

Museum Visitor Studies, Evaluation & Audience Research

Randi Korn & Associates, Inc.
118 East Del Ray Avenue
Alexandria, VA
22301

Summative Evaluation: Art Gallery

Prepared for the
Oakland Museum of California
Oakland, CA

TABLE OF CONTENTS

LIST OF TABLES	iii
EXECUTIVE SUMMARY	iv
Introduction	iv
Principal Findings: Observations	iv
Principal Findings: Exit Interviews	v
DISCUSSION	vii
Introduction	vii
Goals.....	vii
References Cited.....	ix
INTRODUCTION	I
Methodology and Data Analysis	2
Reporting Method	3
PRINCIPAL FINDINGS: OBSERVATIONS	4
Data Collection Conditions	4
Visitor Descriptions	5
Overall Visitation Patterns	7
Visitation of Bays.....	9
Visitation of Select Components	15
Visitor Behaviors	17
PRINCIPAL FINDINGS: EXIT INTERVIEWS	23
Background Information.....	23
General Art Gallery Experiences	24
Gallery Components	27
Cognitive and Affective Responses to the Gallery	31
Understanding of the Main Message.....	32
Juxtapositions and Interdisciplinary Approach	32
APPENDICES	REMOVED FOR PROPRIETARY PURPOSES

LIST OF TABLES

TABLE 1:	Data Collection Conditions.....	4
TABLE 2:	Demographic Characteristics	5
TABLE 3:	Group Composition	5
TABLE 4:	Ages of Accompanying Children	6
TABLE 5:	Age Group Most Likely to Visit Museum with Children.....	6
TABLE 6:	Total Time Spent in Art Gallery.....	7
TABLE 7:	Total Number of Components Stopped at in the Art Gallery	8
TABLE 8:	Total Bays Visited.....	9
TABLE 9:	Specific Bays Visited.....	10
TABLE 10a:	Visitation of Specific Bays by Children in Group	11
TABLE 10b:	Visitation of Specific Bays by Age	11
TABLE 10:	Time Spent in Each Bay: More Than One Minute	12
TABLE 11:	Time Spent in Each Bay: Less Than One Minute.....	13
TABLE 12a:	Time Spent in Bay by Gender.....	14
TABLE 12b:	Time Spent in Bays by Children in Group	14
TABLE 13:	Visitation of Select Components.....	15
TABLE 14A:	Visitation of Select Components by Gender.....	16
TABLE 14B:	Visitation of Select Components by Children in Group	16
TABLE 15:	Time Spent at Select Components by Children in Group	16
TABLE 16:	Percentage of Visitors Who Displayed Specific Behaviors.....	17
TABLE 17:	Behavior Summary Statistics	18
TABLE 18:	Looking at Artifacts/Specimens from Other Collections by Children in Group	19
TABLE 19:	Looking at Section Panels by Children in Group.....	19
TABLE 20:	Using Interpretive Technology by Children in Group	20
TABLE 21:	Using Visitor Participation Activities by Gender	20
TABLE 22a:	Using Hands-On Activities by Children in Group.....	21
TABLE 22b:	Using Hands-On Activities by Age.....	21
TABLE 23a:	Total Time Spent in the Gallery by Use of Seating.....	22
TABLE 23b:	Total Time Spent in the Gallery by Use of Interpretive Offering.....	22

EXECUTIVE SUMMARY

INTRODUCTION

This report presents the findings from a summative evaluation of the Gallery of California Art (Art Gallery) conducted by Randi Korn & Associates, Inc. (RK&A) for the Oakland Museum of California (OMCA). RK&A conducted this evaluation to examine visitors' experiences in the reinstalled Art Gallery and inform OMCA staff members' ongoing remediation efforts. Data for this study—including timing and tracking observations and in-depth exit interviews—were collected from June to August 2010.

The findings presented here are among the most salient. Please read the body of the report for a more comprehensive presentation of findings.

PRINCIPAL FINDINGS: OBSERVATIONS

RK&A observed 93 adult visitors. Findings are as follows:

- ◆ 62 percent of visitors were female.
- ◆ 54 percent of visitors were 35 to 45.
- ◆ 56 percent of visitors attended the Art Gallery in adult-only groups; 28 percent attended in groups comprised of adults and children.
- ◆ Visitors spent from 6 minutes to nearly 2.5 hours in the Art Gallery (median time of 43 minutes).
- ◆ There were 106 components (i.e., sections/walls at which time was recorded) in the Art Gallery, and visitors stopped at between one and 84 components (median of 28 components).
- ◆ There were no differences by demographics for visitors' total time or total number of stops in the Art Gallery.
- ◆ The Art Gallery features 29 bays plus the entry/exit area; visitors stopped at between one and 28 bays (median of 16 bays).
- ◆ Bay 2 (Orientation), Bay 1 (How To Section), and Bay 28 (Open Space 3) attracted the most visitors.
- ◆ Bay 13 (Figurative Art) and Bay 17 (Abstraction) attracted the fewest.
- ◆ Visitation of the bays differed by demographics, including visitors with children were more likely to stop in Bay 2 (Orientation) and Bay 4 (Art 360) than were visitors without children.
- ◆ Bay 8 (Gold Rush), Bay 28 (Open Space 3), Bay 10 (Everyday Life), and Bay 11 (Dorothea Lange) had the highest dwell times.
- ◆ Spatially open bays in the middle of the Gallery, such as Bays 24 and 26 (both Modernism), had the lowest dwell times.
- ◆ Time spent in each bay differed by demographics; for example visitors with children spent more time in Bay 1 (How To Section) than did visitors without children.

- ◆ RK&A also examined visitors' stops and time spent at select components. Of these, the Is it Art? Lounge and the bear skull, rifle, and Hanh painting wall attracted the most visitors. In terms of time, visitors spent the most time at the portrait activity and the Bierstadt painting/audio.
- ◆ Visitation and time spent at these select components differed by demographics; for example, visitors with children were more likely to stop at the portrait activity and spent more time at both the portrait activity and Is it Art? Lounge than did visitors without children.
- ◆ Visitors' engagement in the Art Gallery was high; 82 percent of visitors discussed Gallery content at least once, 66 percent looked at artifacts/specimens from the History Gallery or Natural Sciences Gallery, and 64 percent looked at section panels.
- ◆ Most visitors also took advantage of other Art Gallery amenities/offering: 54 percent used seating, 48 percent used at least one interpretive technology, and 45 percent used at least one interpretive print offering.
- ◆ Behaviors differed by demographics; for example, visitors with children were more likely to look at artifacts/specimens from the other Galleries' collections, use interpretive technologies, and use hands-on activities; conversely, visitors without children were more likely to look at section panels.
- ◆ Behavior also correlated with the total time spent in the Art Gallery: visitors who used seating and any interpretive offerings (e.g., artifacts/specimens, technology, print materials, activities) spent longer in the Art Gallery than did visitors who did not use these amenities/offering.

PRINCIPAL FINDINGS: EXIT INTERVIEWS

RK&A interviewed 73 adult visitors after their experience in the Art Gallery. Findings are as follows:

- ◆ Three-quarters of interviewees, including most of the parents interviewed, expressed positive opinions about the Art Gallery, ranging from general affirmative comments to emphatic praise.
- ◆ Of the one-quarter of interviewees who expressed negative reactions to the Art Gallery, most found its organization and themes confusing.
- ◆ In terms of favorite aspects of the Gallery, almost one-half named a specific work of art, and one-quarter mentioned the Gallery's diverse and eclectic experiences (e.g., diversity of artistic styles and media, juxtapositions of art from different time periods).
- ◆ When asked about their least favorite aspects of the Gallery, one-third could not identify any unfavorable aspects, and one-quarter mentioned its organization and layout.
- ◆ When asked to compare the reinstalled Art Gallery to other art museums, one-third of interviewees said it has a greater state and local focus, while one-quarter mentioned the Art Gallery's diverse collection and experiences as a strength and unique quality.
- ◆ Of the four select Gallery components interviewees were queried about, text had the highest rate of reported use and most positive response. Nearly all interviewees used and appreciated the range of information provided—from basic facts about the artwork's title and artist's name to interpretation that provides insights about the art. In particular, most interviewees appreciated the quotations—presenting multiple voices of museum workers and artists—for adding another level to their experience with the art.

- ◆ About one-half of interviewees used interpretive technologies (e.g., audio, video) and described these offerings as engaging; the other one-half did not use any interpretive technologies and expressed a personal disinterest in such media.
- ◆ About one-third of interviewees used the How To Section—either looking at the map or watching the Rogan video installation but not doing both. Opinions of the map were mixed, while the video installation received general praise.
- ◆ Slightly less than one-third of all interviewees—including most parents—used the visitor participation activities. They praised the visitor participation activities, saying they are enjoyable and offer opportunities for connecting with art.
- ◆ Interviewees were asked what thoughts, ideas, or feelings they were leaving with at the end of their visit to the Art Gallery. Four-fifths of interviewees described leaving the Gallery with positive thoughts and feelings, including feeling welcome in OMCA, wanting to revisit and bring others, and being inspired to create art.
- ◆ When asked what the Art Gallery was trying to show and tell visitors, four-fifths of interviewees perceived a cohesive message. Most stated that the Art Gallery shows the “diversity” and “variety” in style and media of California art, and a few mentioned all three California themes: land, people, and creativity.
- ◆ Data collectors asked interviewees to discuss the Art Gallery’s approach to displaying art in different ways. Three-quarters of interviewees appreciated the Gallery’s juxtapositions of different media and styles as well as its interdisciplinary approach, noting that both enhanced their experience with the art. In contrast, one-quarter disliked these display approaches, describing them as distracting or confusing.

DISCUSSION

INTRODUCTION

The timing and tracking observations and exit interviews demonstrate that the reinstalled Art Gallery provided compelling and meaningful experiences for a range of OMCA visitors, including men and women, visitors of diverse ages, as well as adult-only groups and families with children. As such, the Art Gallery successfully achieved many of the visitor goals and objectives stated in The James Irvine Foundation Grant, which funded aspects of the reinstallation and the evaluation. This discussion presents evaluation findings in the context of the OMCA intended goals and objectives.

GOALS

1. CREATE A MORE WELCOMING, COMFORTABLE AND LIVELY GALLERY OF CALIFORNIA

Visitors spent considerable time in the Art Gallery and visited numerous sections. In fact, observed visitors spent more time in the Art Gallery than any other exhibition that RK&A has evaluated and twice as long at the generally accepted visitor-saturation point¹ (Serrell, 1998). Most observed visitors displayed key engagement behaviors, such as discussing Gallery content, and using the interpretive and interactive offerings. The inclusion of seating and the interpretive offerings in the Gallery contributed to visitors' long stay times—as OMCA staff had intended. Visitors who used seating spent nearly two times longer in the Gallery than did those who did not use seating. Visitors who used one or more interpretive offering spent nearly three times longer in the Gallery than did those who did not use such offerings.

Visitors perceived the Gallery as a lively space, and in the interviews described their experiences in the Art Gallery as overwhelming positive. Four-fifths of interviewees left the Gallery with positive thoughts and feelings, including feeling welcome in OMCA and wanting to revisit the Museum and bring others. Interviews also spoke highly of the interpretive and interactive offerings they used.

2. FOSTER INTERGENERATIONAL LEARNING.

Families with children were actively engaged in the Art Gallery. Overall, families' total time spent and total stops made in the Art Gallery were similar to adult-only groups. In particular, families were drawn to the interpretive and interactive elements and spent considerable time using them. For example, families with children were more likely to visit Art 360 and spent twice as long using this component than visitors without children. The same is true for the portrait activity—however, families spent nearly four times longer at it than did visitors without children. Families also appreciated the interdisciplinary approach; they were more likely to stop at the artifacts/specimens from the History Gallery and Natural Sciences Gallery than visitors without children.

