



Impact Planning, Evaluation & Audience Research

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**Audience Research:
Study of Young Adults to the
Denver Art Museum**

Prepared for the
Denver Art Museum
Denver, CO

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EXECUTIVE SUMMARY

INTRODUCTION

This report presents the findings from a study conducted by Randi Korn & Associates, Inc. (RK&A) for the Denver Art Museum (DAM). The study aimed to profile the DAM's young adult audience. Data were collected through standardized questionnaires administered via SurveyMonkey.com^{®1} and in-depth telephone interviews with a core group of people who attend programming targeted at young adults. All data were collected in July 2011.

**Selected highlights of the study are included in this summary.
Please consult the body of the report for a detailed account of the findings.**

QUESTIONNAIRE FINDINGS

DEMOGRAPHICS AND CHARACTERISTICS

A total of 203 young adults, between 22 and 34 years old, completed questionnaires. The following characteristics describe the DAM's young adult audience:

- ◆ Most are female (81 percent), and a few are male (20 percent).
- ◆ The median age of young adults, age 22 to 34, is 30 years.
- ◆ Most identify themselves as Caucasian or white (89 percent).
- ◆ Most are college-educated (88 percent completed a college degree or greater).
- ◆ More than one-half are Denver residents (60 percent), and several reside in another part of Colorado (36 percent).
- ◆ About one-third are married (30 percent), and a few have children (19 percent).
- ◆ About two-thirds said they work in a creative field (66 percent).
- ◆ About one-third are members of the DAM (30 percent).
- ◆ Most have visited the DAM in the past 24 months (91 percent). The majority have visited the DAM at least once during that time specifically to attend a program (60 percent), and these respondents are more likely to live in Denver versus elsewhere.

YOUNG ADULT PROGRAMS

RK&A asked respondents about four programs targeted at young adults: Untitled, Demo and Do, Happenings, and dDIY (online program).

- ◆ Two-thirds are aware of the Untitled program (64 percent). By contrast, about one-third are aware of each of the other programs: Demo and Do (35 percent), dDIY (29 percent), and Happenings (25 percent).

¹ The DAM directed respondents to the survey through a series of three email blasts as well as advertisement on DAM's various social media and internet sources.

- ◆ About one-third have attended at least one Untitled program (33 percent). By contrast, a few attended at least one of each of the other three programs: Happenings (8 percent), Demo and Do (6 percent), dDIY (6 percent).

When asked to rate characteristics of DAM programs on a 7-point scale from 1, “Not important to me,” to 7, “Very important to me”:

- ◆ Respondents placed the greatest importance on the statement, “Learning about the Museum’s collection or a special exhibition” (mean = 5.7). Respondents also placed great importance on the statements, “Encountering unexpected ideas or subject matter” and “Trying something new” (each mean = 5.5).
- ◆ Respondents placed least importance on the statement, “Having an art experience facilitated by a practicing artist” (mean = 4.5). Further, respondents placed relatively little importance on the statements, “Being able to actively participate” and “Personalizing the experience based on my interests” (mean = 4.8 and 4.9, respectively).

When asked to identify the sources they use to find out about DAM programs.

- ◆ The two most popular sources are Artmail (57 percent) and the Denver Art Museum Web site (54 percent).
- ◆ Receiving information while at the Denver Art Museum (30 percent) and on the Collective Web site (12 percent) was more typical of DAM members than non-members.

SOCIAL MEDIA AND ONLINE INFORMATIONAL RESOURCES

RK&A asked respondents about six of the DAM’s social media and informational resources.

- ◆ Respondents are most aware of the DAM Web site (95 percent), and they are least aware of the Collective blog (55 percent are aware), Untitled Facebook page (58 percent), and the Collective Web site (60 percent).
- ◆ Most respondents have visited the DAM Web site at least once before (93 percent), and the majority have visited the DAM Facebook page and the Collective Web site (57 and 50 percent, respectively).
- ◆ Of the young adults who have used a resource at least once before, the DAM Twitter feed has the highest percentage of daily users (50 percent of respondents who have used the Twitter feed do so daily). By contrast, the DAM Web site and the Collective Web site are visited daily by a few or none at all.
- ◆ On a scale from 1, “Difficult to find the information I seek,” to 7, “Easy to find the information I seek,” respondents rated the DAM’s social media and internet resources as being relatively easy to find the information sought (mean rating is 4.9).

When asked to rate characteristics of DAM’s social media and internet resources on a 7-point scale from 1, “Not important to me,” to 7, “Very important to me”:

- ◆ Respondents placed the greatest importance on the statement, “Getting up-to-date news and information about the Denver Art Museum” (mean = 5.8). Respondents also placed great importance on the statement, “Engaging with content that is unexpected or unusual” (mean = 5.0).
- ◆ Respondents placed least importance on the statement, “Posting my creative project for others to see” (mean = 3.0). Further, respondents placed relatively little importance on the statements, “Commenting on visitor-generated content (written or creative projects),” “Contributing

content (written or creative projects),” and “Participating in a program online (like dDIY)” (mean = 3.2, 3.3, and 3.5, respectively).

- ◆ Respondents who live outside of Denver place greater importance than Denver residents on the statements, “Contributing content (written or creative projects),” “Posting my creative projects for others to see,” and “Participating in a program online (like dDIY).”

INTERVIEW FINDINGS

RK&A conducted telephone interviews with 19 core program attendees—those who have attended the programming developed with young adults in mind. These attendees are mostly young adults, but the age restriction was purposefully waived to provide a more accurate account of what this group values.

- ◆ Interviewees tend to visit the Museum more often than other young adults. Most visit the Museum once or twice a month, often to attend a program. Additionally, most have attended Untitled, and one each have participated in dDIY and Demo and Do.
- ◆ Almost two-thirds of interviewees said they engage with the DAM online, often through the DAM Web site or through DAM or Untitled Facebook pages; a few visit the DAM Twitter, the Collective blog, and the Collective Web site. However, interviewees engage with these offerings to greater and lesser extent, with the DAM Web site being visited less frequently than the other online sources.
- ◆ When asked to talk about a typical program experience, most interviewees talked about the variety of activities available. Additionally, more than one-half also described their experience as social, regardless of whether they attended the program alone or in groups.
- ◆ Interviewees valued the programs for three primary reasons: programs offer unique experiences, provide a relaxed but lively social atmosphere, and provide a sense of community.
- ◆ When asked if there was anything the Museum may do to further enhance interviewees’ experiences with DAM, several interviewees suggested providing greater access to the Museum. For instance, a few suggested offering more opportunities to visit the Museum during evening hours.
- ◆ While not specifically explored in the study, about one-quarter of interviewees acknowledged large changes that the institution has made over the last several years and appreciate the work the Museum is doing.

DISCUSSION

INTRODUCTION

The study conducted by Randi Korn & Associates, Inc. (RK&A) for the Denver Art Museum (DAM) reveals many findings about its young adult audience and the programming, social media, and online resources that the DAM has created with young adults in mind. In this discussion, we focus on the findings that we believe will most inform the DAM's work, using the study's objectives and conversations with DAM staff to frame the discussion.

PROFILE AND PARTICIPATION PATTERNS OF YOUNG ADULTS

The DAM's young adult audience is relatively homogeneous in terms of demographics. Young adults are largely female, Caucasian, and highly educated. However, as may be expected, young adults differ in life stages. About one-third are married, while others identified as single or in a committed relationship. Interestingly, differing life stages did not affect young adults' experiences with the DAM, including what they value. However, two characteristics did factor into young adults' experiences—whether young adults are DAM members and whether they self-identify as working in a creative profession. In general, DAM members are more aware of DAM programming and online resources, have attended more DAM programs, and use more online resources than non-members, while young adults in creative professions place greater importance on several characteristics of DAM programs and online resources. Neither finding is particularly surprising, but it is useful to acknowledge the varying levels of commitment and engagement by members versus non-members and young adults who work in a creative profession versus a non-creative profession when considering the young adult audience.

Young adults engage with the DAM in many ways—either by visiting the DAM, attending programs, or accessing DAM's social media and online resources—and with relative frequency when compared to other young adult audiences. Three-quarters of DAM young adults have visited the Museum at least twice in the last year, and nearly two-thirds of young adults visited the Museum in the last two years with the specific purpose of attending a program. By comparison, in a young adult study conducted for the Isabella Stewart Gardner Museum in Boston, we found that fewer than one-half of young adults (age 18 to 34) interviewed at the Museum's *After Hours* event had visited the Museum in the past two years (RK&A, 2008). High participation among DAM's young adult audience is quite encouraging when one considers that, in general, young adult audiences can be difficult to reach because of school, work, and other family or social obligations.

