting, read the text and move to the next. I need to look at the painting and stop and sort of dwell on it a bit because then things you haven't noticed at first will jump out. [Male, 45]

When asked what the museum needs to do to contribute to a meaningful experience, many Discerning Independents said the museum needs to create an environment conducive to focused observation and contemplation (see the two quotations below). A couple said museums need to be accessible and serve diverse audiences, and a couple could not think of anything.

[Museums should control] the atmosphere of the lighting, the choice of exhibits, making it open to everyone to come in and feeling comfortable with the art. I was trying to think if I have had a bad museum experience. No, because I just love museums, but yeah, it's a stage, it's a stage for the artist, the creativity, the work, the people. [Female, 56]

[Museums need to] make it comfortable, [have] places to sit—basic things, light things well, don't overcrowd the galleries, all things the [DMA] is doing. I've only been in these [galleries]. Attention is focused on each piece so you can actually interface with the art instead of rushing through. Not being crowded is the big one. [Male, 21]

All except one Discerning Independent provided a specific, concrete example of a meaningful experience in an art museum, either about a particular work of art, artist, or a whole museum. Many of them described their meaningful experience in terms of complete immersion or an intimate connection with a specific work of art, a grouping of works of art, or a place (see the first and second quotations below), which for some translated into overwhelming emotion; others were brought to a new understanding or insight (see the third quotation).

There is a lot of stuff that's not by famous artists. [For instance] I think one of my favorite pictures here is by an almost unheard of artist, Theodore Rousseau. I don't know what it is about that picture but it just really strikes me, emotionally. . . . I don't know why it is that one just jumps out at me. Then there have probably been a couple others that have been like that. And it's interesting to try to figure out why this is happening, what is different about this painting than others. A lot of the time I can't say. [Male, 45]

An experience I had at the Tate. There was some really nice art there. But it was raining, and we were standing in line [to go into the Museum] and there was this amazing field of black umbrellas, people waiting and there was a cascade down from the steps into the entrance, and it was a beautiful piece of art just going in. I think one of the things that really touched me about that was that there were so many people that appreciated [the art] enough to be in the rain to do that. It was amazing. I've drawn a picture of it. And, oh my God, being in Barcelona, the cobble streets, the stones, the texture of the experience, the kind of finding that [there is going to be a] great surprise . . . pulling you into the Picasso Museum. You didn't walk into it, you were pulled into it. And, one of the first times I ever wept because of art was at the symphony

at the Morrison, and that was kind of a neat experience, although weird. But just the profoundness of the music and everything. I love art. Can you tell? [Female, 56]

In New York they have this museum called the DIA, that is a converted factory and they have this huge Richard Serra. They have a lot of huge, really interesting pieces. They have, the size and, just the sheer size of what they are able to present really shifted my view on art, seeing it in that kind of setting. [Male, 21]

COMMITTED ENTHUSIASTS

Approximately one-third (34 percent; *n* = 13) of interviewees were categorized as Committed Enthusiasts.

RATING OF STATEMENTS

Committed Enthusiasts' ratings of the statement *I like to view a work of art on my own, without explanations or interpretations* varied from moderate to high, with a few rating it low. Many Committed Enthusiasts said they often like having information about works of art available and sometimes they like viewing art on their own.

Committed Enthusiasts rated the statement *I like to connect with works of art through music, dance, dramatic performances, and readings* moderate to high, with a few giving it a low rating.

Most Committed Enthusiasts rated the statement *I am comfortable explaining the meaning of a work of art to a friend* high, with a few rating it moderate.

Nearly all the Committed Enthusiasts rated the statement *I find some terms used to describe art difficult to understand* low to moderate, indicating a confidence in their knowledge of art.

All the Committed Enthusiasts rated the statement *I enjoy talking with others about the art we are looking at* high.

All the Committed Enthusiasts rated the statement *I am emotionally affected by art* high.

