



# **Family Mobile Guide**

## **Front-End Evaluation Report**

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Prepared for:

**The Nelson-Atkins Museum of Art**

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## Executive Summary

In November 2011, The Nelson-Atkins Museum of Art (NAMA) contracted with the Institute for Learning Innovation (ILI), a Maryland-based, non-profit research and evaluation organization, in order to conduct evaluation relative to the development and implementation of its Family Mobile Guide. The present front-end study will be followed by formative and summative phases of evaluation. Findings presented in this report address the question of what kinds of assets or features family audiences prefer, and what kinds of assets are likely to yield the most engaging and meaningful experiences for them. Data were gathered from 19 parents recruited by NAMA staff through an in-depth online questionnaire that included links to online example content. Findings are designed to inform the development of rich mobile experiences for families visiting the Nelson-Atkins Museum of Art.

In the questionnaire, parents were asked to rank, rate, and respond to a variety of potential content and asset types. In developing the questionnaire, the researcher reviewed and compiled existing categories of mobile content offered at museums of all varieties. Each category included examples that were available online. NAMA staff members responded to the categories and examples, considering their own vision for the mobile guide and their resources. Examples used in the questionnaire were drawn from this document. Parents were asked to respond to the examples from three perspectives: their own personal preferences, their preferences as a parent, and what they imagine their children would prefer. They were asked consider them only as examples of potential content, rather than responding to specific details and design elements. Parents shared positive and enthusiastic responses to the overall concept.

Parents expressed a strong interest in hearing the artist's perspective in a mobile guide for families. They would like to hear the artist's thoughts about the work of art, see them at work creating it or something similar, and want to understand their process. This is of personal interest to them, but they also believe it would help inspire their children's creativity. In fact, parents value any content they perceive to have the potential to inspire creativity in their children. They want to provide their children with glimpses into the artistic process, including the deliberate decisions artists make and the way they change their minds. They want their children to connect with artists and ultimately be able to imagine themselves as artists.

Parents also expressed a strong interest in the inclusion of opportunities to see an object used in its original context, with the example given of an African mask being danced. This may work particularly well with non-Western objects, but could be appropriate for any decorative or functional art. Parents believe this would be memorable, help the object come to life for their children, and inspire questions.

While parents felt that hearing an expert or curatorial perspective would be useful, they had many concerns whether it could be made engaging for their children. Although the example provided was designed specifically to appeal to children, they did not think this type of content would capture the interest or attention of their children. They were even more skeptical about the inclusion of the voices and responses of visitors and community members. Parents were confident that children will be interested in sharing their own responses, but were less sure about whether it would be appealing to their children to listen to the responses of others. While more and more museum goes expect to be able to respond in some way and it is becoming increasingly common for visitor voices to be incorporated into interpretive offerings, NAMA developers may want to provide structures and limits for these kinds of assets, and to consider curating them to be of greatest interest for families.



For a number of content or asset types, clear distinctions emerged between parents' preferences from the three points of view (personal, parental, and child). For example, responses to two content examples, seeing an animated story about a work of art and investigating a work of art by answering questions, were rated fairly low from a personal point of view, but higher from the parental and child points of view. Parents believe both of these types of content would be both enjoyable and educational for children. There was a sharp distinction between the parental preference for maps showing where artists lived or the location of a landscape and its low ranking from the child point of view. In these cases, parents may value the type of content described, but may not be able to envision a way for staff to make them engaging for children, which can become a positive challenge for developers.

A number of comments from parents pointed to a desire for help in facilitating experiences for their children, and museum learning literature supports this expressed need. (See more in the Conclusions & Recommendations section below.) These comments, along with the distinctions in the findings between parents' personal preferences, desires for their children, and their perceptions of what appeals to their children, point to a need for ongoing clarification about audience. Throughout the development process, it will be important to keep in mind whether specific content is being designed for: 1) multigenerational family audiences (which appeals to multiple age groups and supports dialogue and shared discovery); 2) parents who will facilitate the experience of the mobile guide; 3) children (with content they can access directly and without facilitation); or 4) a combination of some or all of the above. Developers could also consider creating a panel of parents to serve as a kind of ongoing focus group to assist with formative evaluation and participate in the development process. This could be a useful supplement to the formative testing to take place after 10 family stops are developed.