Of the four programs studied, *Untitled*, an event held on the final Friday of each month, was attended by the greatest percentage of young adults; it was also the program that young adults were most aware of. Furthermore, *Untitled* is also the program that interviewees spoke most highly and specifically about—valuing the unique experiences, relaxed and lively social atmosphere, as well as the sense of community the program provided. While *Untitled* rose to the top in terms of recognition and attendance, it is important to note that *Untitled* has been offered many more times than the other three programs studied; therefore, it is inappropriate to consider *Untitled* the most successful young adult program, but simply a very successful program from which the DAM can learn.

With regard to online resources provided by DAM, young adults used all six of the social media and online informational resources studied to varying degrees of breadth and depth. That is, among the

offerings, the DAM Web site has been visited by the greatest percentage of young adults, but interviews indicate that it is primarily a source for information to plan a visit, and thus, it is used infrequently. By contrast, Twitter is used by a much smaller percentage of young adults, but of all the online sources surveyed, it is most often used daily. These results demonstrate that the various online resources have strengths and weaknesses, which we will discuss further below.

PROGRAM CHARACTERISTICS VALUED BY YOUNG ADULTS

When it comes to DAM program offerings, young adults place greatest importance on the most traditional characteristic among a list of 10—“learning about the Museum’s collection or a special exhibition.” At first glance, this may seem surprising, but looking at other highly rated program characteristics reveals some of the more unique experiences that we expect young adults to value: “encountering unexpected ideas or subject matter,” “trying something new,” and “doing something that feels creative.” These findings demonstrate that, first and foremost, young adults value DAM’s programming because it is *museum-based*. However, young adults also desire museum-based experiences that are unexpected, dynamic, and enriching, which is exactly what the DAM has been delivering and to great acclaim. For example, in interviews, core program attendees spoke highly about unique program experiences, such as interpreting abstract art through scent with the help of a perfume-maker or encountering someone dusting the works of art in the galleries.² By contrast, in a comparable study, young adults to another art museum discussed their program experiences in a nonchalant fashion, describing “wandering around” and “looking around” but rarely recalling specific examples of how they engaged with works of art (RK&A, 2008).

But, while learning about the Museum and its collection in new and unusual ways is of utmost importance to young adults, participatory experiences, like “being able to actively participate” and “personalizing the experience based on my interests,” rated relatively low. The fact that participatory characteristics rated low is reflective of social norms when it comes to active participation. As the DAM and even participatory enthusiast Nina Simon acknowledge, not everyone wants to actively participate. In her book, *The Participatory Museum*, Nina Simon points out, “Only 0.16 percent of visitors to YouTube will ever upload a video. Only 0.2% of visitors to Flickr will ever post a photo” (2010, p. 2). Thus, while participatory experiences can be powerful, most young adults may be reluctant to engage in participatory activities, especially those that require contributing content or art projects, and may be more comfortable observing.

One possible explanation for the low interest in very participatory experiences may be that the DAM is ahead of the curve. That is, the DAM programming is dynamic and out-of-the-ordinary, which visitors’ value, but it is something that visitors have not come to expect from art museums. As one core visitor points out, the DAM programming and Museum experience is “non-traditional.” As such, it may take some visitors time to acclimate to this new way of interacting with an art museum. For instance, findings from the first study that RK&A conducted of the Center for Creative Connections (C3), an innovative space at the Dallas Museum of Art that invites visitors of all ages to engage with art in various ways, showed that adult visitors were inclined to think that the space was for children and reluctant to participate in the interactives and art-making activities (RK&A, 2008). However, findings

² While it is useful to note that core attendees have vested interest in the Museum, and their opinions may not represent the wider array of the DAM’s young adult audience, core attendees’ praise still attests to the fact that the DAM’s approach to programming for young adults is on the right track.

from a study of the second installation in the C3 showed that more visitors perceived the space as for everyone (RK&A, 2011).

CHARACTERISTICS OF ONLINE RESOURCES VALUED BY YOUNG ADULTS

Findings related to what young adults value about online resources mirror what was found about programs. That is, young adults most highly value DAM online resources for a traditional purpose, “getting up-to-date news and information about the DAM,” but also place great importance on “engaging with content that is unexpected or unusual.” Again, this means the Museum is on track in their efforts, as they already aspire to provide unexpected and unusual content online, particularly through the Collective Web site and blog, Twitter, and Untitled Facebook.

Also similar to respondents’ ratings of program characteristics, young adults place least importance on actively contributing content, such as “posting my creative project for others to see,” “commenting on visitor-generated content (written or creative project),” and “contributing content (written or creative project).” Notably though, findings show that young adults who reside *outside* of Denver are more likely to value DAM’s on-line resources for contributing content, posting creative projects, as well as participating in online programs. This is not necessarily surprising; out-of-towners interested in DAM can obviously access the Museum more easily on the Internet than in person. And, on the contrary, Denver residents are *more* interested in participating with the DAM on-site as opposed to virtually. This aligns with much of what has been discussed so far, that young adults (especially local ones) value DAM programs *because* they are museum-based. Currently, it seems that most of the DAM efforts to attract young adults (whether on-site or on-line) are focused on Denver residents, but this study shows that if the DAM is interested in appealing to young adults beyond Denver, there may be an untapped out-of-town audience eager to participate with the Collective Web site or other online resources.

In regard to online resources, however, it is notable that young adults rated the ease of access to information online only moderately high. Potentially, this is because young adults are not aware of the various online resources that most serve their needs. For instance, only about one-half of visitors are aware of the Untitled Facebook page and Collective blog, which provides much unexpected content. Another possibility is that the wide array of online resources proves overwhelming. That is, young adults may not know or have the patience to determine which of the many resources to access for the information they seek. Since DAM currently provides so many sources of social media and online informational resources, the Museum may wish to consider drafting unique goals for each, taking into consideration the characteristics that are important to DAM young adults, such as engaging with unexpected content. This deliberate thinking will help the DAM create a niche for each online resource and even increase the awareness of various resources in the process of making them distinct.

SUMMARY AND RECOMMENDATIONS

In our opinion, the findings from this study are encouraging and demonstrate that the DAM has been quite successful in programming to young adults’ interests while maintaining high-quality Museum-based experiences. Based on the study findings, we make the following recommendations:

- ◆ The DAM should continue to offer collections-based programming and online experiences that provide opportunities to learn something new or have a unique experience.
- ◆ The DAM should consider what degree of participatory engagement they expect from young adults and visitors in general indicates success.

- ◆ The DAM should consider assessing its goals for each online resource against what young adults value about online resources. In this way, the Museum can identify in what areas each resource is excelling or needs improvement. Further, it may help the Museum focus each online resource to better serve certain values (i.e., creating a niche for each online resource). Note, however, that the online resources do not have to align with only the most valued characteristics. For instance, the Museum may decide it is important to offer participatory activities to the small group who value those experiences. What is most important is that the Museum aligns its offerings with its mission and aspirations.
- ◆ The Museum may consider weighing the breadth of use and frequency of engagement with each online resource against the effort each source requires of the Museum (i.e., time and money). In particular, the Collective Web site has moderate attendance and frequency of use, but along with the DAM Web site, is likely more labor intensive than maintaining Twitter and Facebook pages.
- ◆ The DAM might consider using online resources like the Collective Web site to engage its audience outside Denver, since this audience has greater interest than Denver residents in participating in online programs and sharing content online.
- ◆ The DAM may consider a membership level that offers benefits specifically for visitors who frequent programs.

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INTRODUCTION

The Denver Art Museum (DAM) contracted Randi Korn & Associates, Inc. (RK&A) to study its young adults. The study, funded by the Institute of Museum and Library Services (IMLS), provides a profile of the young adult audience, including their demographics, behaviors, perceptions, and values. The DAM intends to use the results of the study to inform future programming and communication with DAM's young adult visitors.

Specifically, this study was designed to:

- ◆ Identify young adults' demographic characteristics (screen for ages 22 to 34);
- ◆ Identify participation patterns;
- ◆ Identify how young adults learn of DAM programming;
- ◆ Describe the range in and nature of program engagement;
- ◆ Determine what characteristics young adults prefer about DAM programming;
- ◆ Determine differences among young adults with different levels of engagement with DAM; and
- ◆ Identify the nature and qualities of the strong relationships that have formed between DAM and the core, committed group of young adults (those who participate regularly and often).

RK&A employed two data collection methods: standardized questionnaires and in-depth interviews. All data were collected during July 2011.

STANDARDIZED QUESTIONNAIRES

Standardized questionnaires were selected for this study so we could collect information from a large sample of people and use statistical analyses to clarify nuances. The questions were specifically designed to collect demographics and background information and explore young adults' participation in DAM programs.

METHODOLOGY

RK&A designed an online questionnaire administered via SurveyMonkey.com[®]. Young adults were recruited through a series of three email blasts by the DAM as well as advertisement on DAM's various social media and Internet sources. The email blasts, advertisement, and survey purposefully screened for young adults 22 to 34 years old. A total of 203 completed questionnaires.³ As a token of appreciation, the DAM offered all interested respondents an opportunity to win a behind-the-scenes tour of the Museum for two and a \$30 NOVO gift card.