MEANINGFUL EXPERIENCES

When asked to define a meaningful experience in an art museum, most Committed Enthusiasts gave thoughtful, self-assured answers. Their responses tended to describe generally how art makes them "feel" or helps them "understand" something—ranging from feeling relaxed, to uplifted, stimulated, or connected (see the three quotations below). Some talked about being moved emotionally, and others talked about coming to a new insight based on a personal or professional connection to the art or the artist. A couple of Committed Enthusiasts had a difficult time articulating what a meaningful experience is.

[A meaningful experience is] something where you . . . see an image that evokes any sort of emotion, and to me that is really cool, good or bad [emotions]. [Male, 18]

It's seeing something that I recognize, that maybe I've learned about and that I finally get to see in person and read about it and get excited that I actually know something about it. We just went to the Getty in LA. . . . I think that was interesting when [museums] have exhibitions with

a lot of explanations where you learn a lot about the history and the story and it gets you more in the context. So, instead of just seeing the image and maybe just reading the little description card, you have the [full] story. [Female, 27]

I guess [a meaningful experience is] understanding what that artwork is telling me, or maybe making my own meaning out of the piece of art, like looking at that one with forest and mountains and the trees and, and where that takes me. That takes me there [to that place], and I see peaceful and calm and quiet. That's how I relate to these paintings. If it's a harsh painting, I try not to look at it, it's too upsetting. I just connect when it makes me feel good. [Female, 55]

When asked what the visitor needs to do to contribute to a meaningful experience, Committed Enthusiasts' responses varied greatly. Some said visitors need to have previous knowledge of the art or come to the museum prepared to learn. Similarly, some said visitors need to take advantage of the museum's interpretive offerings (see the first quotation below). A few said visitors need to have an open mind. A couple said visitors need to take their time and look closely at the art (see the second quotation), and a couple had a difficult time answering the question and gave no response.

Walking around and reading the different descriptions that are written next to the pieces of art and keep an open mind. Maybe when viewing pieces of art, and you may not necessarily be able to understand it at first, but trying to put yourself in that period in which it was made and the cultural context. All of those different things. [Male, 24]

I like to look at everything. I like to look at colors and search for the signature of the artist and try to figure out . . . . I can appreciate Mondrian and many of the modern artists, and I love to go to art museums, but I think you need to really pay attention if you're really going to get a good experience. Some people just kind of go 'Oh, oh.' [Female, 65]

When asked what museums need to do to contribute to a meaningful experience, Committed Enthusiasts' responses varied again. Some said the museum needs to provide interpretive materials and tours (a couple specifically cited interactive exhibits). Some Committed Enthusiasts said museums need to provide something for everyone to attract a diverse audience, including children (see the first and second quotations below). A couple said museums need to control environmental conditions through architecture, lighting, and/or noise controls to create an environment most conducive to viewing art. A couple could not think of anything museums can do.

The museum should make damn sure that it goes to the elementary schools and hits them young. And give something. Instead of buying a five billion dollar, or five hundred thousand dollar [work of art], one more Monet or something, put that into community. My mom's a principal, and I know that [art] can have a big effect on kids. [Male, 36]

[Museums should] make sure to have as wide a variety [of art] as possible to give you the greatest chance to connect with something people haven't seen. [Male, 33]

Many of the Committed Enthusiasts provided a concrete example of a meaningful experience in an art museum. Several were based on visits to museums outside visitors' hometowns—three of these were cultural museums (the British Museum, the National Museum of the American Indian, and an unspecified Jewish museum) that provided a glimpse into another time or culture (see the first quotation below). Other Committed Enthusiasts talked about a specific work of art or installation that left them feeling engaged and stimulated (see the second and third quotation). One Committed Enthusiast

recalled a recent docent tour. A small portion of Committed Enthusiasts recalled only general meaningful experiences, and a couple were unable to recall anything.