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## Introduction

The Nelson-Atkins Museum of Art's Mobile Guide program will offer visitors a new way to interact with the Museum's collections by creating audio and visual content that will be delivered through a mobile-optimized Web site ([www.naguide.org](http://www.naguide.org)). The program, available through a user's own mobile device or via iPod Touch players available at the Museum at no charge, reflects the Museum's commitment to digital interpretation and its larger goal of broadening public accessibility to its collections. This evaluation is part of Phase II of the larger Mobile Guide project, and has been funded through an "Engaging Communities" grant awarded from the Institute of Museum and Library Services. In Phase I, the Museum made the campus Wi-Fi ready, completed a baseline system populated by existing audio entries, and conducted some usability testing, among other things. Goals for Phase II include 1) adding multimedia features to this existing content; 2) researching and piloting a family tour with 10 new multimedia stops; and 3) and evaluating the project to assess how the mobile guides are and can enhance visitor experience.

The front-end portion of the evaluation falls under goal 2 of Phase II and addresses the following question: What kinds of assets (or features) do family audiences prefer, and what kinds of assets are likely to yield the most engaging and meaningful experiences for them? Such assets could include games, information from experts, still images, videos, and opportunities to leave responses. The family audience is specifically defined as those including at least one child of elementary school age (between 6 and 11 years of age).

## Methodology

ILLI researchers reviewed the types of assets that a variety of museums currently offer visitors through mobile tours and websites, and with a specific focus on content offer to families. NAMA staff members considered these assets in relation to their own goals and resources. An online questionnaire was developed directing respondents to some of these existing asset types and games on the web, asking them to rate and rank such assets in order to gather data on their preferences, as well as potential engagement and impacts. This method had the advantages of 1) offering respondents concrete materials to which they could respond; 2) allowing respondents to work with those materials on their home computers in a format similar to that of a mobile device; and 3) allowing parents the ability to provide data at a time most convenient to their schedules and at their own pace.

NAMA staff identified and contacted 25 parents inviting them to participate and offering the incentive of an individual membership for completion. The recruitment strategy sought to create a sample with parents of children primarily of elementary school age, who all have existing relationships with the Museum but in varying degrees, who value learning experiences but are not necessarily art-savvy, and who somewhat parallel the sample from the Family Learning in Interactive Galleries (FLING) 2011 study which can be understood to represent the population of parents who bring their families to interactive art museum spaces.<sup>1</sup> Of those recruited, 19 responded by completing the questionnaire. The median age of participants was the same as those in the FLING study (39), the percentage of male vs. female

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<sup>1</sup> *Family Learning in Interactive Galleries* was funded by an IMLS National Leadership grant. The research was conducted by Institute for Learning Innovation and Audience Focus in collaboration with the Frist Center for the Visual Arts, the High Museum of Art, and the Speed Art Museum. <http://familiesinartmuseums.org/>



respondents was very similar (80% female), and both samples were predominantly Caucasian (though the FLING sample less so).

**Description of the Sample: Demographics**

Because this is a small sample of 19 participants, percentages are not used within this report; only numbers are reported.

**Table 1: Description of the Sample: Demographics**

	n
<b>Gender: parent respondents</b>	
Male	4
Female	15
<b>Ages: parent respondents</b>	
RANGE: 29 – 48 years old	
MEDIAN: 39 years old	
<b>Number of children in families</b>	
1	2
2	13
3	3
4	1
<b>Gender of children*</b>	
Male	22
Female	12
<b>Ages of children</b>	
Newborn – 3	8
4 – 6	13
7 – 12	16
13 – 15	3
16 – 17	1
<b>Hispanic origin or descent: parent respondents</b>	
Yes	2
No	17
<b>Ethnicity: parent respondents</b>	
White/Caucasian (includes Hispanic)	19
Black/African-American	0
Asian	0
American Indian or Alaskan Native**	1
Native Hawaiian or Other Pacific Islander	0
Other	0

\*Responses only given for 34 of the 41 total children

\*\*The individual who selected this also selected “White/Caucasian”





## Description of the Sample: Visitation & Participation

Tables 2, 3, and 4 below indicate that the parents participating in this front-end evaluation tend to visit the Nelson-Atkins more often with children than with groups of adults only or alone. Only about one-quarter of the parents have children who have participated in studio classes, and one-quarter have used a printed Family Gallery Guide. None have used the Kansas City Sculpture Park Tour mobile audio guide in the past year and only one has ever used a smartphone tour specifically designed for families. About one-quarter of the parents have used audio tours designed for families, one-quarter have used museum websites for families, and one-quarter have used multimedia/smartphone tours for general audience; there is some slight overlap between these groups.