³ A total of 203 respondents completed at least one-third of the questionnaire. However, just 186 respondents completed the questionnaire (skipping only some optional questions like ethnicity). The 17 respondents who dropped off the questionnaire did so as follows: six respondents dropped off after Q# 5, five respondents dropped off after Q# 6, one respondent dropped off after Q# 8, four respondents after Q# 9, and one respondent after Q# 12.

ANALYSIS

Questionnaire data are quantitative and were analyzed using SPSS 12.0.1 for Windows, a statistical package for personal computers. The objectives of the study as well as our professional experience were used to inform the analyses, which include descriptive and inferential methods. Appendix B contains a list of all statistical analyses.

DESCRIPTIVE STATISTICS

Frequency distributions were calculated for all categorical variables (e.g., gender and DAM membership). Summary statistics, including the median (50th percentile), mean (average) and standard deviation (spread of scores: “±” in tables), were calculated for variables measured at an interval level or higher (e.g., age and ratings).

INFERENTIAL STATISTICS

Inferential statistics were used to examine the relationship among variables. A 0.01 level of significance was employed to preclude findings of little practical significance.⁴

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, program awareness was compared by gender to determine if awareness differs by males and females.

To test for differences in the means of two or more groups, an analysis of variance (ANOVA) was performed and the F-statistic was used to test the significance of the difference. For example, ratings of program experiences were compared by gender to determine if ratings differ by males and females.

IN-DEPTH INTERVIEWS

In-depth interviews were used to explore what program attendees value about the DAM and DAM programs. In-depth interviews encourage and motivate people to describe their experiences, express their opinions and feelings, and share with the interviewer the meaning they construct from an experience. In-depth interviews produce data rich in information because interviewees talk about personal experiences, and they complement and further contextualize quantitative data collected in the questionnaire.

METHODOLOGY

RK&A conducted in-depth interviews with core program attendees—individuals that the DAM identified as coming to many of the DAM programs and events targeted to young adults. The DAM provided RK&A a list of contact information for core program attendees and conducted the 19 in-depth interviews via telephone, using an interview guide (see Appendix C). All interviews were audio recorded with interviewees’ consent and transcribed to facilitate analysis.

ANALYSIS

The data are qualitative, meaning that results are descriptive. In analyzing the data, the evaluator studied the transcripts for meaningful patterns and, as patterns and trends emerged, grouped similar responses.

⁴ When the level of significance is set to $p = 0.01$, any finding that exists at a probability (p -value) ≤ 0.01 is “significant.” When a finding (such as a relationship between two variables) has a p -value of 0.01, there is a 99 percent probability that the finding exists; that is, in 99 out of 100 cases, the finding is correct. Conversely, there is a 1 percent probability that the finding would not exist; in other words, in 1 out of 100 cases, the finding appears by chance.

The objectives of the study as well as our professional experience with art museum visitors informed the analysis.

REPORTING METHOD

Findings from each methodology are presented in separate sections. Sections are organized by themes, and trends in each are presented from most- to least-frequently occurring. Quantitative data are reported in tables with explanatory text; percentages within tables may not always equal 100 owing to rounding. Also, only statistically significant findings that are practically significant⁵ to the Museum are presented in the body of the report (see Appendix B for a complete list of statistical analyses). Qualitative data are reported in narrative, with exemplary quotations, and with interviewers' questions or comments presented in parentheses. The gender and age of interviewees are identified in brackets following the quotations.

SECTIONS OF THE REPORT:

1. Standardized Questionnaires
2. In-depth Interviews

⁵ “Practically significant” is a term used to describe a finding that is statistically significant *and* has decision-making utility. When we run statistical test on the data, we run several tests with many variables to ensure thorough analysis. However, some statistically significant findings are really not useful to the Museum—that is, they are not practically significant. For instance, we tested various demographics against others and found that older young adults (31 – 34 years) are more likely than younger young adults (22 – 25 years) to be married and have children. A find like this is not practically significant. All statistically significant findings that are not practically significant are included in Appendix D.

STANDARDIZED QUESTIONNAIRES

INTRODUCTION

RK&A designed an online questionnaire administered via SurveyMonkey.com[®]. Young adult program attendees were recruited through a series of three email blasts sent by the DAM as well as advertisement on DAM's various social media and internet sources. The survey purposefully screened for attendees 22 to 34 years old. A total of 203 completed questionnaires.⁶ All data were collected in July 2011.

DEMOGRAPHICS OF YOUNG ADULT RESPONDENTS

GENERAL DEMOGRAPHICS

Table 1 presents respondents' general demographic characteristics. Young adult respondents are largely female (80 percent), and their median age is 30 years.

TABLE 1
GENERAL DEMOGRAPHIC CHARACTERISTICS

GENDER (n = 185¹)	%
Female	81
Male	20
AGE IN YEARS² (n = 182³)	%
22 – 25	20
26 – 30	34
31 – 34	46

¹One respondent did not identify gender.

²Age: range = 22 – 34; median age = 30; mean age = 29.3 (\pm 3.79)

³Four attendees did not identify their age.

ETHNICITY

Respondents were asked to select the group or groups with which they most identify. Most respondents identified as Caucasian/white (89 percent) (see Table 2, next page). A few identified as Hispanic/Latino (8 percent).

⁶ A total of 203 respondents completed at least one-third of the questionnaire. However, just 186 respondents finished the questionnaire (skipping only some optional questions like ethnicity). The 17 respondents who dropped off the questionnaire did so as follows: six respondents dropped off after Q# 5, five respondents dropped off after Q# 6, one respondent dropped off after Q# 8, four respondents after Q# 9, and one respondent after Q# 12.

TABLE 2
ETHNICITY

ETHNICITY (n = 177¹)	%²
Caucasian/white	89
Hispanic/Latino	8
Asian/Pacific Islander	3
African American/black	2
American Indian/Alaskan Native	2
Other ³	2

¹Nine respondents did not identify their ethnicity.

²Percentages do not total 100 percent because respondents may be multi-racial.

³ Other ethnicity (n = 3): Australasia, n = 1; Jewish, n = 1; multi-cultural, n = 1.

EDUCATION

Respondents were asked to identify the highest level of education they had completed. More than one-half of respondents are college graduates (51 percent), and more than one-third have completed post-graduate work or have a graduate degree (37 percent) (see Table 3).

TABLE 3
LEVEL OF EDUCATION

EDUCATION (n = 186)	%
Less than 12 years or high school graduate	2
Trade/vocational or some college	10
College graduate	51
Post-graduate work or degree	37

RESIDENCE

Respondents were asked to identify their Zip code (see Appendix E for a complete list of the Zip codes and residence analyses). The majority of respondents reside in Denver (60 percent), and about one-third reside in another city in Colorado (36 percent) (see Table 4).

TABLE 4
RESIDENCE

RESIDENCE (n = 179¹)	%
Denver	60
Another city in Colorado (other than Denver)	36
Another state (other than Colorado)	3

¹Seven respondents did not identify their Zip code.

RELATIONSHIP STATUS

The majority of respondents are single (41 percent), while almost one-third are married (30 percent) and another one-third are in a committed relationship (30 percent) (see Table 5). Most respondents do not have children (81 percent).

TABLE 5
RELATIONSHIP STATUS

MARITAL STATUS (n = 182¹)	%
Single	41
Married	30
In a committed relationship	30
CHILDREN (n = 182²)	%
No	81
Yes	19

¹Four respondents did not identify their marital status.

²Four respondents did not identify whether they have children.

PROFESSION

Respondents were asked if they work in a creative field⁷, and almost one-half said they do (66 percent) (see Table 6).

TABLE 6
PROFESSION

WORK IN A CREATIVE FIELD (n = 186)	%
Yes	66
No	34

⁷ Respondents self-identified whether they work in a creative field. Respondents who said they work in a creative field were asked to describe their profession and were provided a blank space to do so. These responses are included in Appendix F.

VISITATION AND PROGRAM PARTICIPATION

DAM MEMBERSHIP

The majority of respondents are not members of the DAM (70 percent) (see Table 7).

TABLE 7

DAM MEMBERSHIP

DAM MEMBER (<i>n</i> = 187)	%
No	70
Yes	30

DAM VISITATION AND PARTICIPATION

Respondents were asked about how often they visited the DAM, and of those times, how often they were visiting specifically to attend a program. Most had visited the DAM in the past 24 months, with the majority visiting between two and six times (60 percent) (see Table 8). Additionally, the majority of respondents had attended a program in the last 24 months, with the largest percentage, 30 percent, visiting the DAM two to three times to attend programs.