> I remember once when I went to the British Museum in London, which is seeing all of the different pieces of art from different eras and different cultures. It made me have a greater appreciation for world art. It didn't necessarily stimulate me to go out and create art, but just made me have a better appreciation for European art, but also art from around the world. [Male, 24]

> Across the street, we just went to the Nasher and [saw] the *Walking in the Sky*, which is the pole with the people walking up. Every time I see that it's breathtaking and that makes me think. That [work of art] has so many different meanings, and that makes me think. [Female, 18]

> I went to the El Paso Art Museum, and it had this huge room. It had a common but mysterious feel to it. The [room] had pianos, the old tiny pianos, and it left me feeling like I wanted to be there more. I still feel it. I still think about it, and I still have this feeling of calm. I want to be there, and that's what started my hunger for museums. Granted I don't go very often, but every time I do, it just enhances [the desire to see more]. [Female, 55]

APPENDICES

APPENDIX A

SUMMARY RESPONSES TO ALL QUESTIONS FROM THE LoEA℠ QUESTIONNAIRE

DEMOGRAPHIC CHARACTERISTICS

♦ Females outnumber males (57 percent vs. 43 percent).

♦ Visitors' median age is 49 years. 25 percent of respondents are under 35 years of age, 34 percent are between 35 and 54 years of age, and 40 percent are 55 years of age and older.

♦ 81 percent of visitors have a college degree.

♦ Visitors identified their ethnicity as: Caucasian/White (85 percent), Hispanic (6 percent), African American/Black (4 percent), Asian (4 percent), Other (2 percent), American Indian (1 percent).

♦ 92 percent of visitors speak English at home and 7 percent speak English and Spanish at home.

♦ 80 percent of visitors are from the Dallas-Fort Worth Metropolitan area.

♦ 57 percent of visitors came to the Museum with one other adult; 9 percent came with children.

ART BACKGROUND

♦ 69 percent of visitors have taken an art history class.

♦ 63 percent of visitors made a school visit to an art museum during childhood and 62 percent made a family visit to an art museum during childhood.

♦ 73 percent of visitors used the Internet to find out about art exhibits or events within the past 12 months.

♦ 60 percent of visitors typically visit art museums 4 or more times a year.

♦ 48 percent of visitors are current members of an art museum.

♦ 38 percent of visitors are members of the DMA.

VISIT EXPERIENCES

♦ 25 percent of visitors were visiting the DMA for the first time and 75 percent were repeat visitors.

♦ 66 percent of visitors were visiting the DMA to see or do something in particular, most often to see a special exhibition.

♦ 31 percent of visitors have attended a guided tour or gallery talk at the DMA.

♦ 31 percent of visitors have attended a Late Nights.

♦ 31 percent of visitors have attended Thursday Night Jazz.

EXPERIENCE RATINGS

Visitors evaluated five aspects of their experience at the DMA using 7-point rating scales:

♦ Uninviting (1) / Welcoming (7): mean = 6.3

♦ Dull (1) / Intellectually stimulating (7): mean = 6.3

♦ A lack of interesting experiences (1) / A variety of interesting experiences (7): mean = 6.1

- Difficult to find the art I wanted to see (1) / Easy to find the art I wanted to see (7): mean = 6.0
- Little to do with my family and friends (1) / Lots to do with my family and friends (7): mean = 5.6

USE AND RATING OF PRESENTATION METHODS

- 100 percent of visitors have looked at works of art
- 99 percent of visitors have read explanatory wall text.
- 83 percent of visitors have listened to an audio guide
- 77 percent of visitors have watched video in the galleries
- 67 percent of visitors have taken a guided tour
- 52 percent of visitors have used reading areas in the galleries
- 49 percent of visitors have experienced performances in the galleries
- 47 percent of visitors have responded to art by creating art
- 41 percent of visitors have used computers to learn about art

Using a scale from 1 ("Do not like to do") to 7 ("Like to do"), visitors gave top ratings to:
- Looking at works of art: mean = 6.7
- Reading explanatory wall text: mean = 5.9
- Experiencing performances in the galleries: mean = 5.4

Using a scale from 1 ("Do not like to do") to 7 ("Like to do"), visitors gave low ratings to:
- Using reading areas in the galleries: mean = 4.7
- Using computers to learn about art: mean = 4.4