**Table 2: Number of times visited the NAMA in the last 12 months**

Social group	number visiting at least once	median # times in past 12 months
Alone	3	0
With other adult(s) only	10	1
With child(ren)	16	2

**Table 3: Participation in / use of activities with children at NAMA in the last 12 months**

Activity	number participating at least once	median # times in past 12 months
The Kansas City Sculpture Park Tour mobile audio guide for kids	0	0
A printed Family Gallery Guide	5	0
Youth Studio Class	4	0
Adult-Child Studio Class	1	0
Other (Chinese New Year)	1	0

**Table 4: Web, audio, and multimedia use at any museum**

Activity	n	specifically named
Website specifically for families	5	City Museum, St. Louis; "several"
Audio tour specifically for families	5	Shedd Aquarium; USS Midway in San Diego; World War I Museum
Multimedia or smartphone tour specifically for families	1	
Multimedia or smartphone tour - general or for adults	5	Forrest Park St. Louis museums; Kennedy Presidential Museum; Holocaust Museum; Lawrence Arts Center; Nelson-Atkins iPhone app



## Findings

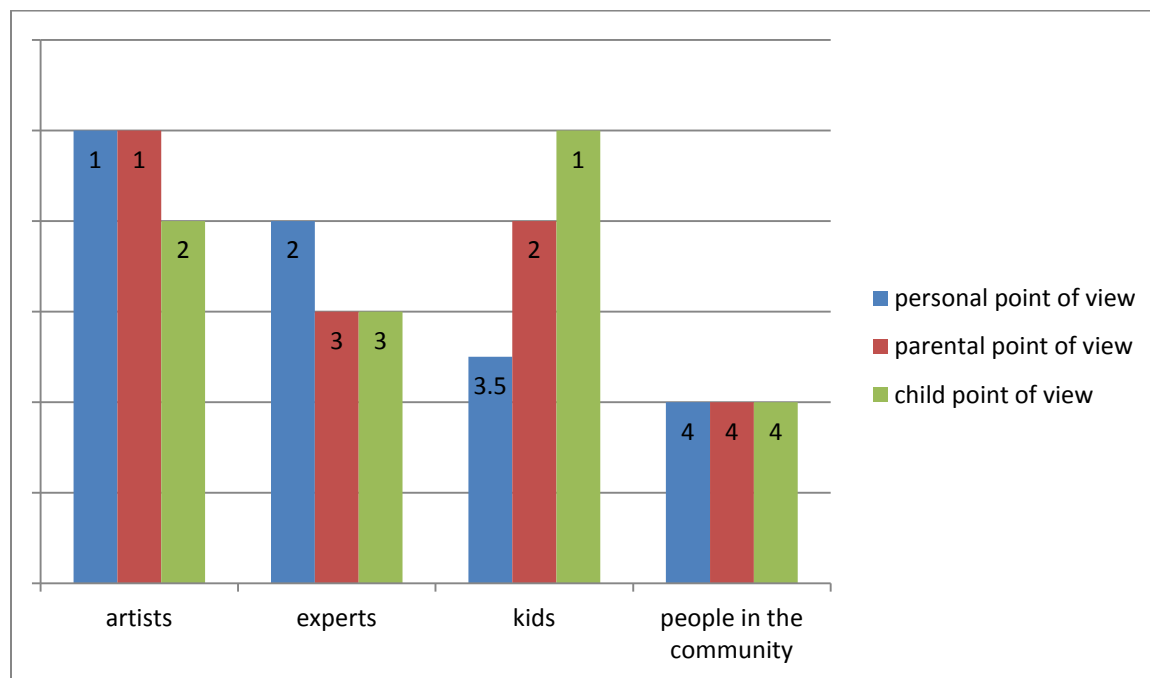
### Preferences for asset types

Parents were asked to rank their preferences for four different perspectives that could be shared during an art museum tour: perspectives of a) artists; b) experts; c) kids; and d) people in the community. They were asked to arrange them in order of their preference where 1 = most preferred and 4 = least preferred. If they felt there was a perspective missing from the list that they wanted to include, participants had the option to write it in for "other perspective," and move it to their desired position. Otherwise, they left "other perspective" in the fifth position.

Parents were asked to rank these perspectives 3 different times: 1) in order from their own personal point of view; 2) in order of what they as a parent would want their child(ren) to experience; and 3) in order of what they believe their child(ren) would prefer.

Figure 1 below shows the medians for each of the four perspectives as they were ranked by participants, where the longest bars represent the greatest preference. The perspective of people in the community was ranked low on all three points of view, and the perspective of artist was ranked high. The perspective of kids had the greatest variation across the three points of view, ranking high from the child point of view, and fairly low from the adult's personal point of view.