TABLE 8

DAM VISITATION AND PROGRAM PARTICIPATION

NUMBER OF VISITS TO THE DAM IN PAST 24 MONTHS (<i>n</i> = 203)	%
None	9
1	16
2 – 3	35
4 – 6	25
7 – 10	6
11 +	10
NUMBER OF VISITS TO THE DAM IN PAST 24 MONTHS SPECIFICALLY TO ATTEND A PROGRAM (<i>n</i> = 203)	%
None	40
1	18
2 – 3	30
4 – 6	8
7 – 10	2
11 +	2

STATISTICALLY SIGNIFICANT FINDINGS⁸

Respondents' DAM visitation and program participation was tested by several variables. There are a couple statistically significant findings:

- ◆ Respondents who are Denver residents are more likely than those who live elsewhere to have visited the DAM at least once in the past 24 months specifically to attend a program (see Table 9).
- ◆ DAM members are more likely than non-members to have visited the DAM at least once in the past 24 months specifically to attend a program (see Table 10).

TABLE 9
DAM PROGRAM PARTICIPATION BY RESIDENCE

VISIT THE DAM ONCE IN THE PAST 24 MONTHS SPECIFICALLY TO ATTEND A PROGRAM ¹ (n = 179)	RESIDE IN DENVER		TOTAL
	YES	NO	
	%	%	%
Yes	69	49	61
No	32	51	39

¹ $\chi^2 = 6.647; p = .010$

TABLE 10
DAM PROGRAM PARTICIPATION BY DAM MEMBERSHIP

VISIT THE DAM ONCE IN THE PAST 24 MONTHS SPECIFICALLY TO ATTEND THE PROGRAM ¹ (n = 187)	DAM MEMBERSHIP		TOTAL
	YES	NO	
	%	%	%
Yes	79	52	60
No	21	48	40

¹ $\chi^2 = 11.610; p = .001$

DAM PROGRAM AWARENESS

Respondents were asked to identify whether they are aware of some of the DAM's programs. Two-thirds are aware of Untitled (64 percent) (see Table 11, next page). By contrast, between one-quarter and one-third of respondents are aware of each of the other programs: Demo and Do, dDIY, and Happenings (35 percent, 29 percent, and 25 percent, respectively).

⁸ Only statistically significant findings that are also practically significant are presented in the body of the report. See Appendix B for a list of all analyses run and Appendix D for statistically significant findings that are not practically significant.

TABLE 11**DAM PROGRAM AWARENESS**

	PROGRAM			
	UNTITLED	DEMO AND DO	dDIY	HAPPENINGS
AWARENESS (n = 203)	%	%	%	%
Aware	64	35	29	25
Unaware	34	60	68	66
Not sure	3	5	4	9

STATISTICALLY SIGNIFICANT FINDINGS

Respondents' awareness was tested by several variables. There is one statistically significant finding:

- ◆ DAM members are more likely than non-members to be aware of Untitled, Demo and Do, and dDIY (see Table 12).

TABLE 12**DAM PROGRAM AWARENESS BY DAM MEMBERSHIP**

	DAM MEMBERSHIP		
	YES	NO	TOTAL
DAM PROGRAMS AWARE OF (n = 187)	%	%	%
Untitled ¹	88	57	66
Demo and Do ²	59	25	35
dDIY ³	50	20	29

¹ $\chi^2 = 17.003; p = .000$

² $\chi^2 = 21.227; p = .000$

³ $\chi^2 = 17.528; p = .000$

PROGRAM ATTENDANCE

Untitled was the most attended program (34 percent attended at least one Untitled program) (see Table 13, next page). Demo and Do, dDIY, and Happenings were attended by few respondents (8 percent of respondents or fewer attended at least one of each of the programs).

TABLE 13**DAM PROGRAM ATTENDANCE**

NUMBER OF ATTENDANCES (<i>n</i> = 203)	PROGRAM			
	UNTITLED ¹	DEMO AND DO ²	dDIY ³	HAPPENINGS ⁴
	%	%	%	%
Never	67	94	94	92
Once	10	3	5	4
Twice	8	2	0	2
Three times or more	15	1	1	3

¹Untitled attendance: range = 0 – 21; median = 0; mean = 1.2 (± 2.81)

²Demo and Do attendance: range = 0 – 5; median = 0; mean = 0.1 (± 0.52)

³dDIY attendance: range = 0 – 5; median = 0; mean = 0.1 (± 0.54)

⁴Happenings attendance: range = 0 – 5; median = 0; mean = 0.2 (± 0.68)

STATISTICALLY SIGNIFICANT FINDINGS

Respondents' attendance was tested by several variables. There are a few statistically significant findings:

- ♦ DAM members are more likely than non-members to have attended Untitled, Demo and Do, and dDIY at least once (see Table 14).

TABLE 14**DAM PROGRAM ATTENDANCE BY DAM MEMBERSHIP**

PROGRAMS ATTENDED AT LEAST ONCE (<i>n</i> = 187)	DAM MEMBERSHIP		
	YES	NO	TOTAL
	%	%	%
Untitled ¹	59	26	36
Demo and Do ²	16	2	6
dDIY ³	14	3	6

¹ $\chi^2 = 18.552; p = .000$

² $\chi^2 = 12.407; p = .000$

³ $\chi^2 = 8.242; p = .004$

PROGRAM EXPERIENCES**DAM PROGRAM CHARACTERISTICS**

Respondents rated 10 statements about DAM programs on a scale from 1, “Not important to me,” to 7, “Very important to me,” to determine program characteristics that young adults value. In looking at the rating scales, note that it is useful to interpret mean ratings relative to each other, versus individually, as relative ratings indicate what is most important versus least important to respondents.

Respondents placed the greatest importance on the statement, “Learning about the Museum’s collection or a special exhibition” (mean = 5.7) (see Table 15, next page). Respondents also placed great importance on the statements, “Encountering unexpected ideas or subject matter” and “Trying something new” (each mean = 5.5).

Respondents placed the least importance on the statement, “Having an art experience facilitated by a practicing artist” (mean = 4.5). Further, respondents placed relatively little importance on the statements, “Being able to actively participate” and “Personalizing the experience based on my interests” (mean = 4.8 and 4.9, respectively).

TABLE 15
DAM PROGRAM CHARACTERISTICS

SCALE: NOT IMPORTANT TO ME (1) / VERY IMPORTANT TO ME (7)			
PROGRAM CHARACTERISTICS (n = 203)	n	MEAN	±
Learning about the Museum’s collection or a special exhibition	203	5.7	1.23
Encountering unexpected ideas or subject matter	203	5.5	1.38
Trying something new	203	5.5	1.35
Doing something that feels creative	203	5.4	1.48
Having experiences that are personally relevant	203	5.3	1.46
Having an art experience facilitated by somebody with specialized knowledge	203	5.1	1.41
Feeling like I am part of Denver’s creative community	203	5.0	1.53
Personalizing the experience based on my interests	203	4.9	1.49
Being able to actively participate	203	4.8	1.58
Having an art experience facilitated by a practicing artist	203	4.5	1.51

STATISTICALLY SIGNIFICANT FINDINGS

Respondents’ preference for DAM program characteristics was tested by several variables. There are a few statistically significant findings:

- ◆ Respondents who work in a creative profession are more likely than those who do not work in a creative profession to place importance on the following characteristics: “Encountering unexpected ideas or subject matter,” “Trying something new,” “Doing something that feels creative,” “Feeling like I am part of Denver’s creative community,” and “Having an art experience facilitated by a practicing artist” (see Table 16, next page).

TABLE 16**DAM PROGRAM CHARACTERISTICS BY PROFESSION**

SCALE: NOT IMPORTANT TO ME (1) / VERY IMPORTANT TO ME (7)	WORK IN A CREATIVE PROFESSION		
	YES	NO	TOTAL
PROGRAM EXPERIENCES (n = 186)	MEAN	MEAN	MEAN
Encountering unexpected ideas or subject matter ¹	5.7	5.0	5.5
Trying something new ²	5.7	5.1	5.5
Doing something that feels creative ³	5.3	4.4	5.0
Feeling like I am part of Denver's creative community ⁴	5.0	4.4	4.8
Having an art experience facilitated by a practicing artist ⁵	4.8	4.1	4.6

¹F = 14.475; *p* = .000²F = 8.873; *p* = .003³F = 12.827; *p* = .004⁴F = 15.839; *p* = .000⁵F = 11.890; *p* = .001**HOW RESPONDENTS FIND OUT ABOUT PROGRAMS**

Respondents were asked to identify where they find out about DAM programs, and were able to provide multiple responses. The majority found out about DAM programs through Artmail or the DAM Web site (57 and 54 percent, respectively) (see Table 17).