Families also noted that these offerings enhanced their experience in the Art Gallery and stimulated new conversations and new ways of interacting with art and with their family group. Interviewees both with and without children mentioned that they thought the Art Gallery was a welcoming place for children and provided diverse activities for families. The open-ended and provocative question posed in Is it

¹ Readers should note that the Art Gallery is also the largest exhibition that RK&A has evaluated; however, Serrell states that visitors tend to spend a maximum of about 20 minutes in an exhibition regardless of its size. That is, 20 minutes seems to be visitors' point of saturation or fatigue.

Art? Lounge provided parents with a compelling topic to discuss with their children. In Art 360, parents found the range of interpretive offerings appealing and appreciated the context they provide for viewing the art.²

3. ATTRACT AND ENGAGE ETHNICALLY DIVERSE COMMUNITY.

The current OMCA visitors who participated in the summative evaluation were more diverse than other art museums. For example, 63 percent of OMCA Art Gallery exit interviewees self-identified as Caucasian/White compared to 72 percent of visitors at the San Francisco Museum of Modern Art and 85 percent at the Dallas Museum of Art (RK&A, 2008; 2010b). That said, current OMCA visitors are not as diverse as the Museum hopes to attract in the months and years to come following its reopening. Developing new audiences is an ongoing and staff-intensive process that requires sufficient resources and time dedicated to it.

The fact that the total time spent and total number of stops made in the Art Gallery did not differ by demographics suggests that the Gallery works well for the range of visitors who currently visit the Museum.

4. FOSTER PERSONAL CONNECTION BETWEEN ART AND THE VISITOR.

Observed visitors engaged with works of art and the interpretive/interactive offerings accompanying them—in other words, the offerings did not overshadow the art. Further support of the primacy of the art is provided by the interviews. When asked to describe their favorite aspect of the Art Gallery, one-half of interviewees identified a specific work of art and one-quarter appreciated the Gallery's diverse collection and the way in which different types of art are juxtaposed. One-third of interviewees felt a personal connection with the Art Gallery's local focus and described this as a unique aspect that distinguishes OMCA from other art museums. The Is it Art? Lounge provided visitors with a new way to experience art, as shown in this study's interviews and the previous evaluation (RK&A, 2010a). Visitors' personal connection to the art was also evident when they discussed the Gallery's text. Most interviewees noted that the quotations, presenting multiple voices, added depth and meaning to their experience with the art and helped them feel as if they are part of a dialogue about art—rather than just a passive viewer and recipient of content.

The evaluation findings also show two areas in which OMCA could strengthen visitors' personal connection with the art: orientation and visitor participation activities. While Bay 1 (How To Section) and Bay 2 (Orientation) were well attended, nearly all interviewees discuss the Art Gallery's overarching idea in general terms (e.g., diverse California art) and few interviewees grasped the three themes. OMCA staff may wish to consider ways to increase visitors' awareness of the three themes, as the themes would likely help visitors develop deeper connections to the art. OMCA staff are already remediating the map in the How To Section and considering duplicating the map in the Gallery—both of which will likely help orient visitors to the conceptual and physical layout of the Gallery.

The second aspect of the Art Gallery that may enhance visitors' personal connection with art are the visitor participation activities. About one-quarter of observed visitors used at least one visitor participation activity and, of those, women were more likely to use them than were men. If OMCA wishes to increase the use of visitor participation activities, staff may want to consider increasing the visibility of the comment books and comment board in Art 360—all of which had relatively low use. Staff may also want to consider adding a visitor participation activity that is particularly compelling for men (e.g., at the bear skull, rifle, and Hanh painting wall) to encourage their deeper engagement with art.

² This statement is based on the timing and tracking observations presented in this report and the interview data presented in the first remedial evaluation of the reinstalled Art Gallery (RK&A, 2010a).

REFERENCES CITED

Serrell, B. (1998). *Paying Attention: Visitors and Museum Exhibitions*. Washington, D.C., American Association of Museums.

Randi Korn & Associates, Inc. (2008). *Framework for Engaging with Art, 2008 Visitor Study*. Unpublished manuscript. Dallas, TX: Dallas Museum of Art.

Randi Korn & Associates, Inc. (2010a). *Remedial Evaluation of Select Exhibit Areas in the Gallery of California Art*. Unpublished manuscript. Oakland, CA: Oakland Museum of California.

Randi Korn & Associates, Inc. (2010b). *Local Adult Visitors' Experiences Questionnaire*. Unpublished manuscript. San Francisco, CA: San Francisco Museum of Modern Art.

INTRODUCTION

This report presents the findings from a summative evaluation of the Gallery of California Art (Art Gallery) conducted by Randi Korn & Associates, Inc. (RK&A) for the Oakland Museum of California (OMCA). RK&A conducted this evaluation to examine visitors' experiences in the Art Gallery and to inform the ongoing remediation efforts of OMCA staff. Data for this study—including timing and tracking observations and in-depth exit interviews—were collected from June to August 2010.

Specifically, the evaluation explores visitors':

- ◆ Time spent in the Art Gallery as a whole, in each bay, and at specific components (i.e., determine holding time);
- ◆ Stops made in each bay and at each component (i.e., determine attraction power);
- ◆ Behaviors at each component (e.g., discussion, using hands-on activities);
- ◆ Demographics and their correlations with behavior;
- ◆ Responses to the Art Gallery, including overall concept, tone, and approach (e.g., Is the Gallery welcoming and engaging? Do the educational and curatorial aspect work together to provide a seamless experience?);
- ◆ High and low points of their experience in the Gallery;
- ◆ Use of the How To Section and effect on their experience in the Gallery (e.g., Do visitors use tools/skills/information gained in the How To Section in the rest of the Gallery?);
- ◆ Perceptions of and response to the text (e.g., Do visitors notice the multiple voices (is their presence felt)? If so, what effect do the different perspectives have on visitors' experience in the Gallery? How do bilingual visitors respond to the amount of bilingual text?);
- ◆ Responses to visitor-feedback exhibits (e.g., Do they use them and, if so, what effect do they have on visitors' experience in the Gallery?);
- ◆ Responses to the interpretive media (e.g., How does the presence of technology affect visitors' experience in the Gallery?);
- ◆ Cognitive and affective experiences in the Art Gallery (e.g., What meaning do visitors make from their experience? Does the Gallery plant a seed for visitors to look at art in a new/different way?);
- ◆ Understanding of the Art Gallery's intentions, organization, and big idea, including its themes, interdisciplinary approach, and focus on California art;
- ◆ Perceived differences between the new Art Gallery and the old one (for repeat visitors) or art exhibitions, in general;
- ◆ Prior art knowledge and experiences (interviews only); and
- ◆ General demographics.

METHODOLOGY AND DATA ANALYSIS

To address the above objectives, RK&A conducted timing and tracking observations and in-depth exit interviews. All data were collected from June to August 2010 at OMCA during regular weekday hours, weekday evening hours, and weekend days, including free Sundays.

TIMING AND TRACKING OBSERVATIONS

Timing and tracking observations provide an objective and quantitative account of how visitors behave and react to exhibition components. Observational data indicate how much time visitors spend in the exhibition and the range of visitor behaviors.

Trained data collectors observed 93 visitors in the Art Gallery. Data collectors observed eligible visitors (visitors 18 years and older) selected using a continuous random sampling method. In accordance with this method, the data collector stood in the entry/exit way of the Art Gallery and selected the first eligible visitor to enter through the Art Gallery doors. Once the visitor crossed through the threshold, the data collector started her stopwatch and followed the selected visitor through the Gallery, recording the components used, noting interactions, and logging total time spent in the Gallery (see Appendix A for the timing and tracking form). When the visitor completed his or her visit, the data collector returned to the entrance/exit to await the next eligible visitor to enter the Gallery.

Timing and tracking observation data are quantitative and were analyzed using SPSS 12.0.1 for Windows, a statistical package for personal computers. Analyses include descriptive and inferential methods. Statistical tests employed a 0.05 level of significance to preclude findings of little practical significance.³ All statistical analyses run are listed in Appendix B.

Frequency distributions were calculated for all variables. Summary statistics were also calculated for time variables. Summary statistics include the range, median (50th percentile, the data point at which half the responses fall above and half fall below)⁴, mean (average), and standard deviation (spread of scores: “±” in tables).

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, “stopped in Bay 1” was tested against “age group” to determine whether stopping in a particular bay or at a specific component was age-related.

To test for differences in the medians of two or more groups, the nonparametric Kruskal-Wallis (K-W) test was performed.⁵ For example, “total time in the Art Gallery” was compared by “age group” to determine whether time spent in the exhibition was age-related.

³ When the level of significance is set to $p = 0.05$, any finding that exists at a probability (p -value) ≤ 0.05 is “significant.” When a finding (such as a relationship between two variables) has a p -value of 0.05, there is a 95 percent probability that the finding exists; that is, in 95 out of 100 cases, the finding is correct. Conversely, there is a 5 percent probability that the finding would not exist; in other words, in 5 out of 100 cases, the finding appears by chance.

⁴ Medians rather than means are reported in the timing and tracking section of this document because, as is typical, the number of exhibits used and the time spent by visitors were distributed unevenly across the range. For example, whereas most visitors spent a short to moderate time in the exhibition, a few spent an unusually long time. When the distribution of scores is extremely asymmetrical (i.e., “lopsided”), the mean is affected by the extreme scores and, consequently, falls further away from the distribution’s central area. In such cases, the median is a better indicator of the distribution’s central area because it is not sensitive to the values of scores above and below it—only to the number of such scores.

⁵ The Kruskal-Wallis (K-W) test is a nonparametric statistical method for testing the equality of population medians of two or more groups. Nonparametric statistical methods do not assume that the underlying distribution of a variable is “normal” with a symmetric bell-shape, so they are appropriate for testing variables with asymmetric distributions such as “total time in

IN-DEPTH INTERVIEWS

In-depth interviews encourage and motivate visitors to describe their experiences, express their opinions and feelings, and share with the interviewer the meaning they constructed from an experience. In-depth interviews produce data rich in information because interviewees talk about personal experiences in their own words.

In total, 73 visitors were interviewed in the Art Gallery. Trained data collectors intercepted visitors exiting the Art Gallery using a continuous random sampling method. In keeping with this method, data collectors approached adult visitors (18 years or older who spoke English, Spanish, Cantonese, and/or Mandarin) upon exiting the Gallery and asked them to participate in the interview. If the visitor declined, the data collector logged the visitor's gender, estimated age, description of the visit group, and reason for refusal. If the visitor agreed, the interview was conducted using an interview guide (see Appendix C).

All interviews were audio recorded and transcribed to facilitate analysis. Data were analyzed qualitatively. That is, the evaluator studied the transcripts for meaningful patterns and, as patterns and trends emerged, grouped similar responses.

REPORTING METHOD

This report presents quantitative data in tables. Percentages within tables may not always equal 100 owing to rounding. Findings within each topic are presented in descending order, starting with the most-frequently occurring.

Qualitative data are presented in narrative and with verbatim quotations (edited for clarity). For quotations, the interviewer's remarks appear in parentheses and the interviewee's gender, age, and museum visiting frequency appear in brackets following the quotation. Trends and themes in the data are also presented from most- to least-frequently occurring.

SECTIONS OF THE REPORT:

1. Observations
2. Interviews

the exhibition.” The K-W test is analogous to a One-way Analysis of Variance, with the scores replaced by their ranks. The K-W test statistic H has approximately a chi-square distribution.

PRINCIPAL FINDINGS: OBSERVATIONS

RK&A conducted timing and tracking observations of visitors in the Art Gallery—a 30,000 sq. ft. permanent exhibition reinstalled at the Oakland Museum of California (OMCA) in May 2010. A total of 93 drop-in visitors, ages 18 and older, were observed in the Gallery from June to August 2010.

DATA COLLECTION CONDITIONS

A majority of visitors were observed on weekend days (60 percent) (see Table 1), following OMCA visitation trends. About one-half of visitors were observed during moderate visitation conditions (57 percent)—that is, the Art Gallery was neither empty nor over-crowded during data collection.