ART-VIEWING PREFERENCES

Using a scale from 1 ("Does not describe me") to 7 ("Describes me very well"), visitors evaluated ten statements regarding their preferences for viewing works of art:
- I feel comfortable looking at most types of art: mean = 6.4
- I like to know about the story portrayed in a work of art: mean = 6.0
- I enjoy talking with others about the art we are looking at: mean = 5.7
- I like to know about the materials and techniques used by the artist: mean = 5.6
- Art affects me on an emotional level: mean = 5.6
- I like to be told a straightforward insight to help me know what the work of art is about: mean = 5.3
- I like to view a work of art on my own, without explanations or interpretations: mean = 5.0
- I am comfortable explaining the meaning of a work of art to a friend: mean = 4.8
- I like to connect with works of art through music, dance, dramatic performances, and readings: mean = 4.4
- Some terms used in art museums are difficult for me to understand: mean = 3.3

VISITOR CLUSTERS

A statistical cluster analysis grouped visitors into four clusters based on their ratings of the ten statements regarding their preferences for viewing works of art. Brief summaries appear below.

♦ The second largest cluster is "Tentative Observers" (26 percent). Tentative Observers lack confidence in their ability to look at and appreciate works of art, but certain types of information may capture their interest, such as the story behind a work of art or a straightforward insight about a work of art.

♦ The next cluster is "Curious Participants" (24 percent). Curious Participants are comfortable looking at art and want to connect with works of art in a variety of ways, including performances and readings. They are less confident when it comes to talking about art and have difficulty with art terminology.

♦ The smallest cluster is called "Discerning Independents" (20 percent). Discerning Independents are moderately comfortable looking at art, but they prefer to do so on their own terms without explanations and interpretations from others.

♦ The largest cluster is "Committed Enthusiasts" (30 percent). Committed Enthusiasts are highly confident in their ability to look at art, appreciate art, and talk about art. They have a strong emotional connection to art. They are interested in all types of information about art.

APPENDIX B

SURVEY

REMOVED FOR PROPRIETARY PURPOSES

APPENDIX C

INTERVIEW GUIDE

REMOVED FOR PROPRIETARY PURPOSES

APPENDIX D

STATISTICS

DESCRIPTIVE STATISTICS

CATEGORICAL VARIABLES: FREQUENCIES

Q1 First-repeat visit
Q2 Number of visits in last 12 months
Q3 See or do something in particular today
Q4 Reason for visiting to see or do something in particular
Q5 Sources of information about program, event, exhibition
Q6 DMA Program attendance
Q7 DMA General Program attendance
Q8 Use of presentation methods at art museums
Q10 Number of visits to art museums annually
Q1 (last page) Art background items
Gender
Group composition
Visiting with children
Age group: <24, 25-34, 35-44, 45-54, 55-64, 65+
Age group: <34, 35-54, 55+
Education
Ethnicity
Residence
Language spoken at home
Visitor Cluster: Committed Enthusiast, Curious Participant, Discerning Independent, Tentative Observer

DESCRIPTIVE STATISTICS

INTERVAL VARIABLES: MEDIAN, MEAN, STANDARD DEVIATION

Q6 DMA Program ratings
Q7 DMA General Program Ratings
Q8 Ratings of presentation methods at art museums
Q9 Ratings are art-viewing preferences
Q11 DMA Experience ratings
Age-in-years