TABLE 17**SOURCES ACCESSED FOR INFORMATION ABOUT DAM PROGRAMS**

HOW RESPONDENTS FIND OUT ABOUT DAM PROGRAMS (n = 196)	% ¹
Artmail	57
Denver Art Museum Web site	54
From a friend or family member	37
Denver Art Museum Facebook page	30
While at the Denver Art Museum	30
Untitled Facebook page	14
The Collective Web site	12
Denver Art Museum Twitter feed	10
Other ²	8
Mailed newsletters	3

¹Percentages do not total 100 percent because respondents may identify more than one source.²Other (n = 15): did not identify, n = 4; advertisements and billboards, n = 3; Westword, n = 2; flags down town, n = 2; *5280 Magazine*, n = 2; emails, n = 1; AIGA Events, n = 1; *The Denver Egotist*, n = 1; Off the Wall, n = 1; young professional organization, n = 1.

STATISTICALLY SIGNIFICANT FINDINGS

Sources of information for DAM programs were tested by several variables. There is one statistically significant finding:

- ◆ DAM members are more likely than non-members to find out about DAM programs on the Collective Web site or at the DAM (see Table 18).

TABLE 18
SOURCES ACCESSED FOR INFORMATION ABOUT DAM PROGRAMS BY DAM MEMBERSHIP

SOURCE OF INFORMATION ABOUT DAM PROGRAMS (n = 186)	DAM MEMBERSHIP		TOTAL
	YES	NO	
	%	%	%
Collective Web site ¹	23	9	13
At the DAM ²	50	24	32

¹χ² = 7.580; p = .006
²χ² = 12.361; p = .000

EXPERIENCES WITH SOCIAL MEDIA AND ONLINE INFORMATIONAL RESOURCES

AWARENESS AND USE OF DAM SOCIAL MEDIA AND ONLINE INFORMATIONAL RESOURCES

Respondents were asked to comment on their awareness and use of six of the DAM’s social media and informational resources. Of these six resources, respondents are most aware of the DAM Web site (95 percent are aware) (see Table 19). Respondents are least aware of the Collective blog (55 percent are aware), Untitled Facebook page (58 percent), and the Collective Web site (60 percent).

TABLE 19
AWARENESS OF DAM SOCIAL MEDIA AND ONLINE INFORMATIONAL RESOURCES

AWARENESS	DAM SOCIAL MEDIA AND INFORMATIONAL RESOURCES					
	DAM WEB SITE	DAM TWITTER FEED	DAM FACEBOOK	THE COLLECTIVE WEB SITE	UNTITLED FACEBOOK	THE COLLECTIVE BLOG
	% (n = 191)	% (n = 189)	% (n = 189)	% (n = 188)	% (n = 188)	% (n = 189)
Aware	95	74	71	60	58	55
Unaware	5	26	29	40	42	45

Respondents who are aware of certain informational resources identified how frequently they use them. Most said they have used the DAM Web site at least once before (93 percent), and about one-half have used the DAM Facebook page and the Collective Web site (57 and 50 percent, respectively) (see Table 20, next page). About one-third of respondents said they had used each the DAM Twitter Feed, the Collective blog, and the Untitled Facebook page (36 percent, 36 percent, and 35 percent, respectively).

Of those who said they have used a resource at least once before, RK&A explored the frequency of use. The DAM Twitter feed has the highest percentage of daily users (50 percent of respondents who have

used the Twitter feed do so daily). By contrast, resources like the DAM Web site and the Collective Web site are used daily by a few or none at all, but are often used once every few months (51 percent said they use the DAM web site once every few months and 52 percent said they use the Collective web site once every few months).

TABLE 20

USE OF DAM SOCIAL MEDIA AND ONLINE INFORMATIONAL RESOURCES

USE	DAM SOCIAL MEDIA AND INFORMATIONAL RESOURCES					
	DAM WEB SITE	DAM FACEBOOK	THE COLLECTIVE WEB SITE	DAM TWITTER FEED	THE COLLECTIVE BLOG	UNTITLED FACEBOOK
	% (n = 181)	% (n = 134)	% (n = 113)	% (n = 139)	% (n = 104)	% (n = 109)
At least once	93	57	50	36	36	35
Not at all	7	43	50	64	64	65
FREQUENCY OF USE ¹	% (n = 168)	% (n = 77)	% (n = 56)	% (n = 50)	% (n = 37)	% (n = 38)
Daily	1	9	0	50	0	8
Once per week	12	38	5	24	16	29
Once per month	36	31	43	10	38	37
Once every few months	51	22	52	16	46	26

¹Frequency of use is based on those visitors who used a resource at least once.

STATISTICALLY SIGNIFICANT FINDINGS

Respondents' use of social media and online informational resources was tested by several variables. There are a few statistically significant findings:

- ◆ DAM members are more likely than non-members to be aware of the Collective Web site and the Collective blog (see Table 21).
- ◆ Further, DAM members are more likely than non-members to have used the Collective Web site and the Collective blog at least once (see Table 22, next page).

TABLE 21

AWARENESS OF DAM SOCIAL MEDIA AND INFORMATIONAL RESOURCES BY DAM MEMBERSHIP

SOCIAL MEDIA AND ONLINE INFORMATIONAL RESOURCES AWARE OF	DAM MEMBERSHIP			TOTAL
	YES	NO		
	n	%	%	
Collective Web site ¹	183	76	54	61
Collective blog ²	184	71	48	55

¹ $\chi^2 = 8.130; p = .004$

² $\chi^2 = 8.335; p = .004$

TABLE 22**USE OF DAM SOCIAL MEDIA AND INFORMATIONAL RESOURCES BY DAM MEMBERSHIP**

SOCIAL MEDIA AND ONLINE INFORMATIONAL RESOURCES USED AT LEAST ONCE	DAM MEMBERSHIP			TOTAL
		YES	NO	
	<i>n</i>	%	%	
Collective Web site ¹	183	46	24	31
Collective blog ²	184	36	13	20

¹ $\chi^2 = 8.169; p = .004$ ² $\chi^2 = 12.203; p = .000$ **JOINING THE COLLECTIVE WEB SITE**

Respondents were asked a couple questions about The Collective Web site. Most respondents had not joined the Collective Web site (81 percent), often because they had not heard of The Collective (61 percent) (see Table 23). Of those who had joined the Collective Web site, the majority say the greatest benefit of the Web site is that it keeps respondents up-to-date on DAM programs and events (61 percent).

TABLE 23**THE COLLECTIVE WEB SITE**

JOINED THE COLLECTIVE WEB SITE (<i>n</i> = 187)	%
No, never heard of The Collective	61
Yes	18
No, I can get everything I need from the Web site without having to join	13
No, too much trouble to join and create a profile	6
Other ¹	2
IF JOINED THE COLLECTIVE, THE GREATEST BENEFITS OF THE COLLECTIVE (<i>n</i> = 33)	%
Keeps me up-to-date on Denver Art Museum programs and events	61
Provides access to behind-the-scenes content that I can't get elsewhere at the Museum	39
Allows me to see others creative projects	27
Feels like a creative community	24
Provides access to online programming	6
Allows me to share my creative projects	6
Other ²	3

¹Other (*n* = 3): haven't had a chance, *n* = 2; didn't know you could join, *n* = 1.²Other (*n* = 1): allows me to stay connected even though I live in Washington, *n* = 1.

STATISTICALLY SIGNIFICANT FINDINGS

Whether respondents had joined the Collective Web site was tested by several variables. There is one statistically significant finding:

- ◆ DAM members are more likely than non-members to have joined the Collective Web site (see Table 24).

TABLE 24
JOINED THE COLLECTIVE WEB SITE BY DAM MEMBERSHIP

JOINED THE COLLECTIVE WEB SITE ¹ (n = 187)	DAM MEMBERSHIP		TOTAL
	YES	NO	
	%	%	%
Yes	30	12	18
No	70	88	82

¹ $\chi^2 = 8.886; p = .003$

ACCESS TO DAM'S SOCIAL MEDIA AND INTERNET RESOURCES

Respondents were asked to rate DAM social media and online information resources. On the scale from 1, “Difficult to find the information I seek,” to 7, “Easy to find the information I seek,” respondents’ mean rating is 4.9 (see Table 25).

TABLE 25
RATING OF DAM SOCIAL MEDIA AND ONLINE INFORMATIONAL RESOURCES

SCALE (n = 190)	MEAN	±
Difficult to find the information I seek (1) / Easy to find the information I seek (7)	4.9	2.06

DESIRED EXPERIENCES FOR DAM SOCIAL MEDIA AND INTERNET RESOURCES

Respondents rated 10 statements about experiences on a scale from 1, “Not important to me,” to 7, “Very important to me,” to determine what respondents desire when utilizing DAM’s social media and internet resources.⁹ By far, respondents placed the greatest importance on the statement, “Getting up-to-date news and information about the Denver Art Museum” (mean = 5.8) (see Table 26, next page). Respondents also placed great importance on the statement, “Engaging with content that is unexpected or unusual” (mean = 5.0).