TABLE 1

DATA COLLECTION CONDITIONS	
CONDITIONS (<i>n</i> = 93)	%
Day of the Week	
Weekend day	60.2
Weekday (regular hours)	22.6
Weekday (evening hours)	17.2
Visitation in the Art Gallery	
Moderate	56.5
Low	29.3
High	14.1

VISITOR DESCRIPTIONS

Data collectors recorded the gender and approximate age of each observed visitor. Readers should note that observed visitors represent a random sample of OMCA visitors during the data collection period (June to August 2010). As shown in Table 2, the total sample of visitors observed included more females than males (62 percent and 38 percent, respectively). About one-quarter of observed visitors were 18 to 34 (23 percent), one-half were 35 to 54 (54 percent), and one-quarter were 55 and older (24 percent).

TABLE 2
DEMOGRAPHIC CHARACTERISTICS

GENDER (n = 92)	%
Female	62.0
Male	38.0
APPROXIMATE AGE GROUP (n = 93)	
18 to 24	11.8
25 to 34	10.8
35 to 44	29.0
45 to 54	24.7
55 to 64	10.8
65 years and older	12.9

More than one-half of visitors attended the Gallery in an adult-only group (56 percent), while one-quarter visited in a group comprised of adults and children (28 percent) (see Table 3).

TABLE 3
GROUP COMPOSITION

DESCRIPTION (n = 93)	%
Adults only group	55.9
Adults and children group	28.0
Alone	16.1

Observers also noted the approximate age of any children accompanying the observed visitor (see Table 4). Of the 26 visitors whose group included children, 35 percent each were accompanied by children 5 to 8, 9 to 11, and/or 12 to 14.

TABLE 4
AGES OF ACCOMPANYING CHILDREN

AGE GROUP (n = 26)	%*
Under 5 (Preschool/Toddler)	26.9
5 to 8 (Younger Elementary School)	34.6
9 to 11 (Older Elementary School)	34.6
12 to 14 (Middle School)	34.6
15 to 17 (High School)	3.8

*Column total exceeds 100 percent because some visitors were accompanied by children in multiple age groups.

To better understand families who visit OMCA, RK&A examined the ages of observed visitors who were accompanied by children. Not surprisingly, observed visitors ages 35 to 54 were the most likely to be attending the Museum with children (see Table 5). There were no differences by gender (i.e., men and women were equally likely to bring children) or visit day (i.e., summer weekend and weekday visitors were equally likely to bring children).

TABLE 5
AGE GROUP MOST LIKELY TO VISIT MUSEUM WITH CHILDREN

AGE GROUP¹	VISITING WITH CHILDREN		
	YES (n = 26)	NO (n = 67)	TOTAL (n = 93)
	%	%	%
18 to 34	11.5	26.9	22.6
35 to 54	80.8	43.3	53.8
55 years and older	7.7	29.9	23.7

¹ $\chi^2 = 10.732$; $df = 2$; $p = .005$

OVERALL VISITATION PATTERNS

TOTAL TIME SPENT IN THE ART GALLERY

Visitors' total time in the Art Gallery ranged from about 6 minutes to nearly 2.5 hours, with a median time of 43 minutes (see Table 6). About one-third of observed visitors spent between 20 and 40 minutes in the Gallery (32 percent), while another one-third spent between 41 minutes and 1 hour (31 percent).

There were no statistically significant differences for the total time spent in the Art Gallery when comparisons were made by demographics. In other words, the Art Gallery held the attention of a range of visitors, including men and women, visitors with children and those without, as well as adults of all ages.

TABLE 6

TOTAL TIME SPENT IN THE ART GALLERY

TOTAL TIME (IN MINUTES, (n = 93))	%
Less than 20 minutes	15.1
20 to 40 minutes	32.2
41 minutes to 1 hour	31.2
More than 1 hour	21.5
SUMMARY STATISTICS (n = 93)	
Range	5:49 to 2:22:56
Median time	42:58
Mean time	45:04
(±) Standard deviation	25:15

TOTAL NUMBER OF COMPONENTS AT WHICH VISITORS STOPPED

The Art Gallery included 106 components (bays/walls/sections) at which visitors could stop. For this evaluation, a “stop” was defined as a visitor standing for three seconds or longer in front of a component. If a visitor returned to a component at which s/he had previously stopped, this return was not counted as an additional stop, but the time spent was included in the total time spent at the component.

Visitors stopped at between one and 84 components, with a median of 28 components (see Table 7). One-third stopped at between 21 and 30 components (31 percent).

There were no statistically significant differences for the total components stopped at when comparisons were made by demographics. In other words, the Art Gallery components engaged a range of visitors, including men and women, visitors with children and those without, as well as adults of all ages.

TABLE 7
TOTAL NUMBER OF COMPONENTS STOPPED AT IN THE ART GALLERY

NUMBER OF COMPONENTS (n = 93)	%
Fewer than 10 components	11.8
10 to 20	15.1
21 to 30	31.2
31 to 40	13.9
41 to 50	17.3
51 or more	10.7
SUMMARY STATISTICS (n = 93)	NUMBER OF COMPONENTS
Range	1 to 84 components
Median number	28 components
Mean number	30 components
(±) Standard deviation	16 components

VISITATION OF BAYS

This section presents the percentage of visitors who stopped and the time spent in each bay. The Art Gallery features 29 bays plus the entry/exit area.

TOTAL NUMBER OF BAYS VISITED

Overall, visitors stopped in between one and 28 bays, with a median of 16 bays (see Table 8). Nearly one-third (29 percent) stopped in 16 to 20 bays—over one-half of the bays available.

There were no statistically significant differences for the total number of bays visited when comparisons were made by demographics. In other words, how thoroughly visitors used the Gallery did not differ by gender, age, or having children in one's group.

TABLE 8

TOTAL BAYS VISITED

TOTAL NUMBER OF BAYS VISITED (<i>n</i> = 93)		%
1 to 5 bays		8.6
6 to 10		16.1
11 to 15		24.8
16 to 20		29.0
21 or more		21.5
SUMMARY STATISTICS (<i>n</i> = 93)		
Range		1 bay to 28 bays
Median number		16 bays
Mean number		15 bays
(±) Standard deviation		6 bays

SPECIFIC BAYS VISITED

In terms of the specific bays, 19 of the bays attracted more than one-half of observed visitors (see Table 9). Bay 2 (Orientation) attracted the most visitors (80 percent), followed by Bay 1 (How To Section) (75 percent) and Bay 28 (Open Space 3) (72 percent).

Bay 13 (Figurative Art) and Bay 17 (Abstraction) attracted the fewest (33 percent and 31 percent, respectively).

To give OMCA staff a visual image of how visitors used the Art Gallery, Appendix D shows the Gallery floor plan with the percentage of visitors who visited each bay. This image shows that visitors tended to visit more bays in the front of the Art Gallery—which is a typical finding of observation studies. However, more than one-half of visitors also stopped in bays in the middle and back of the Gallery: Bays 14 and 21 (Art of Our Time, Parts 2 and 3, which flow into each other and include the Is it Art? Lounge), Bay 23 (Counterculture), Bay 27 (Turn of the 20th Century which includes the Living the Good Life Lounge), and Bays 28 and 29 (Open Space 2 and 3 which flow into each other and include recent acquisitions).

TABLE 9
SPECIFIC BAYS VISITED

BAY (n = 93)	%*	BAY (n = 93)	%*
Bay 2 (Orientation)	79.6	Bay 4 (Art 360)	48.4
Bay 1 (How To Section)	75.3	Bay 26 (Modernism)	46.2
Bay 28 (Open Space 3)	72.0	Bay 18 (features motorcycle)	45.2
Bay 5 (Landscapes)	69.9	Bay 24 (Modernism)	44.1
Bay 9 (features portrait wall)	69.9	Bay 16 (Self-taught Artists)	43.0
Bay 14 (Art of Our Time, Part 2)	68.8	Bay 22 (Media Space)	43.0
Bay 12 (Art of Our Time, Part 1)	65.6	Bay 25 (f.64 Photography)	40.9
Bay 7 (Landscapes)	62.4	Bay 20 (Ceramics)	39.8
Bay 27 (Turn of the 20 th Century)	61.3	Bay 19 (Studio Craft)	38.7
Bay 21 (Art of our Time, Part 3)	60.2	Bay 15 (Richard Diebenkorn)	37.6
Bay 6 (Landscapes)	58.1	Bay 13 (Figurative Art)	33.3
Bay 8 (Gold Rush)	58.1	Bay 17 (Abstraction)	31.2
Bay 11 (Dorothea Lange)	57.0		
Bay 29 (Open Space 2)	57.0		
Bay 3 (Open Space 1: Okubo)	54.8		
Entry/exit area	53.8		
Bay 23 (Counterculture)	52.7		
Bay 10 (Everyday Life)	51.6		

*Column total exceeds 100 percent because visitors visited more than one bay.

SPECIFIC BAYS VISITED: SIGNIFICANT RELATIONSHIPS

When visitation to each bay was compared by demographic characteristics, six statistically significant relationships emerged (see Tables 10a and 10b).

- ◆ Visitors with children in their group were more likely to stop in Bay 2 (Orientation) and Bay 4 (Art 360) than were visitors without children.
- ◆ Conversely, visitors without children in their group were more likely to stop in Bay 13 (Figurative Art) and Bay 24 (Modernism) than visitors with children.
- ◆ In terms of age, visitors 35 to 54 were more likely stop in Bay 7 (Landscapes) than were younger and older visitors.
- ◆ Visitors 18 to 34 and 35 to 54 were more likely to stop in Bay 23 (Counterculture) than were older visitors.

TABLE 10A

VISITATION OF SPECIFIC BAYS BY CHILDREN IN GROUP

BAY	CHILDREN IN GROUP		
	YES (n = 26)	NO (n = 67)	TOTAL (n = 93)
	%	%	%
Bay 2 (Orientation) ¹	96.2	73.1	79.6
Bay 4 (Art 360) ²	73.1	38.8	48.4
Bay 13 (Figurative Art) ³	15.4	40.3	33.3
Bay 24 (Modernism) ⁴	23.1	52.2	44.1

¹ $\chi^2 = 6.106; df = 1; p = .013$ (Cross-tabulation) ² $\chi^2 = 8.809; df = 1; p = .003$

³ $\chi^2 = 5.232; df = 1; p = .022$ ⁴ $\chi^2 = 6.462; df = 1; p = .011$

TABLE 10B

VISITATION OF SPECIFIC BAYS BY AGE

BAY	AGE GROUP			TOTAL (n = 93)
	18 TO 34 (n = 21)	35 TO 54 (n = 50)	55 AND OLDER (n = 22)	
	%	%	%	%
Bay 7 (Landscapes) ¹	42.9	76.0	50.0	62.4
Bay 23 (Counterculture) ²	66.7	60.0	22.7	52.7

¹ $\chi^2 = 8.799; df = 2; p = .012$ (Cross-tabulation) ² $\chi^2 = 10.641; df = 2; p = .005$

TIME SPENT IN EACH BAY

To determine the amount of time visitors spent in each bay, RK&A added up the time spent at each component in that bay. As such, the “time spent in each bay” does not include visitors’ travel time or time spent wandering in the bay (i.e., not stopping for three seconds or longer at any component).

Visitors’ time spent in each of the bays varied greatly. As such, Tables 10 and 11 present the median time spent in each bay (middle number—one-half of the data lies above the median and one-half lies below the median) rather than the mean time (average) which can be greatly skewed by very short and very long stay times.

Visitors spent the most time in Bay 8 (Gold Rush) (median time of about 3 minutes), followed by Bay 28 (Open Space 3), Bay 10 (Everyday Life), and Bay 11 (Dorothea Lange) (each with a median time of about 2 minutes).