**Figure 1: Preference ranking medians for 4 perspectives from personal, parental, and child points of view\***



\*Note that when ranking preferences, 1 indicated the highest preference and 5 indicated the lowest preference. While lower numbers represent a greater preference, Figure 1 is designed to read as a traditional bar chart, so that the length of the bar indicates the strength of preference.



Table 5 below presents the same data as above with the inclusion of means and standard deviations. Standard deviations indicate the degree of variation among responses. In Table 5, the greatest variation among responses comes from respondents' personal points of view, whereas the responses from the child point of view were fairly consistent across respondents. Cells are shaded in degrees of color, where the darker shades correspond to the strongest preferences and the lightest shades correspond to the least preferred perspectives.

**Table 5: Preferences for 4 perspectives from personal, parental, and child points of view**

perspectives of ...		personal point of view	parental point of view	child point of view
<b>artists</b>				
	median	1	1	2
	mean	1.36	1.29	1.68
	std. deviation	0.63	0.47	0.48
<b>experts (curators)</b>				
	median	2	3	3
	mean	2.21	3.06	3.26
	std. deviation	1.12	0.90	0.45
<b>kids</b>				
	median	3.5	2	1
	mean	3.21	2.00	1.32
	std. deviation	1.05	0.71	0.48
<b>people in the community</b>				
	median	4	4	4
	mean	3.57	3.82	3.74
	std. deviation	0.51	0.64	0.45
<b>other*</b>				
	median	5	5	5
	mean	4.64	4.82	5.00
	std. deviation	0.93	0.53	0.00

\*Other responses: "historians" and "People alive in the time the artist was working." Both of these responses factored only into the rankings from the personal and parental points of view, but not in the child point of view.

In addition to the four perspectives ranked above, parents were asked to rank four other types of assets: a) maps showing where artists lived or the location of a landscape; b) simple games, such as matching or tracing lines with your finger; c) photographs of places, people, or objects that relate to the work of art; and d) opportunities to respond to a work of art by writing or recording your thoughts. Again, parents were asked to arrange these in order of their preference where 1 = most preferred and 4 = least preferred. If they felt there was a perspective missing from the list that they wanted to include, they had the option to write it in for "other perspective," and move it to their desired position. Otherwise, they left "other perspective" in the fifth position.

Figure 2 shows that respondents ranked these asset types very differently from the three different points of view. Of note is the sharp distinction between the parental preference for maps and its low ranking from the child point of view.