Respondents placed least importance on the statement, “Posting my creative project for others to see” (mean = 3.0). Further, respondents placed relatively little importance on the statements, “Commenting on visitor-generated content (written or creative projects),” “Contributing content (written or creative projects),” and “Participating in a program online (like dDIY)” (mean = 3.2, 3.3, and 3.5, respectively)

⁹ In looking at the rating scales, note that it is useful to interpret mean ratings relative to each other, versus individually, as relative ratings indicate what is most important versus least important to respondents.

TABLE 26**DESIRED EXPERIENCES USING DAM SOCIAL MEDIA AND INTERNET RESOURCES**

SCALE: NOT IMPORTANT TO ME (1) / VERY IMPORTANT TO ME (7)			
DESIRED EXPERIENCES USING DAM SOCIAL MEDIA AND INTERNET RESOURCES	<i>n</i>	MEAN	±
Getting up-to-date news and information about the DAM	188	5.8	1.24
Engaging with content that is unexpected or unusual	188	5.0	1.63
Seeing other people’s creative process	187	4.7	1.70
Reading museum-generated content and blog posts	189	4.6	1.52
Feeling like I am part of a community	188	4.5	1.75
Expanding my social network / meeting new people	189	4.0	1.91
Participating in a program online (like dDIY)	188	3.5	1.87
Contributing content (written or creative projects)	189	3.3	1.83
Commenting on visitor-generated content (written or creative projects)	189	3.2	1.73
Posting my creative project for others to see	188	3.0	1.86

STATISTICALLY SIGNIFICANT FINDINGS

Respondents’ desired experiences using DAM social media and internet resources were tested by several variables. There are several statistically significant findings:

- ◆ Respondents who work in a creative profession are more likely than those who do not work in a creative profession to place importance on “Participating in a program online (like dDIY),” “Posting my creative projects for others to see,” “Seeing other people’s creative projects,” “Expanding my social network/meeting new people” (see Table 27, next page).
- ◆ Respondents who live outside of Denver are more likely than those who live in Denver to place importance on “Contributing content (written or creative projects),” “Participating in a program online (like dDIY),” and “Posting my creative projects for others to see” (see Table 28, next page).

TABLE 27**DESIRED EXPERIENCES WITH DAM SOCIAL MEDIA AND INTERNET RESOURCES BY PROFESSION**

SCALE: NOT IMPORTANT TO ME (1) / VERY IMPORTANT TO ME (7)	WORK IN A CREATIVE PROFESSION			TOTAL MEAN
	YES	NO	MEAN	
EXPERIENCES WITH SOCIAL MEDIA AND INTERNET RESOURCES	<i>n</i>	MEAN	MEAN	MEAN
Seeing other people’s creative projects ¹	182	4.9	4.1	4.7
Expanding my social network/meeting new people ²	184	4.3	3.5	4.0
Participating in a program online (like dDIY) ³	183	3.8	2.8	3.5
Posting my creative projects for others to see ⁴	183	3.2	2.3	2.9

¹F = 9.833; *p* = .002²F = 7.133; *p* = .008³F = 12.023; *p* = .001⁴F = 10.350; *p* = .002**TABLE 28****DESIRED EXPERIENCES WITH SOCIAL MEDIA AND INTERNET RESOURCES BY RESIDENCE**

SCALE: NOT IMPORTANT TO ME (1) / VERY IMPORTANT TO ME (7)	RESIDE IN DENVER			TOTAL MEAN
	YES	NO	MEAN	
EXPERIENCES WITH SOCIAL MEDIA AND INTERNET RESOURCES	<i>n</i>	MEAN	MEAN	MEAN
Participating in a program online (like dDIY) ¹	177	3.2	4.0	3.5
Contributing content (written or creative projects) ²	178	3.0	3.8	3.3
Posting my creative projects for others to see ³	177	2.6	3.5	3.0

¹F = 8.179; *p* = .005²F = 9.165; *p* = .003³F = 10.586; *p* = .001**GENERAL RATINGS OF DAM EXPERIENCE**

Respondents rated their experiences with DAM programs and the Collective Web site and blog on four scales.¹⁰ Respondents’ highest mean rating was on the scale from 1, “Intimidating,” to 7, “Comfortable” (mean = 4.8) (see Table 29, next page). Respondents’ lowest mean rating was on the scale from 1, “Do not feel like I am part of a community,” and 7, “Feel like I am part of a community” (mean = 3.7).

¹⁰ In looking at the rating scales, note that it is useful to interpret mean ratings relative to each other, versus individually, as relative ratings indicate what is most important versus least important to respondents.

TABLE 29**EXPERIENCES WITH DAM PROGRAMS AND THE COLLECTIVE WEB SITE AND BLOG**

SCALES	<i>n</i>	MEAN	±
Intimidating (1) / Comfortable (7)	187	4.8	2.29
Ordinary (1) / Out-of-the-ordinary (7)	185	4.2	2.02
Superficial (1) / Transformative (7)	187	3.9	1.93
Do not feel like I am part of a community (1) / Feel like I am part of a community (7)	187	3.7	2.04

STATISTICALLY SIGNIFICANT FINDINGS

Experiences with DAM programs and the Collective Web site and blog were tested by several variables. There is one statistically significant finding:

- ◆ Respondents without children are more than likely than respondents with children to rate their experiences as comfortable (see Table 30).

TABLE 30**EXPERIENCES WITH DAM PROGRAMS AND THE COLLECTIVE WEB SITE AND BLOG BY WITH CHILDREN**

SCALE (<i>n</i> = 182)	HAVE CHILDREN		
	YES	NO	TOTAL
	MEAN	MEAN	MEAN
Intimidating (1) / Comfortable (7) ¹	3.8	5.0	4.8

¹F = 41.729; *p* = .005

IN-DEPTH INTERVIEWS

INTRODUCTION

RK&A conducted in-depth interviews with core program attendees—those who the DAM identified as attending many of the DAM programs and events targeted at young adults. The DAM provided a list of contact information for core program attendees, and RK&A conducted 19 in-depth interviews with participants via telephone.

DESCRIPTION OF CORE PROGRAM ATTENDEES

About one-half of interviewees are male and one-half are female. Interviewees range in age from 26 to 51 and their median age is 34.¹¹ Almost one-half of interviewees are married, and more than one-half have children.

GENERAL ENGAGEMENT WITH THE MUSEUM

Interviewees are highly engaged with the Museum. Most visit the Museum once or twice a month, often to attend a program. Most have attended at least one program targeted at young adults, particularly *Untitled*, and one each have participated in *dDIY* and *Demo and Do*. Additionally, some interviewees said they have participated in other programs that are geared to a more general audience, like opening events, lectures, and workshops. Further, about one-third of interviewees have actively contributed to DAM programming by performing with their theater company, reading poetry, or providing some other skill or assistance at programs and events (see the quotation below).

I would say that, generally, I interact as a participant in their *Untitled* programs . . . like we do a show at every *Untitled*. (Can you describe that to me?) The show is called *Joan and Charlie* discuss tonight's theme. . . . So we kind of walked around the Museum and found a picture in the Modern Art section of *woman with her swim instructor*. We've brought those two characters, the characters from the painting, to life. And then, at every *Untitled*, in the 3rd Floor freight elevator, *Joan and Charlie*, the characters from the painting, discuss the theme of that evening of *Untitled*. [male, 34]

Almost two-thirds of interviewees said they engage with the Museum online, often through the DAM Web site or through DAM or *Untitled* Facebook pages; a few visit the DAM Twitter, the *Collective* blog, and the *Collective* Web site.¹² However, interviewees engage with these offerings to varying extents. For instance, while the majority visit the DAM Web site, some said they do so infrequently because they are already in-tune to programs and events at the DAM (see the quotation below). By contrast, few interviewees who use the Facebook pages, Twitter, and the *Collective* Web site and blog do so regularly, although the majority describe reading content versus contributing.

¹¹ For this part of the evaluation, RK&A and DAM staff purposefully decided to extend the age restriction to incorporate all core visitors who attend the new programming developed with young adults in mind.

¹² Several interviewees asked the interviewer to describe the Web site because they were not sure whether they were familiar with it.

I don't really frequent the [DAM] Web site that often. I think it's mostly because I get the majority of the updated information from either friends or like various social media types, so it's very rare that I actually go to the Denver Art Museum Web site. [male, 35]

When asked how they find out about DAM programs or events, about one-half of interviewees said they have an intimate knowledge about or awareness of DAM programs and events because of their personal connections with the Museum, whether they help with certain programs or are friends with DAM staff. Additionally, several said they learned about specific programs and events through online communications, such as Artmail, DAM and Untitled Facebook pages, Twitter, and the Collective Web site and blog (see the quotation below). Other responses were miscellaneous and include word of mouth, banners downtown, the DAM newsletter, and *Westword*.