TABLE 10
TIME SPENT IN EACH BAY: MORE THAN ONE MINUTE

BAY	NUMBER OF VISITORS WHO STOPPED	MEDIAN MIN:SEC
Bay 8 (Gold Rush)	54	3:07
Bay 28 (Open Space 3)	67	2:23
Bay 10 (Everyday Life)	48	2:19
Bay 11 (Dorothea Lange)	53	2:18
Bay 25 (f.64 Photography)	38	1:56
Bay 27 (Turn of the 20 th Century)	57	1:52
Bay 3 (Open Space 1: Okubo)	51	1:49
Bay 29 (Open Space 2)	53	1:39
Bay 4 (Art 360)	45	1:35
Bay 23 (Counterculture)	49	1:32
Bay 5 (Landscapes)	65	1:30
Bay 16 (Self-taught Artists)	40	1:27
Bay 9 (features portrait wall)	65	1:25
Bay 7 (Landscapes)	58	1:15
Bay 14 (Art of Our Time, Part 2)	64	1:01
Bay 1 (How To Section)	70	1:00

Visitors spent the least time in Bays 24 and 26 (Modernism) (each with a median time less than 30 seconds).

TABLE II
TIME SPENT IN EACH BAY: LESS THAN ONE MINUTE

BAY	NUMBER OF VISITORS WHO STOPPED	MEDIAN MIN:SEC
Bay 12 (Art of Our Time, Part 1)	61	0:57
Bay 13 (Figurative Art)	31	0:57
Bay 22 (Media Space)	40	0:56
Bay 21 (Art of Our Time, Part 3)	56	0:55
Bay 2 (Orientation)	74	0:52
Bay 6 (Landscapes)	54	0:48
Bay 15 (Richard Diebenkorn)	35	0:47
Bay 20 (Ceramics)	37	0:38
Entry/exit area	50	0:33
Bay 18 (features motorcycle)	42	0:32
Bay 19 (Studio Craft)	36	0:32
Bay 17 (Abstraction)	29	0:31
Bay 24 (Modernism)	41	0:29
Bay 26 (Modernism)	43	0:21

To give OMCA staff a visual image of how visitors moved through the Art Gallery, Appendix E shows the Gallery floor plan with the median time spent in each bay. Visitors tended to spend more time in semi-enclosed bays towards the front and back of the Gallery and less time in the more open bays in the middle of the Gallery.

TIME SPENT IN EACH BAY: SIGNIFICANT RELATIONSHIPS

When time spent in each bay was compared by demographic characteristics, six statistically significant relationships emerged (see Tables 12a and 12b, next page).

- ◆ Females spent more time than males in Bay 7(Landscapes), Bay 9 (features portrait wall), and Bay 12 (Art of Our Time, Part 1).
- ◆ Visitors with children spent more time in Bay 1 (How To Section) and Bay 22 (Media Space) than did visitors without children.
- ◆ Conversely, visitors without children spent more time in Bay 3 (Open Space 1: Okubo) than did visitors with children.

TABLE 12A**TIME SPENT IN BAY BY GENDER**

BAY	n	GENDER		
		FEMALE	MALE	TOTAL
		MEDIAN TIME (MIN:SEC)	MEDIAN TIME (MIN:SEC)	MEDIAN TIME (MIN:SEC)
Bay 7 (Landscapes) ¹	70	1:15	0:54	1:15
Bay 9 (features portrait wall) ²	50	2:05	1:37	1:25
Bay 12 (Art of Our Time, Part 1) ³	40	1:01	0:49	0:57

¹ $\chi^2 = 4.070$; $df = 1$; $p = .044$ (Kruskal-Wallis test) ² $\chi^2 = 5.619$; $df = 1$; $p = .0418$ ³ $\chi^2 = 6.778$; $df = 1$; $p = .009$

TABLE 12B**TIME SPENT IN BAYS BY CHILDREN IN GROUP**

BAY	n	CHILDREN IN GROUP		
		YES	NO	TOTAL
		MEDIAN TIME (MIN:SEC)	MEDIAN TIME (MIN:SEC)	MEDIAN TIME (MIN:SEC)
Bay 1 (How To Section) ¹	70	3:40	0:49	1:00
Bay 3 (Open Space 1: Okubo) ²	51	0:55	2:13	1:49
Bay 22 (Media Space) ³	42	2:59	0:51	0:56

¹ $\chi^2 = 7.622$; $df = 1$; $p = .006$ (Kruskal-Wallis test) ² $\chi^2 = 5.172$; $df = 1$; $p = .023$ ³ $\chi^2 = 6.370$; $df = 1$; $p = .012$

VISITATION OF SELECT COMPONENTS

As noted earlier, the Art Gallery featured 106 components (i.e., bays/walls/section at which visitors were timed). To streamline the report, the percentage of visitors who stopped, the time spent, and specific behaviors at each component are provided in Appendix F.

This section highlights six components that were of key interest to OMCA staff: Is it Art? Lounge; Living the Good Life Lounge; the wall with the bear skull, rifle, and Hahn painting; the portrait activity; the Visionary Road Trip multi-touch table; and the Bierstadt painting with the looking closer audio (see Table 13). Readers should note that Art 360 was already discussed in the section about bays.

Of these select components, the Is it Art? Lounge and the Bear skull wall attracted the most visitors (45 percent and 42 percent, respectively). The Visionary Road Trip multi-touch table attracted the fewest (25 percent). In terms of time, visitors spent the most time at the portrait activity (median time of about 3 minutes) and the Bierstadt painting/audio (median time of about 1 minute).

TABLE 13
VISITATION OF SELECT COMPONENTS

COMPONENT (<i>n</i> = 93)	% OF VISITORS WHO STOPPED	MEDIAN MIN:SEC
Is it Art? Lounge (in Bay 14)	45.2	0:39
Bear skull to Hahn <i>Return from the Bear Hunt</i> painting (in Bay 5)	41.9	0:36
Living the Good Life Lounge (in Bay 27)	35.5	0:30
Portrait activity (in Bay 9)	30.1	3:08
Bierstadt <i>Yosemite Valley</i> painting, looking closer audio (in Bay 7)	29.0	1:12
Self-taught Artists panel and Visionary Road Trip multi-touch table (in Bay 16)	24.7	0:59

SELECT COMPONENTS VISITED: SIGNIFICANT RELATIONSHIPS

When visitation of the select components was compared by demographic characteristics, three statistically significant relationships emerged (see Tables 14a and 14b, next page).

- ◆ Males were more likely than females to stop at the bear skull wall.
- ◆ Conversely, females were more likely than males to stop at the Is it Art? Lounge.
- ◆ Visitors with children in their group were more likely to stop at the portrait activity than were visitors without children.

TABLE 14a**VISITATION OF SELECT COMPONENTS BY GENDER**

BEHAVIOR	GENDER		
	MALE (n = 26)	FEMALE (n = 67)	TOTAL (n = 93)
	%	%	%
Bear skull to Hahn <i>Return from the Bear Hunt</i> painting (in Bay 5) ¹	62.9	29.8	42.4
Is it Art? Lounge (in Bay 14) ²	31.4	54.4	45.7

¹ $\chi^2 = 9.689$; $df = 1$; $p = .002$ (Cross-tabulation) ² $\chi^2 = 4.606$; $df = 1$; $p = .032$

TABLE 14b**VISITATION OF SELECT COMPONENTS BY CHILDREN IN GROUP**

BEHAVIOR	CHILDREN IN GROUP		
	YES (n = 26)	NO (n = 67)	TOTAL (n = 93)
	%	%	%
Portrait activity ¹	50.0	22.4	30.1

¹ $\chi^2 = 6.787$; $df = 1$; $p = .009$ (Cross-tabulation)

TIME SPENT AT SELECT COMPONENTS: SIGNIFICANT RELATIONSHIPS

When time spent at the select components was compared by demographic characteristics, two statistically significant relationships emerged (see Tables 15).

- ♦ Visitors with children spent more time at the portrait activity and the Is it Art? Lounge than did visitors without children.

TABLE 15**TIME SPENT AT SELECT COMPONENTS BY CHILDREN IN GROUP**

COMPONENT	n	CHILDREN IN GROUP		
		YES	NO	TOTAL
		MEDIAN TIME (MIN:SEC)	MEDIAN TIME (MIN:SEC)	MEDIAN TIME (MIN:SEC)
Portrait activity ¹	28	8:13	0:26	3:08
Is it Art? Lounge ²	42	1:53	0:37	0:39

¹ $\chi^2 = 9.528$; $df = 1$; $p = .002$ (Kruskal-Wallis test) ² $\chi^2 = 4.801$; $df = 1$; $p = .028$

VISITOR BEHAVIORS

In addition to recording stops made and time, observers also noted select visitor behaviors. The total incidences of the 13 most commonly recorded behaviors are presented in Table 16. Detailed information about behaviors at individual components is provided in Appendix F. Readers should note that looking at art was not recorded as a behavior except in areas where visitors could engage with interactive or other components instead of the art.

PERCENTAGE OF VISITORS WHO DISPLAYED SPECIFIC BEHAVIORS

The most commonly observed behaviors were looking at art (84 percent) and discussing Gallery content (82 percent). About two-thirds of visitors looked at artifacts/specimens from the History Gallery and Natural Sciences Gallery collections (66 percent) and looked at section panels (65 percent). More than one-half of visitors also used seating (54 percent). Of the seating types, more visitors used the benches/couches (46 percent) than puffs (23 percent). No visitors were observed moving the puffs.

A modest number of visitors looked in the drawers (12 percent) and few touched the works of art (misuse behavior) (3 percent). The three visitors who mistakenly touched the art did so in the following areas: Bay 4 (Art 360), Bay 21 (Art of Our Time, Part 3), and Bay 27 (Turn of the 20th Century).

TABLE 16
PERCENTAGE OF VISITORS WHO DISPLAYED SPECIFIC BEHAVIORS

BEHAVIOR (<i>n</i> = 93)	NUMBER OF OPPORTUNITIES	% ¹
Look at art (only recorded where there were interactive or other elements accompanying the art)	7 (by individual element)	83.9
Discuss Gallery content (i.e., any conversations related to the Art Gallery)	106 (by component)	81.7
Look at artifacts/specimens from the History Gallery or Natural Sciences Gallery collections	11 (by individual element)	65.6
Look at section panels	23 (by individual element)	64.5
Use seating (benches, couches, and puffs) ²	28 (by bay)	53.8
Use interpretive technologies (i.e., non-art pieces, e.g., videos of artists)	10 (by individual element)	48.4
Look at interpretive print materials (e.g., books, cards, object identification booklets)	24 (by individual element)	45.2
Look at artifacts associated with the Art Gallery collection (e.g., cameras)	3 (by individual element)	44.1
Interact with staff (e.g., Gallery interpreters)	29 (by bay)	32.3
Look back and forth between artworks (for art displayed in groupings in which the individual works are in close proximity to each other)	106 (by component)	32.3
Use hands-on activities (e.g., sculpture activity, touchable materials)	6 (by individual element)	26.9
Use visitor participation activities (e.g., comment book, voting activity)	6 (by individual element)	22.6
Look in drawers	3 (by individual element)	11.8
Touch art (misuse)	29 (by bay)	3.2

¹Column total exceeds 100 percent because some visitors displayed multiple behaviors.

BEHAVIOR SUMMARY STATISTICS

Table 17 presents the median number of times each behavior occurred. Visitors often discussed Gallery content, doing so a median of eight times.⁶

Of artworks accompanied by interactive/interpretive elements, visitors looked at a median of three such artworks—more than any of the interactive/interpretive elements which suggests visitors’ attention focused on the art rather than the elements displayed with it. The finding is further substantiated by the component data (see Appendix F). At six of the seven artworks at which RK&A recorded “looking at art,” more visitors looked at the art than used any of the interactive/interpretive elements. The only exception was the *Return from the Bear Hunt* painting—more visitors looked at the bear skull and rifle than looked at the painting.