DESCRIPTIVE STATISTICS

CLUSTER ANALYSIS

Q9 Ratings of preferences for viewing art

CROSSTABS

Q1 First-repeat visit Q2 Number of visits in last 12 months Q3 See or do something in particular today Q6 DMA Program attendance Q7 DMA General Program attendance Q8 Use of presentation methods at art museums Q10 Number of visits to art museums annually Q1 (last page) Art background items Gender Group composition Age group: <34, 35-54, 55+ Education Ethnicity Residence Language spoken at home	by	Visitor Clusters: Committed Enthusiast, Discerning Independent, Curious Participant, Tentative Observer
Q3 See or do something in particular today Q6 DMA Program attendance Q7 DMA General Program attendance Q8 Use of presentation methods at art museums Q10 Number of visits to art museums annually Q1 (last page) Art background items Gender Group composition Age group: <34, 35-54, 55+ Education Ethnicity Residence Language spoken at home	by	First or Repeat Visit
Q3 See or do something in particular today Q6 DMA Program attendance Q7 DMA General Program attendance Q8 Use of presentation methods at art museums Q10 Number of visits to art museums annually Q1 (last page) Art background items Gender Age group: <34, 35-54, 55+ Education Ethnicity Residence Language spoken at home	by	Visiting with Children: yes or no

ANOVAS

Q6 Ratings of DMA programs Q7 Ratings of DMA General programs Q8 Ratings of presentation methods at art museums Q9 Rating of art-viewing preferences Q11 DMA experience ratings Age-in-years	by	Visitor Clusters: Committed Enthusiast, Discerning Independent, Curious Participant, Tentative Observer
Q6 Ratings of DMA programs Q7 Ratings of DMA General programs Q8 Ratings of presentation methods at art museums Q9 Rating of art-viewing preferences Q11 DMA experience ratings Age-in-years	by	First or Repeat Visit
Q6 Ratings of DMA programs Q7 Ratings of DMA General programs Q8 Ratings of presentation methods at art museums Q9 Rating of art-viewing preferences Q11 DMA experience ratings Age-in-years	by	Visiting with Children: yes or no

Zip Code	Frequency	Percent
71302	1	.2
72452	1	.2
75001	2	.5
75002	3	.7
75006	4	1.0
75007	3	.7
75010	2	.5
75013	1	.2
75014	1	.2
75019	3	.7
75022	1	.2
75023	4	1.0
75024	1	.2
75025	1	.2
75028	4	1.0
75032	2	.5
75034	1	.2
75035	1	.2
75039	1	.2
75040	2	.5
75043	1	.2
75044	2	.5
75051	1	.2
75052	1	.2
75056	3	.7
75057	1	.2
75060	2	.5
75061	1	.2
75063	3	.7
75067	1	.2
75069	4	1.0
75070	5	1.2
75075	3	.7
75077	1	.2
75078	2	.5
75080	7	1.7
75081	5	1.2
75082	1	.2
75087	1	.2
75089	3	.7
75093	3	.7
75094	2	.5
75098	2	.5
75104	2	.5
75115	2	.5
75116	1	.2
75126	2	.5
75137	2	.5
75144	1	.2

75146	1	.2
75149	3	.7
75150	2	.5
75154	1	.2
75165	2	.5
75201	6	1.4
75203	1	.2
75204	6	1.4
75205	10	2.4
75206	8	1.9
75208	1	.2
75209	2	.5
75211	2	.5
75214	10	2.4
75216	1	.2
75217	3	.7
75218	4	1.0
75219	4	1.0
75220	4	1.0
75223	1	.2
75224	2	.5
75225	3	.7
75228	3	.7
75229	3	.7
75230	7	1.7
75231	6	1.4
75232	2	.5
75233	1	.2
75234	1	.2
75235	1	.2
75238	2	.5
75240	1	.2
75243	3	.7
75244	2	.5
75246	1	.2
75248	6	1.4
75251	1	.2
75252	2	.5
75254	2	.5
75275	1	.2
75287	3	.7
75737	1	.2
76001	2	.5
76002	1	.2
76006	1	.2
76010	2	.5
76011	1	.2
76013	1	.2
76020	1	.2
76034	2	.5
76048	1	.2
76051	1	.2
76063	1	.2
76065	1	.2

76092	3	.7
76107	1	.2
76109	2	.5
76112	2	.5
76123	2	.5
76132	2	.5
76133	3	.7
76136	1	.2
76180	1	.2
76201	5	1.2
76207	2	.5
76208	1	.2
76210	1	.2
76227	1	.2
76247	1	.2
76248	3	.7
76262	1	.2