(So of the programs you've attended, Untitled and Digital Do It Yourself, how did you find out about them?) Untitled—I've known about for years because I've been involved in the local music and art scene for many years and there were some bands that I worked with that played there a couple of times. (And how about Digital Do It Yourself?) That was through the Web sites for Untitled and on the Collective Web site, so that was because I was there looking at [the Web sites] and saw the different things on there. [male, 35]

PROGRAM EXPERIENCES

This section describes interviewees' experiences with DAM programs, including why they choose to attend and their typical experiences. Though prompted to talk about all their program experiences, interviewees most often spoke about experiences with Untitled.

REASONS FOR PARTICIPATION

Interviewees were asked to recall why they choose to participate in certain programs versus others. More than one-half of interviewees expressed a broad interest in everything that the DAM does, not limited to the programs developed for young adults. Additionally, more than one-quarter said they choose programs that fit with their schedule, such as Untitled events, which are held on Friday evenings (see the quotation below). A few said they select programs based on an interest in certain topics, such as contemporary art and new technology, while a couple are interested in family-friendly programming.

(Why did you choose to attend the programs that you have attended? What about them interested you?) Well Untitled, we like [it] because it's a great real experience—the music, love the tours, I love the mini tours. And, the timing is also really good. We both work, so it's hard for us to get to the Museum anytime, but Friday night's a great time to go. [female, 34]

TYPICAL PROGRAM EXPERIENCES

The evaluator asked interviewees to describe their typical program experience. Most said their typical experience includes a variety of activities, based on what is available. For instance, the majority of interviewees described a combination of participatory experiences, like creating art, participating in a scavenger hunt, and posting comments, in addition to observational experiences, like looking at art or watching an artist or performance (see the first quotation below). As a result of this variety, a few described the experiences as “dynamic” and “lively,” and a few described a self-directed experience (see the second quotation).

(Can you tell me about a typical program experience?) Usually, I'm just walking around, experiencing the performances . . . or it's like might as well do that, depending on what they

have going on. And, sometimes there's art that you can create, sometimes they have things to color or paint, or all kinds of different stuff. Sometimes there's a neat thing to engage with, and then sometimes you just sit back and watch an artist. [female, 32]

A typical experience would be sort of, you can go through it [the Museum] independently and at your own pace and without people sort of bugging you to do things or look at specific things. And I like that it's really self-driven. You can kind of explore different rooms in the different galleries and the different activities at your own pace and sort of when you want. So I really enjoy that aspect of it. So, I definitely do not visit every single activity or station that they have set up for Untitled. I usually just do a few things until satisfied and leave. [female, 34]

Further, more than one-half also described their experience as social, regardless of whether they attended the program alone or in groups. For instance, one interviewee talked about socializing with her group of friends (see the first quotation below), while another interviewee said he attends alone but socializes with other regulars (see the second quotation).

I usually go with friends or like my boyfriend or family. Untitled is usually pretty interactive, so you know just kind of go up and down the Museum and see what things are happening at different times and if it's something you can participate in or just observe. It's usually kind of a social—a social scene with friends. [female, 27]

It's kind of like a social experience—like seeing people who I know, maybe they work there [at DAM] or are just regularly part of the community. [male, 26]

WHAT ATTENDEES VALUE ABOUT THE PROGRAMS

Interviewees were asked what they value about the DAM programs they participate in. Three primary reasons rose to the top, including that the programs provide unique experiences, a relaxed but lively social atmosphere, and provide a sense of community. Each of these is presented more fully below.

First, most interviewees said they valued the unique experiences offered by the programs. In particular, interviewees said they value experiences that they can only have at a program, versus walking through the DAM during normal visiting hours. For instance, one interviewee recalled an “eye-opening” program in which a perfume-maker interpreted an abstract work of art through scent (see the first quotation below), while another interviewee said he had the opportunity to talk with a curator (see the second quotation). Additionally, a few liked learning about or experiencing something unexpected, like “weird interesting things that you wouldn't expect” or encountering a woman dusting the art in the galleries (see the third quotation).

I like discovery of them [the programs]. See like when we've gone [to the programs], there's always been some sort of thing that unveils something we wouldn't have known if we had just gone [to the DAM] on our own. . . . It's not just visual, but you're typically getting a full-bodied experience, you know, sound, sight, and even smell sometimes. . . . One of our favorites ever was when they had a woman who makes perfume, and she created a collection of perfumes for this modern art show that they had going on. . . . We don't dislike modern art, but we'd never really paused much on it to consider it, so that was really eye opening, but also nose opening because she made a scent that went with and interpreted each of these modern art pieces that were abstract [female, 34]

The activity is probably the main reason I just need to go back—getting to interact with the curators, ask them questions because 90 percent of the time when you [go other places], there's

not somebody accessible like that. So getting that extra little bit of knowledge or a little quip seems reward[ing], to pull that little tidbit out. [male, 31]

I liked the woman who comes in and pretends to dust just to it break up the overall concept of just walking around a museum looking at things. And I like a lot of little side notes for Untitled that like take you on little tours of weird, interesting things that you don't really expect, so like sort of scavenger hunt things or even tour things. [male, 35]

Secondly, more than one-half of interviewees enjoyed the relaxed but lively social atmosphere of the Museum during programs. For instance, one interviewee said he liked being in the Museum with cocktails, music, and programming—in what he described as a non-traditional way of interacting with a traditional space (see the first quotation below). However, as one interviewee pointed out, “It’s definitely not like a kegger” (see the second quotation); that is, having Museum experiences was rooted in what they value about the programming versus a purely social experience in a novel setting.

Just the opportunity to be in what is more of a traditional kind of space in a non-traditional way. Tonight, there are cocktails; there’s a DJ and music and sort of the idea of off-programming. I think it is a good way to bring the Museum to kind of a younger crowd in general, but you can still get to appreciate the art at the same time. [male, 34]

I feel like it’s fun. It’s definitely not like a kegger or anything, but it definitely feels like more of like a party atmosphere in a museum. It never occurs to me like a super stuffy museum, but . . . you still need to respect the paintings and respect the space. So it’s a nice mix. [male, 26]

Thirdly, nearly one-half of interviewees said they value that the programs provide a sense of community of which they became part of. Primarily, interviewees like that the Museum brings in local artists during the programs as well as provides a place for local artists and supporters to gather (see the first and second quotations below). Moreover, a couple see the DAM as an institution that can advocate for Denver’s creative community (see the third quotation).

I think that I like the community interaction. I like that, not only do they have a bigger picture, but they’ll bring in people, local people, so they just keep pretty connected to Denver, which I think is important for them. [female, 27]

I think of the Denver Art Museum the way you think of the library, likes it’s an anchor institution for the city. So going to something on a Friday night as opposed to just showing up as a tourist going to the Museum. You know what I mean? There’s something about an evening event and there’s food, and there’s music, and it happens with regularity like this is part of being part of the City. . . . I trust and I know that it’s going on and it’s incorporating local artists and local performers. And there are some things again like a community vibe. [female, 35]

(What is it about the programs that you value most?) How the DAM can use its influence to make Denver a better place for the creative industry and the people working here, not only to provided culture for the broader people who live in Denver, but also use its influence to make sure Denver is important on a national and global scale as far as creative arts go. [male, 28]

WHAT DAM MAY DO TO FURTHER ATTENDEES’ EXPERIENCES

When asked if there is anything the Museum may do to further enhance attendees’ experiences, several interviewees suggested providing greater access to the Museum. For instance, a few suggested offering more opportunities to visit the Museum during evening hours (see the quotation below). Other

suggestions to improve access include providing free classes and workshops, increasing the number of programs offered, and repeating programs so interested visitors may have more options to attend. Additionally, a few interviewees suggested that DAM expand its efforts to include and support the local and creative community, such as by utilizing the Collective Web site as a networking site for local artists and creative enthusiasts or increasing local partnerships, such as with Art District on Sante Fe. Other responses were idiosyncratic.

I think just maybe expanding opportunities. There are a lot of lectures and tours and things like that, but they're mostly during the day. And then also sometimes they're over the lunch hour, but I just, I really don't have the luxury of a long lunch, so if they offered more evening opportunities, we would go to those. [female, 34]

ACKNOWLEDGING THE PROGRESS OF THE DAM

While not specifically explored in the study, about one-quarter of interviewees acknowledged significant changes that the institution has made over the last several years and appreciate the Museum's efforts. For instance, one interviewee commented that the Museum offers a variety of ways to experience new things, whereas 20 years ago, you would just "go and look around." Another interviewee indicated that the new building and programming was the impetus of this change (see the quotation below).