Visitors looked at a median of two artifacts/specimens from the other Galleries’ collections and two section panels. Visitors used a median of two interpretive technologies and two hands-on activities. Visitors looked back and forth between artworks at a median of two components and interacted with staff two times. For all other behaviors, visitors displayed the behavior a median of one time.

TABLE 17
BEHAVIOR SUMMARY STATISTICS

BEHAVIOR	NUMBER OF VISITORS WHO DISPLAYED BEHAVIOR	MEDIAN NUMBER OF TIMES BEHAVIOR OCCURRED
Discuss Gallery content	76	8
Look at art	78	3
Look at artifacts/specimens from the History Gallery or Natural Sciences Gallery collections	61	2
Look at section panels	60	2
Used interpretive technology	45	2
Interact with staff	30	2
Look back and forth between artworks	30	2
Used hands-on activities	25	2
Use seating	50	1
Look at interpretive print materials	42	1
Look at artifacts associated with the Art Gallery collection	41	1
Used visitor participation activities	21	1
Look in drawers	11	1
Touch art (misuse)	3	1

⁶ For each bay/component at which data collectors recorded time, they noted whether visitors displayed select behaviors (e.g., discuss Gallery content). As such, the number of times each behavior occurred is actually the number of components/bays at which it happened. For example, visitors who discussed Gallery content did so at a median of 8 components/bays. To simplify the data presentation, the report states that “visitors discussed Gallery content of median of 8 times.”

DEMOGRAPHIC DIFFERENCES IN BEHAVIORS

When the behaviors were compared by demographic characteristics several significant relationships were found for looking at artifacts/specimens from the History Gallery and Natural Sciences Gallery collections, looking at section panels, using interpretive technology, using hands-on activities, and using visitor participation activities.

No demographic differences were found for discussing, looking at art, using seating, looking at interpretive print materials, looking at artifacts associated with the Art Gallery collection, interacting with staff, looking back and forth between artworks, looking in drawers, or touching art (misuse).

LOOKING AT ARTIFACTS/SPECIMENS FROM OTHER GALLERIES: SIGNIFICANT RELATIONSHIPS

One statistically significant difference was found for looking at artifacts/specimens from other collections (see Table 18).

- ◆ Visitors with children in their group were more likely to look at artifacts/specimens from the History Gallery and Natural Sciences Gallery collections than were visitors without children.

TABLE 18
LOOKING AT ARTIFACTS/SPECIMENS FROM OTHER COLLECTIONS BY CHILDREN IN GROUP

BEHAVIOR	CHILDREN IN GROUP		
	YES (n = 26)	NO (n = 67)	TOTAL (n = 93)
	%	%	%
Looking at artifacts/specimens from History Gallery and Natural Sciences Gallery collections ¹	84.6	58.2	65.6

¹ $\chi^2 = 5.787$; $df = 1$; $p = .016$ (Cross-tabulation)

LOOKING AT SECTION PANELS: SIGNIFICANT RELATIONSHIPS

One statistically significant difference was found for looking at section panels (see Table 19).

- ◆ Visitors without children in their group were more likely to look at section panels than were visitors with children.

TABLE 19
LOOKING AT SECTION PANELS BY CHILDREN IN GROUP

BEHAVIOR	CHILDREN IN GROUP		
	YES (n = 26)	NO (n = 67)	TOTAL (n = 93)
	%	%	%
Looking at section panels ¹	46.2	71.6	64.5

¹ $\chi^2 = 5.315$; $df = 1$; $p = .021$ (Cross-tabulation)

USING INTERPRETIVE TECHNOLOGY: SIGNIFICANT RELATIONSHIPS

One statistically significant difference was found for using interpretive media (see Table 20).

- ♦ Visitors with children in their group were more likely to use interpretive technology than were visitors without children. Readers should note that there was no significant relationship between age of adult visitor and use of interpretive technology. As such, the difference in interpretive technology use is correlated with the group composition—that is, being accompanied by children—and not the age of the adult.

TABLE 20

USING INTERPRETIVE TECHNOLOGY BY CHILDREN IN GROUP

BEHAVIOR	CHILDREN IN GROUP		
	YES (n = 26)	NO (n = 67)	TOTAL (n = 93)
	%	%	%
Using interpretive technology ¹	69.2	40.3	48.4

¹ $\chi^2 = 6.278$; $df = 1$; $p = .012$ (Cross-tabulation)

USING VISITOR PARTICIPATION ACTIVITIES: SIGNIFICANT RELATIONSHIPS

One statistically significant difference was found for using visitor participation activities (see Table 21).

- ♦ Females were more likely than males to use visitor participation activities.

TABLE 21

USING VISITOR PARTICIPATION ACTIVITIES BY GENDER

BEHAVIOR	GENDER		
	FEMALE (n = 26)	MALE (n = 67)	TOTAL (n = 93)
	%	%	%
Using visitor participation activities ¹	29.8	11.4	22.8

¹ $\chi^2 = 4.166$; $df = 1$; $p = .041$ (Cross-tabulation)

USING HANDS-ON ACTIVITIES: SIGNIFICANT RELATIONSHIPS

Two statistically significant differences were found for using hands-on activities (see Table 22a and 22b).

- ◆ Visitors with children in their group were more likely to use hands-on activities than were visitors without children.
- ◆ Visitors ages 18 to 24 were more likely to use hands-on activities than were middle-aged and older visitors. Readers should note that while middle-aged visitors were most likely to be visiting with children, the significant relationship that emerged for 18 to 24 year-olds suggests that in addition to families, young adults were also using the hands-on activities.

TABLE 22A
USING HANDS-ON ACTIVITIES BY CHILDREN IN GROUP

BEHAVIOR	CHILDREN IN GROUP		
	YES (n = 26)	NO (n = 67)	TOTAL (n = 93)
	%	%	%
Using hands-on activities ¹	42.3	20.9	26.9

¹ $\chi^2 = 4.369$; $df = 1$; $p = .037$ (Cross-tabulation)

TABLE 22B
USING HANDS-ON ACTIVITIES BY AGE

BEHAVIOR	AGE GROUP			
	18 TO 34 (n = 21)	35 TO 54 (n = 50)	55 AND OLDER (n = 22)	TOTAL (n = 93)
	%	%	%	%
Using hands-on activities ¹	47.6	24.0	13.6	26.9

¹ $\chi^2 = 8.799$; $df = 2$; $p = .012$ (Cross-tabulation)

RELATIONSHIP BETWEEN BEHAVIOR AND TOTAL TIME SPENT IN THE ART GALLERY

RK&A examined whether behavior correlated with longer stay times in the Art Gallery, by comparing the total time spent in the Gallery with use of seating and use of interpretive offerings (i.e., artifacts/specimens, interpretive technology, interpretive print materials, hands-on activities, visitor participation activities, and drawers). Two statistically significant relationships emerged (see Tables 23a and 23b).

- ◆ Visitors who used seating spent more time in the Art Gallery—almost two times longer—than did visitors who did not use any seating.
- ◆ Visitors who used any interpretive offerings spent more time in the Art Gallery—almost three times longer—than did visitors who did not use any such offerings.

TABLE 23A
TOTAL TIME SPENT IN THE GALLERY BY USE OF SEATING

TIME SPENT IN THE GALLERY	<i>n</i>	USED SEATING		
		YES	NO	TOTAL
		MEDIAN TIME (MIN:SEC)	MEDIAN TIME (MIN:SEC)	MEDIAN TIME (MIN:SEC)
Total time ¹	93	50:29	29:54	42:59

¹ $\chi^2 = 14.696$; *df* = 1; *p* = .000 (Kruskal-Wallis test)

TABLE 23B
TOTAL TIME SPENT IN THE GALLERY BY USE OF INTERPRETIVE OFFERING

TIME SPENT IN THE GALLERY	<i>n</i>	USED INTERPRETIVE OFFERING		
		YES	NO	TOTAL
		MEDIAN TIME (MIN:SEC)	MEDIAN TIME (MIN:SEC)	MEDIAN TIME (MIN:SEC)
Total time ¹	93	43:58	14:45	42:59

¹ $\chi^2 = 10.146$; *df* = 1; *p* = .001 (Kruskal-Wallis test)

PRINCIPAL FINDINGS: EXIT INTERVIEWS

RK&A conducted in-depth interviews for the Art Gallery over two weeks in June 2010 at the Oakland Museum of California. A total of 73 adult visitors were interviewed as they exited the Art Gallery. Interviewees were asked to discuss their overall experiences, use and understanding of specific Gallery components, cognitive and affective response, perception of the overall message, and reaction to art displays.

BACKGROUND INFORMATION

DATA COLLECTION CONDITIONS

RK&A conducted interviews with 73 visitors, ages 18 years and older. A total of 103 adults were invited to participate in the evaluation and 30 declined, for a 71 percent participation rate.

RK&A interviewers were bilingual, fluent in either Spanish/English or Mandarin/Cantonese/English, and the interview guides and demographics questionnaire were translated into those three languages. Only one visitor completed an interview in a language other than English (Spanish). Six visitor groups who stated that they were bilingual in Mandarin/Cantonese/English chose to be interviewed in English.

DEMOGRAPHICS

RK&A asked interviewees to complete a brief questionnaire at the conclusion of the interview (see Appendix C). Of the 73 visitors interviewed, approximately two-thirds were female (62 percent) and one-third was male (32 percent), while a small percentage declined to respond (5 percent). Interviewees ranged in age from 18 to 88, with a median age of 54 years.

About one-fifth (19 percent) of interviewees were accompanied by children for their visit to the Art Gallery. Approximately one-third of the children were between the ages of 12 and 14 (30 percent). Children over 15 (24 percent) and children between the ages of 9 and 11 (24 percent) were equally represented in the sample, while children between 5 and 8 (18 percent) and children under 5 (6 percent) were fewer in number.

Almost two-thirds of interviewees self-identified as Caucasian/White (63 percent), while one-third identified themselves as Asian/Pacific Islander (11 percent), African American/Black (7 percent), Multi-ethnic (5 percent), Hispanic/Latino (4 percent), or other/did not comment (10 percent).

VISITATION

The majority of interviewees reported that they had visited three or more art museums in the past year (60 percent), while some reported visiting one to two (24 percent). A small portion of interviewees had not visited an art museum at all in the past year (12 percent).

Three-quarters of interviewees had visited the Oakland Museum of California Art Gallery at some point before renovations (75 percent).

GENERAL ART GALLERY EXPERIENCES

OVERALL EXPERIENCE

Three-quarters of interviewees expressed positive opinions about the Art Gallery. Most stated concisely that they liked the Art Gallery, remarking that the Gallery was “nice” or “interesting” or generally describing their experience as “positive.” Many praised the Gallery for the diversity and variety of art displayed together (see first quotation below). Some emphatically said that they “loved” the Gallery and described their experience as “amazing” or “outstanding” and mentioned that they were “impressed” with the Gallery changes and redesign in general (see second quotation). Readers should also note that the 14 visitor groups that included children were overwhelmingly positive. All but two family groups felt that the Art Gallery provided an enjoyable and interesting experience for both adults and children.

(Overall, what is your response to the Art Gallery?) I think it’s really interesting. I like [that a] lot of different art’s really good and a lot of different tastes and art styles mixed together.
[Female, 19, Infrequent Visitor]

I think it’s amazing. A lot of the art’s old friends. It’s all repositioned in ways I think enhances the art. I just think it’s amazing. I’m very, very excited. I liked the repositioning of things where they have themes versus before it was all chronological. [Female, 69, Frequent Visitor]

In contrast, approximately one-quarter of interviewees shared some negative reactions when asked their overall opinion of the Art Gallery. Of those, most commented about the “confusing layout,” describing the Gallery as “fragmented,” or felt the organization of themes was “jarring” (see quotation below). Several were generally “disappointed” or “indifferent” to the Gallery as a whole.

(Overall, what is your response to the Art Gallery?) In general I enjoyed it very much. I guess my one negative reaction was it seemed kind of disjointed to me. (Can you talk a little bit more about that?) Well you have the long gallery and then there are these side galleries and I find myself getting a little bit confused about where I am in the progression through the Gallery.
[Male, 59, Frequent Visitor]

FAVORITE ASPECTS

Interviewees were asked to describe their favorite aspect of the Art Gallery. Almost one-half named a specific work of art (e.g., the Franc Pierce Hammon Memorial Windows) or a collection (most often the Diebenkorn, Mine’ Okubo, and Arts and Crafts collections) (see quotation below).

We actually spent most of our time in one of the lounge areas. I really like how it’s like a hanging-out kind of museum as opposed to a more formal looking-at-stuff. (Which of the lounge areas?) *The arts and crafts one. Yeah I very much liked the feel of the place and we live nearby and are members and we’re starting in the habit of just coming to hang out here.
[Female, 33, Frequent Visitor]⁷

Similar to responses in the previous section, approximately one-quarter of interviewees, when asked their favorite aspect of the Art Gallery, also mentioned the diverse and eclectic experiences. Specifically, they appreciated the diversity of artistic styles and media, the juxtaposition of old and new art, and the variety of artists represented (especially with a local focus) (see first quotation below). Some interviewees noted the thematic organization, appreciating how the themes helped organize diverse works of art (see second quotation).

⁷ The asterisk denotes comments made by members of the interviewees’ visiting group during the interview.

(What'd you like most about the art gallery?). . . . I'm happy to see the paintings that I saw before. . . . You had some different John Browns; you had a Jay DeFeo that I hadn't seen before. You had some David Parks I haven't seen before, and I really love that you highlight those Bay Area painters. [Female, 54, Frequent Visitor]

I like the way that you have taken a variety of different pieces—pieces in many cases from different periods—and organized them around a particular theme or a particular idea. Before you had the early California art here and you had various . . . art in different places. Here, to a certain extent you're still doing that, but you've got a number of galleries where you have the pieces mixed in together. That's interesting. Also you've got a much wider range of pieces than you used to have. [Female, 73, Frequent Visitor]

Several interviewees mentioned the physical layout of the spaces, and how the works of art were installed in them, as their favorite aspect of the Gallery (see the quotation below).

One thing I liked—maybe it was the way I walked around—but I liked how it seemed to unfold so you started out in what felt like smaller, more self-contained areas. Like I just went from one room to one room and then it sort of just opened up into a much wider array of choices. That seemed to be an interesting layout [that] appealed to me. (And why did it appeal to you?) I feel like sometimes art for some people can be overwhelming so it's good to have like this here—a small room where you can kind of take in and digest and then it opens up later on in your visit and you just sort of have more choices you can pick from. [Male, 33, Frequent Visitor]

Finally, a few interviewees mentioned aspects of the Art Gallery that are of particular interest to OMCA staff. The interpretive panels were mentioned by a handful of interviewees as being particularly accessible and informative, including the explanation of the themes and art terms (see first quotation below). Two also mentioned the additional seating in the renovated space as their favorite part of the Art Gallery (see second quotation).

I liked the repositioning of things where they have themes versus before it was all chronological. And I think to the average viewer it's going to be more accessible, and I like the explanations that are given for the different things, such as tonalism, which I'm sure a lot of people don't understand. [Female, 69, Frequent Visitor]

I do really like the renovated space in the back. I think that space is nice and I do like the fact that people can sit down and think about what's been going on, activities involved. [Female, 28, Frequent Visitor]

LEAST FAVORITE ASPECTS

Interviewees were also asked to describe their least favorite aspects of the Art Gallery experience. When asked what they liked least, approximately one-third of interviewees could not identify any unfavorable aspects of the Gallery. A few also intimated that they felt unqualified to critique a museum.

Approximately one-quarter of interviewees mentioned the layout, specifically, that they were left with an overall feeling that the gallery was “fragmented” and “didn't flow.” One interviewee mentioned that it was “hard to know where to go next.” Even those who appreciated and praised the thematic focus of the Art Gallery still at times found the themes at times to be “confusing,” “fragmented,” or “jumbled” (see quotation below).

[This] is one huge gallery with no sign on the outside that says what's in here and then the whole idea of . . . themes, not chronological—I'm not quite sure what [it's] . . . talking about. It seems almost too jarring to the brain to observe one thing then the next thing and the next thing instead of exploring one artist or one period of time. [Female, 63, Frequent Visitor]

Several interviewees mentioned negative environmental factors. A few interviewees said that inadequate lighting detracted from their experience and their ability to view the art. A few others critiqued the temperature, stating the Gallery was either too hot or too cold. At certain times during the data collection the lights in the front section and the air conditioning were both either turned off or not working, which may have affected responses as well.

COMPARISON TO OTHER MUSEUMS

Interviewees were asked whether they had visited the OMCA Art Gallery prior to renovation. Three-fourths of the interviewees had previously visited the Art Gallery at some point before the redesign and reopening. Interviewees were then asked to discuss how the OMCA Art Gallery compared with other art museums or the old Art Gallery if they have previously visited. Most interviewees discussed the similarities and differences of the newly renovated Art Gallery in comparison to other museums or art galleries across the US and the world.

One-third of interviewees noted that the Art Gallery has a greater state and local focus in comparison to other museums (see the quotation below). Interviewees also mentioned that the local focus was a good fit with the range of art presented and was connected with the “working-class flavor that’s pretty unique to Oakland.”

A lot of the galleries in the Bay Area kind of aspire to have high art and I think the great thing about the Oakland Museum is it's always had a lot of local and kind of down-to-earth types of things, and it does that best. I don't think it tries to get French impressionists or anything. So that's what I've always liked about it. [Declined to provide gender, 30, Frequent Visitor]

Almost one-quarter of interviewees mentioned the diversity and “extreme mix of things all together” as a strength and positive difference between the OMCA Art Gallery and other museums. Several interviewees felt that the Art Gallery, and OMCA in general, was on a smaller scale and felt more “intimate” than other museums. A few stated that the Art Gallery looked more “modern” and had a greater connection between history and art than other museums. A few others mentioned that the thematic layout, although confusing at times, still distinguished the OMCA Art Gallery from other museums they have visited (see the quotation below). Finally, a few stated that the Art Gallery was similar to other art museums simply because of the modern art focus but did not elaborate further.

(So how does the Art Gallery compare with other art exhibits you visited?) Well, I think it's a little bit different in its presentation. That's probably the biggest thing. It's organized thematically rather than it used to be chronologically. It seems to stick out. It's organized differently than most others. [Male, 61, Frequent Visitor]

Of the few who discussed changes in comparison to the old OMCA Art Gallery, most mentioned the changes in layout and choices of paintings displayed as most noticeable. Interviewees mentioned that certain paintings were “old friends” and it was important to be able to still see them in the renovated Art Gallery (see first and second quotation below).

It's a broad range, good eclectic collection. You've got artists of whom I've heard, but you've got artists that are I think not collected in the Los Angeles area that are here. So I've got some

new names. I'm pleased. It's very nice. Some of it is just running into kind of old friends if you will. [Male, 63, Frequent Visitor]

I was so familiar with the old paintings to tell you the truth, I miss some of them ...It's much more diverse now. You have sculptures and furniture along with the paintings. I think I'd like just the pure paintings but like I said it's my first time here and I'm so used to the old one that [are] some of my favorites—I was going to show him the Superman painting—I know you'll put it up at some point; it's not up today—and then there are some new paintings up there that I haven't seen here before and I like that. [Female, 53, Frequent Visitor]

GALLERY COMPONENTS

RK&A asked interviewees about their reaction to and use of four select Gallery components or offerings. Each component/offering is presented in order of reported use, from most to least used, by the visitor groups interviewed: text, interpretive technologies, the How To Section, and visitor participation activities.

TEXT

The text panels and labels had the highest rate of reported use compared to all other Gallery components. Nearly all interviewees used and appreciated the range of information provided—from basic facts about the artwork's title and artist's name to interpretation and quotations that provided insights about the art. These interviewees said that they “liked [the text panels] a lot,” saying the descriptions were “very interesting” and “useful,” providing important context for viewing the art (see first quotation below). In particular, the quotations—presenting multiple voices of museum workers and artists—received overwhelmingly positive responses from interviewees. Most interviewees noted that the quotations added depth and meaning to their experience with the art (see second and third quotations). Furthermore, as one interviewee said, reading excerpts in the quotation bubbles felt like “you're talking to someone about the art.”

It was the *Aristotle's Cage* I think. And there was a little comment from a different artist outside, which I read before I went in and I appreciated it more with that being there. (What are your thoughts about this approach?) I like it. There were places where I wish there had been a little more text, a little more explanation of things. I was glad that was there. [Male, 51, Frequent Visitor]

You chose some provocative quotes and some famous people, and so I just find it interesting. (In what ways did the text affect the art that you were looking at?) It made you sort of wonder how much you agreed with the quotation and then it made you think about, ‘How do I think about art or objects or things in the house?’ It made you sort of consider your own position and your own approach. [Female, 47, Infrequent Visitor]

(Some of the labels have quotations from different people. What are your thoughts about this approach?) I liked that and I remember in one of the rooms there was a quotation from an artist who commented the reaction of a little boy to his artwork, and I think that's an excellent idea. I've never seen that, having an artist comment [on] a response from his audience is for me very interesting and I think meaningful for artists and for audience. [Declined gender question, 30, Frequent Visitor]

In contrast, a few interviewees did not notice the text and a few others had a negative reaction to text. Those who disliked the text were concerned that it overshadowed the art, noting that its tone was “childish” or overly didactic (see the quotation below). One interviewee was of the opinion that text labels are unnecessary because “the artwork itself communicates [enough].”

I found some of the explanations a little pious. (Can you say a little bit more about that?) I don't like to be lectured to when I'm looking at art. I like to just look at it and form my own opinions. Lectured to—understand that's different from being informed. I don't mind being informed. I found it [quotations from different people] annoying and intrusive. The less they tell me the better. Dates of course and who did it, but beyond that, I don't want to hear. [Female, 73, Frequent Visitor]

The one bilingual interviewee was asked about his experience with the multi-language text, he was very positive about having bilingual text available (see quotation below).

(Do you like the idea of having text in many languages?) Yes, of course, because I can understand it in English or Spanish, well, Chinese I don't understand, but there are adults that don't understand English. [Male, 48, Infrequent Visitor, Translated from Spanish]

INTERPRETIVE TECHNOLOGIES

RK&A asked interviewees about their reaction to and use of interpretive technologies in the Art Gallery. About one-half of respondents used audio, video, or other technology. Interviewees reported that the interpretive technologies were “fun,” “engaging,” “great,” and appealed to “people who learn differently.” When interviewees described their positive experiences, they often used concrete examples of technology that positively impacted their experience. The videos and audio in Art 360 were most often mentioned (see quotation below), followed by the Voulkos pottery video and the Visionary Road Trip multi-touch table.

(What is your response to having the different multimedia in the gallery such as the touch-screens and the videos?) That was my favorite part. I like that it had music; it had interviews; it had a video; it had a place where you could actually touch what the art may feel like. And so it was very multisensory. I really enjoyed listening to the music, hearing the artist speak about his piece. It's very engaging. (Did they affect your experience with the art in any way?). Absolutely, yes. Because it was so engaging and it kept my interest and I sat there for at least 15 minutes or so, 15, 20 minutes. [Female, 53, Infrequent Visitor]

The other one-half of interviewees did not use the interpretive media. In general, they either said that they were “more interested in art” or felt pressed for time to view everything they wanted to see in the Art Gallery. While some of these interviewees responded positively to the general idea of technology in museums, stating that it is commonplace “these days” and multimedia opportunities are “good for children,” they felt strongly that it was not a valued part of their personal museum experience (see first quotation below). A few interviewees found the idea of using multimedia in the Art Gallery confusing and “challenging” and wished there were more instructions directing use (see second quotation). A few others mentioned that the information provided in interpretive media seemed too “dumbed down” or “simplistic” to be enjoyable.