Usually, when you go to an art museum it seems very stagnant—nothing rotates very often. So once they started doing the Untitled and building the new wing of the Art Museum, there's a lot of rotation. They bring in new products or new artwork every probably six months. It's, well, very personal because you can get behind the scenes talking to this by some of the coordinators or curators. They throw in live music. It turns into a very social scene as Untitled then. It seems like a great place for trade of mind to exchange thoughts. [male, 31]

APPENDICES

APPENDIX A: QUESTIONNAIRE

REMOVED FOR PROPRIETARY PURPOSES

APPENDIX B: QUESTIONNAIRE STATISTICS

DESCRIPTIVE STATISTICS

FREQUENCY DISTRIBUTION

Gender
Age
Ethnicity
Education
Residence
Marital status
Children
Creative profession
DAM membership
DAM visitation
DAM visitation specifically to attend a program
Program awareness
Program attendance
Joined the Collective Web site
Greatest benefits of the Collective Web site

SUMMARY STATISTICS

RANGE, MEDIAN, MEAN, AND STANDARD DEVIATION

Age
Access DAM's online resources
Utilizing DAM's social media and internet resources
Experiences with DAM's programs and the Collective Web site and blog

INFERENTIAL STATISTICS

CROSSTABS

Gender	
Age	
Ethnicity	Gender
Education	Age
Residence	Ethnicity
Marital status	Education
Children	Residence
Creative profession	Marital status
DAM membership	Children
DAM visitation	Creative profession
Program awareness	DAM membership
Program attendance	
Joined the Collective Web site	

INFERENTIAL STATISTICS

ANOVAS

Access DAM's online resources
Utilizing DAM's social media and internet
resources
Experiences with DAM's programs and
the Collective Web site and blog

by

Gender
Age
Education
Residence
Marital status
Children
Creative profession
DAM membership

APPENDIX C: INTERVIEW GUIDE

REMOVED FOR PROPRIETARY PURPOSES

APPENDIX D: STATISTICALLY SIGNIFICANT FINDINGS THAT ARE NOT PRACTICALLY SIGNIFICANT

When RK&A conducts statistical analyses, we run many tests with many variables to ensure thorough analysis. However, some statistically significant findings are really not useful to the Museum—that is, they are not practically significant. Because practical significance is subjective, we have included those findings that are statistically significant but, in our opinion, are not practically significant in this appendix.

STATISTICALLY SIGNIFICANT FINDINGS REGARDING RELATIONSHIP STATUS

Respondents' relationship status was tested by several variables. There are several statistically significant findings:

- ◆ Older young adults (31 – 34 years) are more likely than younger young adults (22 – 30 years) to have children (see Table A).
- ◆ Older young adults (26 – 34 years) are more likely than younger young adults (22 – 25 years) to be married (see Table B).
- ◆ College graduates are less likely than non-graduates to have children (see Table C).
- ◆ Young adults who have children are more likely than those who do not have children to be married (see Table D).

TABLE A
RESPONDENTS WITH CHILDREN BY AGE

	AGE			TOTAL
	22 - 25	26 - 30	31 - 34	
CHILDREN¹ (n = 179)	%	%	%	%
Yes	6	13	28	18
No	84	87	72	82

¹ $\chi^2 = 10.160; p = .006$

TABLE B
RELATIONSHIP STATUS BY AGE

	AGE			TOTAL
	22 - 25	26 - 30	31 - 34	
MARRIED¹ (n = 181)	%	%	%	%
Yes	3	34	37	29
No	97	66	63	71

¹ $\chi^2 = 15.452; p = .000$

TABLE C**RELATIONSHIP STATUS BY EDUCATION**

	COLLEGE GRADUATE		TOTAL
	YES	NO	
CHILDREN¹ (n = 182)	%	%	%
Yes	16	46	19
No	84	55	81

¹ $\chi^2 = 11.080; p = .001$

TABLE D**RELATIONSHIP STATUS BY HAVE CHILDREN**

	HAVE CHILDREN		TOTAL
	YES	NO	
MARRIED¹ (n = 179)	%	%	%
Yes	62	22	30
No	38	78	70

¹ $\chi^2 = 20.823; p = .000$

APPENDIX E: ZIP CODES AND RESIDENCE BY STATE AND CITY

TABLE E
ZIP CODES FOR US RESIDENTS

ZIP CODES	<i>n</i>	ZIP CODES	<i>n</i>	ZIP CODES	<i>n</i>
80203	12	80214	2	80221	1
80206	8	80222	2	80224	1
80211	8	80223	2	80227	1
80218	8	80230	2	80232	1
80202	7	80231	2	80235	1
80204	7	80233	2	80237	1
80212	7	80241	2	80238	1
80210	6	80301	2	80239	1
80122	5	80303	2	80304	1
80205	4	80439	2	80305	1
80209	4	14810	1	80433	1
80220	4	19148	1	80465	1
80111	3	28540	1	80503	1
80123	3	33139	1	80504	1
80228	3	64114	1	80521	1
80246	3	80002	1	80601	1
80302	3	80003	1	80917	1
80401	3	80013	1	80919	1
80516	3	80016	1	80920	1
80010	2	80031	1	80923	1
80012	2	80038	1	81001	1
80020	2	80112	1	81503	1
80021	2	80127	1	81620	1
80026	2	80129	1	94044	1
80120	2	80201	1	98107	1
80128	2	80215	1		
80207	2	80216	1		

TABLE F
RESIDENCE

STATE (<i>n</i> = 179¹)	<i>n</i>
Colorado	173
Denver	108
Littleton	14
Boulder	9
Aurora	6
Broomfield	5
Colorado Springs	5
Englewood	4
Erie	3
Golden	3
Arvada	2
Evergreen	2
Lafayette	2
Longmont	2
Aspen Park	1
Avon	1
Brighton	1
Fort Collins	1
Grand Junction	1
Morrison	1
Pueblo	1
Westminster	1
Florida	1
Missouri	1
New York	1
North Carolina	1
Pennsylvania	1
Washington	1

APPENDIX F: CREATIVE PROFESSION DESCRIPTIONS

TABLE G
CREATIVE PROFESSION DESCRIPTIONS

VERBATIM DESCRIPTIONS (n = 122)	
2D Animation	Creative Associate for an advertising firm.
Accidental Math Teacher	culinary
Actor	DAM
Advertising - Consumer Insights	Designer
Archivist	designer/artist
Archivist for advertising agency	development director
art framer and artist	did not specify
Art Gallery Management Student	digital communications
Art historian	Digital Publishing
Art History Student	Director of Communications in higher ed
art museum employee (not the DAM)	Drinking Water Environmental Engineer
Art Teacher	Editing for Performance Art
Art Teacher	education
art teacher and photographer	educator
Artist	Elementary Art Teacher
artist	facilitation of natural resources conflicts
artist	Field trip teacher
artist	Fine Artist
artist, graphic designer, toy designer	Freelance Writer
assistant director of a small museum	Fundraising
Author/Professional Speaker	Graduate Student in Museum Education
communication consultant	Graphic artist for The Denver Post
Communications	Graphic Design
communications	graphic design / creative writing / illustration
Communications consultant	graphic design student / graphic design intern
Community Relations	Graphic Designer
compliance officer in financial group	Graphic designer
computer software development	Hospitality, kitchen/bar work
conservator and gallery consultant	I am the Cultural Arts Director for a branch of the Boys & Girls Clubs of Metro Denver.
Copywriter	Public relations and social media for a Fortune 500 health care company.
creative agency	interior design

TABLE H

CREATIVE PROFESSION DESCRIPTIONS CONTINUED

VERBATIM DESCRIPTIONS (n = 122)	
Jewelry artist	Preschool Teacher
Journalist at Unleaded Group	Printmaker/ art educator
Lawyer	professor
Literature Teacher	Property investments and management
Making short term housing arrangements happen for doctors and nurses nationwide	Research Scientist
Marketing	Sales Rep
Marketing	sculptor
Marketing	Social Media Marketing
Marketing	student
marketing graphic designer for locally owned corporation of 15,000+ employees	student
Marketing, Writing, Editing, Content generation, Event Planning, Fundraising for a nonprofit	student
Marketing/communications	Student (design history and material culture)
Merchandiser/Display Consultant for Marczyk Fine Foods	studio manager
Museum Collections Assistant	Teacher
museum director	teacher, artist
Museum Educator	Teaching
museum educator	Technology Education Teacher
museum educator artist	Theatrical Production
museum interpretation	trademark and copyright attorney
Museum professional	Tradeshaw and event director
Museum Programming Director	Visual Artist
museum worker	Visual communications and print production
Musician/Composer/DJ/Photographer/Painter/Designer/Engineer	Web designer
No thanks	web developer
Performing Arts	Web Developer
photographer	Writer
Photographer	Writer and Performing Artist
photographer	writing and film
Photographer- see sarah-tate.fineartamerica.com	Writing/Editing- Art History, Abstracts, Fiction
Preschool Director	Yarn artisan