(What's your response to having multimedia in the Art Gallery?) I think it's a good thing; it's there for educational purposes. I think it serves that purpose; it just doesn't particularly interest me. (Any reason why it doesn't interest you?) I prefer to just interact with something without any preconceptions about it. [Male, 61, Infrequent Visitor]

I usually see kids fooling around with that kind of stuff. I don't know. I don't usually get very much out of it. I'm not really sure what it's supposed to do. [Female, 18, Frequent Visitor]

HOW TO SECTION

Two-thirds of interviewees did not use the How To Section, stating that they did not notice it at all, felt they had “no time” to view it, or were simply more interested in viewing art and preferred to “just wander.” Some of these interviewees also avoided the How To Section because it felt visually uninviting (see first quotation below). Interviewees who came in visitor groups with children and those who had not been to an art museum in the past year generally avoided the front section compared to other visitors (see second quotation).

(Did you happen to stop off in the front section of the gallery where there's the bear, the TV, the map and the description?) That was probably my least favorite area. It's too busy. It's trying to do too much and people are anxious to get in to the museum to see things. I don't think they're stopping there. [Female, Declined to give age, Frequent Visitor]

(Did the front section of the art gallery shape your experience with the rest of the art gallery?) No, not really. We walked in, took a minute to look around. ... (Is there a reason why that didn't really impact your experience with the rest of the gallery?) Probably just because you go into an art gallery to just see what's in there, just to see what there is to see and not have any expectations about anything. [Male, 19, Infrequent Visitor]

About one-third of interviewees used the How-To section. These interviewees were evenly divided between those who reported using the map and those who reported watching the video installation. Interestingly, interviewees did not report using both the map and video installation. Interviewees who looked at the map used it to gain a general impression of the whole gallery (see first quotation below). Several found it helpful in planning their visit, including saving time and energy for sections that they cared about most. A few found the map confusing to use, especially in relation to the Gallery themes and its correspondence with the actual physical layout of the space (see second quotation).

(In what ways did the front section of the Art Gallery shape your experience with the rest of the Art Gallery?) It clued me into the fact that there were a lot of little nooks and crannies around. I just saw the layout and I said, “Okay, this is going to be pretty extensive and I've got to be sure I see everything.” So that was helpful in that respect. [Male, 63, Frequent Visitor]

(Did you happen to stop off in the front section of the gallery where [there is a description] of the gallery and the map?) Yeah, I did. (How did that affect the rest of your experience with the gallery?) I tend to think fairly logically so I want to approach and go, “Ah, this is how it's divided. Great.” But I think they need barriers, so you stay within at least one section and then move on to another section. You know, more of a path. When I came in, ugh, it is organized but I'd have to remember that [map]. Maybe if [they] color-coded more. I saw that there [were] gallery room numbers but it's kind of hard to keep saying “Okay, one, two, three, four” because your eye draws you to something. [Male, 49, Frequent Visitor]

An equal number of interviewees watched the video as those who used the map. Most who watched the video installation found it “comical” and “entertaining,” saying that it put them in “a good mood.” One interviewee stated that the video “set the tone” for the whole gallery (see first quotation below). In contrast, two visitors disliked the video installation and felt that it took up time that could be spent looking at art (see the second quotation).

(During your visit to day did you happen to stop in the front section of the gallery where there's a map and a description?) I looked at it but I didn't read it, no. (Is there a reason you bypassed it?) I got locked into that film thing. (How did that shape your experience?) I liked it. It kind of starts the whole thing that it's not going to be your ordinary museum. It's going to be something sort of different that you're preparing for. [Female, 67, Infrequent Visitor]

As a matter of fact, I got a little bored with the screen because it took very long to get to the next photograph. So I looked at three or four and thought, 'Let's move on; I want to see something else.' [Female, 48, Infrequent Visitor]

VISITOR PARTICIPATION

Visitor participation activities (e.g., the voting activity in the Is It Art? Lounge, the portrait activity, the comment space in Art 360, the comment book in the How To Section, and the comment book in the Living the Good Life Lounge) had the lowest level of reported use compared with text panels, interpretive media, and the map/video in the How To Section.

Over two-thirds of interviewees did not use the visitor participation activities. The most common reasons given for not participating was that they did not notice the activities, were "not interested," or they "lacked the time." Several interviewees noticed the visitor participation activities, but they did not use them, assumed they were for children, or that the activities would be "too easy." A few reported that they had wanted to use the portrait activity but were unable to do so because others were using it or there was a line. A few others had philosophical reasons against participating, especially in the Is It Art? voting activity (see the quotation below).

I would be somewhat disapproving of that approach with telling people to vote on art or what they like about art. (Can you say a little bit more about that?) I think inviting people to inform negative or positive impression almost instantaneously is suggesting there is a way to look at art that isn't just inviting them to engage in an experience but forming a very quick opinion, which I don't think is a very helpful idea. [Male, 77, Frequent Visitor]

Just under one-third of interviewees actually participated in the available activities. Overall, these interviewees described the activities as "fun," "engaging," and "break[ing] down the wall" between people and art. In terms of the specific activities, interviewees spoke at length about the voting activity in Is It Art? (see the quotation below) and briefly described the portrait activity as "fun," "enjoyable," and an opportunity to express their artistic side, but rarely mentioned either of the comment spaces.

(How did, for example the voting, affect your experience in the gallery?) The voting on [Is It Art? Lounge] was very clever. I think it requires you to look at it differently and just engage with it instead of just passing by and saying 'Oh, that's nice' or 'I don't get it'—just to sit and think about it some more. [Female, 33, Frequent Visitor]

One-half of interviewees who visited with children reported using the visitor participation activities, making the rate of use much higher than those without children. Interviewees with children reported that the visitor participation activities "created good conversations" and were "engaging" and fun for their children (see the quotation below).

It's funny, because me and my son did [the] Is It Art? [Lounge] together; he's six and what he said was art, I was thinking, 'No,' and it made me ask him, 'What do you think art is?' Having that type of stuff really helped me to interact with him and try to connect him to the art and spark up some conversation with a six-year-old about what is art. Especially in the abstract

area—even though there’s no hands on stuff—I would just make him stare at it and ask him what did he see. Interesting—kids have a great imagination. [Female, 29, Infrequent Visitor]

COGNITIVE AND AFFECTIVE RESPONSE TO THE GALLERY

Interviewees were asked what thoughts, ideas, or feelings they were leaving with at the end of their visit to the Art Gallery. Four-fifths of interviewees described leaving the Gallery with positive thoughts and feelings. Most repeated the general positive statements made in response to the first question of the interview (relating to overall reaction), including that respondents “loved it,” were “impressed,” “satisfied,” “educated,” and “entertained” (see the first quotation below). Many interviewees responded that they planned to visit OMCA and the Art Gallery again. Some had specific plans to bring family, out-of-town guests, and children— mentioning that the “interactives” made this gallery particularly suited to families and children (see the second quotation). A few interviewees mentioned specific ways in which they were inspired by their visit, including wanting to visit the History Gallery, “work on [their] own art,” (see the third quotation) and travel. A few others also emphasized the importance of the Gallery’s local California and Bay Area focus, saying that it showcased “talent in Bay Area” and was in “service to California art” (see the fourth quotation).

I think the gallery looks great, there’s a real welcoming feeling here and there’s lots of information to take things in. I like it. Good, positive feeling from being here. [Female, 35, Frequent Visitor]

I really enjoyed it. I’m definitely going to come back and want to spend a little more time up here. One thing I did like, there’s a mix of kid and adult, but it’s not too kid. Like sometimes if it’s kids’ stuff it’s a little boring for adults. But it seems to be a nice mix. [Female, 40, Frequent Visitor]

(Based on your experiences in the Art Gallery, what thoughts, ideas or feelings are you leaving with?) I want to finish my self-portrait. It makes me want to do more art again. I’ve been working on a self-portrait for a while and this makes me want to finish it up, so I’m like ‘Ah, I have to finish now.’ [Female, 32, Frequent Visitor]

(Based on your experience in the Art Gallery, what thoughts, ideas, or feelings are you leaving with?) I’m leaving with the feeling that we have a lot of very talented people and artists in California and the Bay Area especially. [Declined to give demographic information]

One-fifth of interviewees had a negative cognitive or affective response to the Art Gallery. A few expressed disappointment with the renovations and choices of art presented, while others said that the Art Gallery felt unfinished and “still evolving.” One individual was worried about the shift in perspective of the gallery as a whole; namely a perceived focus on media and activities rather than on art (see the quotation below).

(Based on your experiences in the Art Gallery, what thoughts, ideas or feelings are you walking away with?) I liked the art that I saw. I’m just a little disappointed that this section in the museum has sort of trended, like my brother and I went to the aquarium and I just thought ‘Well okay, it’s a multimedia experience; it’s not an aquarium anymore.’ It’s just an experience for kids or something, who don’t have the patience or the interest in actually learning something about fish. This is sort of tending that way; it hasn’t become that, but just a little more than I like. It’s more than I’m used to in art museums too, frankly. [Male, 61, Infrequent Visitor]

UNDERSTANDING OF THE MAIN MESSAGE

RK&A asked interviewees to describe what the Art Gallery was trying to show and tell visitors and what the main themes were. Four-fifths of interviewees perceived a cohesive message. Most stated that the Art Gallery showed the “diversity” and “variety” in style and media of California art (see the first quotation). Some said the Gallery highlighted the relationship between California art and the specific cultural history of the state (see second quotation). A few interviewees mentioned all three California themes of land, people, and creativity (see the third quotation), and a few others believed that the Art Gallery’s main message was generally to show that art was “universal,” “accessible,” and “for everybody” (see fourth quotation).

(Overall, what do you think the Art Gallery is trying to show and tell visitors?) I think they’re trying to make it easier for people to understand what’s in here and they’re trying to appeal to a lot of different...maybe a younger crowd. They’re trying to make it more accessible. [Female, 60, Frequent Visitor]

(What do you think this gallery is trying to show or tell visitors?) That it’s a vast subject and there are a lot of different ways and forms of expression and California—the Bay Area in particular—has a rich history of that. It has its own history and its own style. [Female, 54, Frequent Visitor]

(What do you think the Art Gallery is trying to show and tell visitors?) I think it’s trying to tell a lot of different stories of California, I guess is what I would say. The people, the land, the history, the cultural movements. I think it’s trying to touch on all of that, that that’s important. [Female, 41, Frequent Visitor]

One-fifth of interviewees did not perceive the Art Gallery’s main ideas or themes. They felt that the Art Gallery may have wanted to send a message, but they were uncertain as to what it was. When pressed for more information, most of these interviewees said the Gallery was about California art, but they were unable to provide specifics (see the quotation below).

(And what do you think this gallery’s trying to tell or show visitors?) Well the California experience in art—that part I get. If that is a defining philosophy of the gallery as it stands, it raises more questions than it answers. I have no idea what some of these artists have to do with California. None whatsoever. I’m happy they’re here; I have no idea what they have to do with [California]. [Male, 64]

JUXTAPOSITIONS AND INTERDISCIPLINARY APPROACH

RK&A asked interviewees to discuss how the Art Gallery’s approach of displaying art in many different ways—for example, different types of art are displayed together (three dimensional pieces next to paintings and video installations), some artworks are displayed with history and science objects, and contemporary artworks are displayed next to historical ones—affected their experience in the Art Gallery.

Three-quarters of interviewees appreciated the Art Gallery’s different ways of displaying art. Most appreciated the juxtapositions of different media and styles. As noted earlier in the report, many

interviewees praised these juxtapositions on their own even before being queried about them. Interviewees found that the juxtapositions of artistic media and style deepened their experience with the art (see the first quotation below). Most also said that the interdisciplinary approach positively affected their experience. The presentation of art, history and science together provided a “good contrast,” “drew [visitors] attention,” and created an important “context” to view the art. As one visitor stated, this style of presentation provided an important educational experience in the Museum (see the second quotation). The art and history connection was more salient than the connection to science. Though a few interviewees did mention that the topographical maps added to their experience of art, the majority of interviewees who appreciated the interdisciplinary approach provided historic or cultural examples when explaining why this approach was meaningful (see the third quotation).

(In what ways did these different ways of displaying the art affect your experience with the art?) I really liked the contrast. If you go to, for example, a museum, which I’m really familiar, the LA County Museum of Art, you walk into a gallery of maybe Renaissance paintings and then you’re in the next gallery of Flemish paintings and right on the cusp of the Baroque. You’re looking at the same kind of thing. I thought it was very valuable to have different things juxtaposed and so you can see how artists take a different perspective over time. Not only different artists look at it different ways, but through time artists have changed the way they look at things. And so I thought that was well done. [Male, 63, Frequent Visitor]

It made me look a little closer. In one of the galleries in the back, there is a silver trumpet or a horn that was produced for the San Francisco Fire department. And then the note next to it says, ‘Look at how the trumpet and the painting across the way. . . .’ And I’m just like, ‘Okay, let me go look at that trumpet.’ . . . This was a great teaching method. It’s like wow, I wouldn’t have thought of that on my own. There’s a lot of education. [Female, 57, Frequent Visitor]

(In what ways—if any—did these different ways of displaying art affect your experience with the art?) I think it’s really important. For people not accustomed to art or having a museum experience, they often don’t get the Gestalt and entire movement; that if you see a piece of jewelry next to a painting next to a piece of sculpture next to something historical—whatever it is—you’re likely to get a broader sense of the time, the movement, what was going on [in] society. It’s critical. None of this is—or should be—set apart simply because it’s in a museum or whatnot. It’s a cultural experience [a] sense different periods of time. [Male, 64, Frequent Visitor]

One-quarter of interviewees did not appreciate the juxtapositions or interdisciplinary approach. They felt that the connections across disciplines were “difficult to find” or “heavy handed” and that the style of presentation was “incongruent” and “distracting” (see the quotation below).

(In what ways—if any—did this way of displaying the art affect your experience with the art?) I think it added to the sort of overly complicated effect of the overall experience. Sometimes I had the feeling there was too much on the walls, that -- well maybe I would prefer a more restful, contemplative experience. I found that hard to find in these galleries. [Male, 77, Frequent Visitor]

APPENDICES

APPENDIX A: TIMING AND TRACKING OBSERVATION FORM

REMOVED FOR PROPRIETARY PURPOSES

APPENDIX B: TIMING AND TRACKING STATISTICS

DESCRIPTIVE STATISTICS

FREQUENCY DISTRIBUTION

Day of the week (weekday regular hours, weekday evening hours, weekend days)
Level of crowding (low, moderate, high)
Gender (male, female)
Age group: 18-24, 25-34, 35-44, 45-54, 55-64, 65+
Group composition (adults and children, adults only, children only, alone)
Age group of accompanying children: <5 years, 5-8, 9-11, 12-14, 15+
Number of component stops
Time spent in the Gallery
Stops in each bay
Stops at individual components
Behaviors (e.g., discuss Gallery content)

SUMMARY STATISTICS

RANGE, MEDIAN, MEAN, AND STANDARD DEVIATION

Time spent in the Gallery
Number of component stops
Time spent each bay
Time spent at individual components

INFERENCEAL STATISTICS

CROSSTABS

Stop (yes/no) at each bay		Gender (male/female)
Stop (yes/no) at select components	by	Age (3 groups: >35, 35 to 54, 55+)
Behaviors (e.g., discuss Gallery content)		Children in group

INFERENCEAL STATISTICS

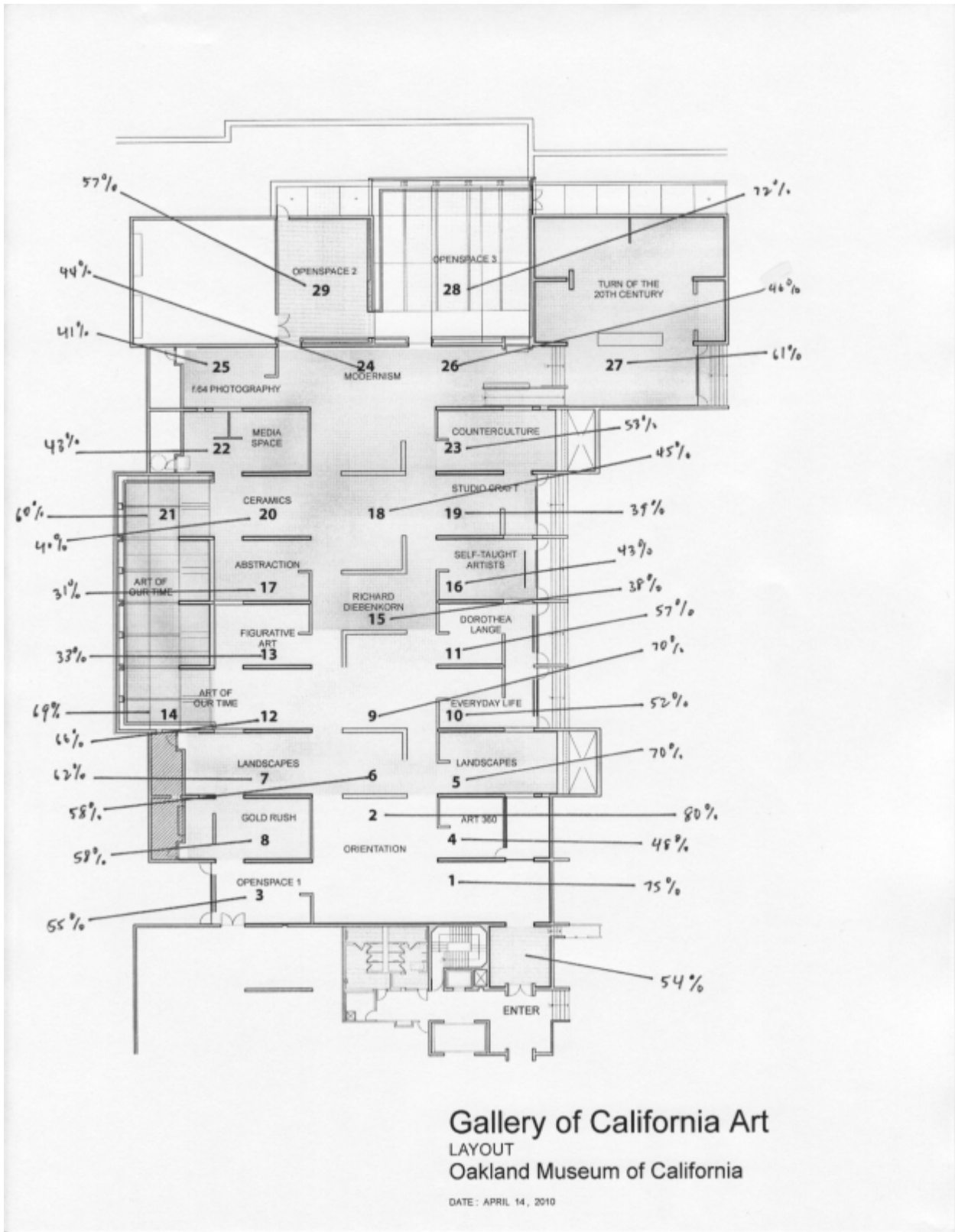
ANOVAS AND KRUSKAL-WALLIS TEST

Number of component stops		Gender (male/female)
Time spent in the Gallery		Age (3 groups: >35, 35 to 54, 55+)
Time spent in each bay		Children in group
Time spent at select components	by	Use of seating
Time spent in the Gallery		Use of interpretive/interactive offerings

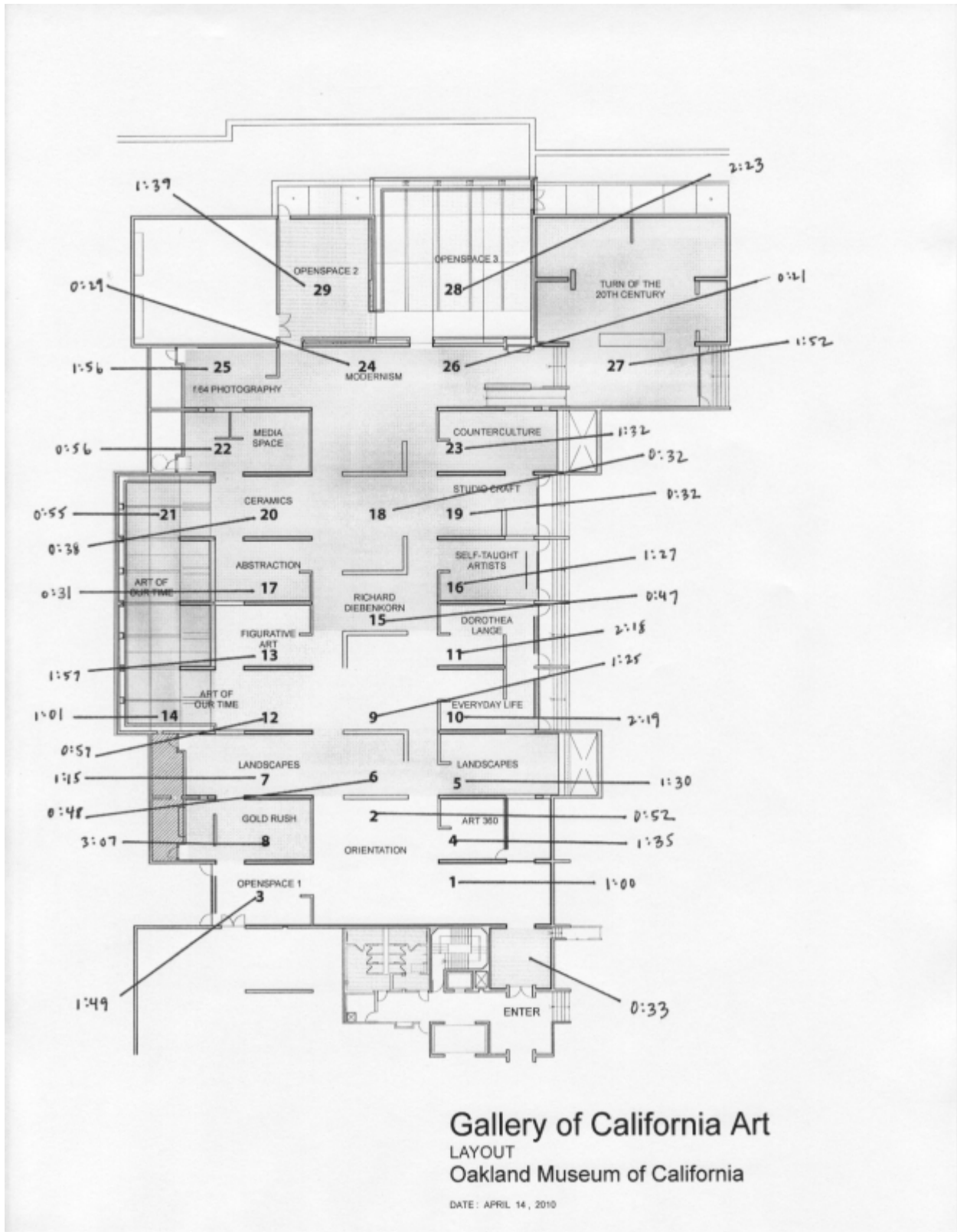
APPENDIX C: INTERVIEW GUIDE

REMOVED FOR PROPRIETARY PURPOSES

APPENDIX D



APPENDIX E



APPENDIX F

REMOVED FOR PROPRIETARY PURPOSES