**Figure 2: Preference ranking medians for 4 asset types from personal, parental, and child points of view**

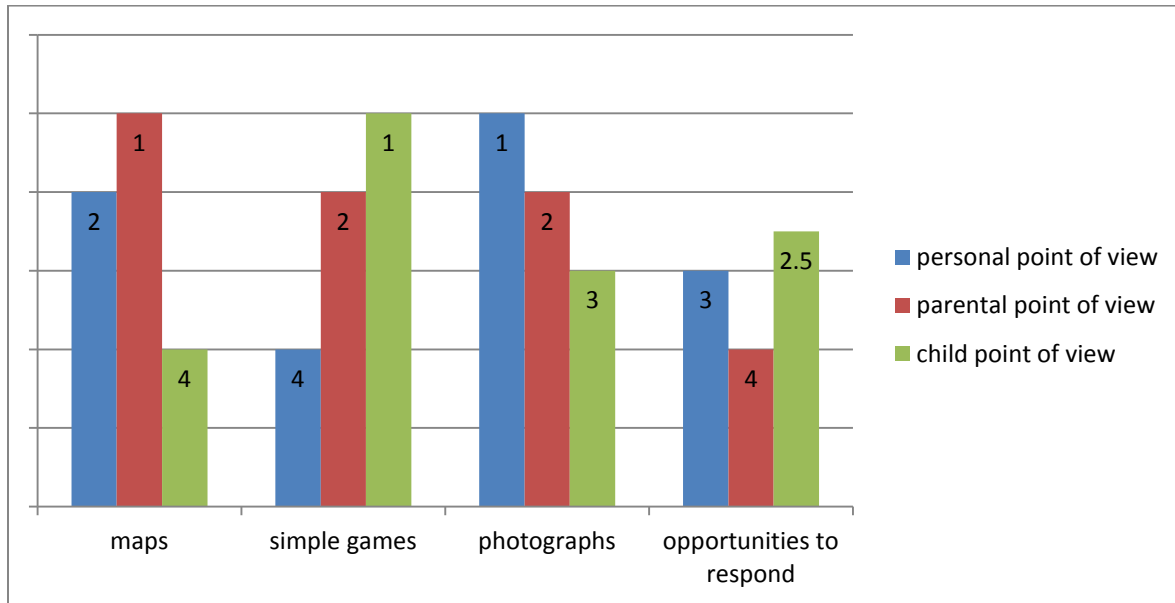


Table 6 below presents the same data as above with the inclusion of means and standard deviations. Cells are shaded in degrees of color, where the darker shades correspond to the strongest preferences and the lightest shades correspond to the least preferred perspectives.

**Table 6: Preferences for 4 asset types from personal, parental, and child points of view**

asset type		personal point of view	parental point of view	child point of view
<b>photographs</b>				
	median	1	2	3
	mean	1.42	2.11	2.72
	std. deviation	0.96	1.20	1.02
<b>simple games</b>				
	median	4	2	1
	mean	3.47	2.16	1.28
	std. deviation	0.96	1.01	0.57
<b>opportunities to respond</b>				
	median	3	4	2.5
	mean	2.84	3.16	2.61
	std. deviation	0.96	1.07	0.98
<b>maps</b>				
	median	2	3	4
	mean	2.47	2.63	3.50
	std. deviation	0.84	1.07	0.79
<b>other*</b>				
	median	5	5	5
	mean	4.79	4.95	4.89
	std. deviation	0.71	0.23	0.47

\*Other responses: “a chance to create digital artwork,” “art information like schools, influences,” and “video about the artist or technique.” The first two of these responses factored only into the rankings from the personal and parental points of view; only the “video about the artist or technique” factored into the child point of view as well.



## Ratings of content examples

Parents were asked to respond to example content online, most of which came from other museum websites. In this section, they continued to respond in three ways: from their own personal point of view, from their point of view as a parent, and from the perspective of their child(ren), as they imagined it to be. For each example, they were asked how important it would be for them and their child(ren) to have a similar example as part of a mobile tour experience, and how engaged their child(ren) would be. Parents were asked to focus their responses on the content only as an example of thing kind of thing that could be done, rather than respond simply to the look or design of the example.

The specific links used and question phrasing can be found in the Appendix below. By way of an example, this is the wording from one question in this section: “By following the link below, you will see a video of an artist, Jackson Pollock, creating a painting. This is an example of seeing an artist’s process. Imagine looking at a work of art in the Nelson-Atkins, and using a mobile guide to see a video about how that work of art was made. Indicate the extent to which you agree with each statement below on a scale from 1-7, where 1 is fully disagree and 7 is fully agree.” After rating each example, respondents were asked, “Please share what you would like and/or dislike about this approach on a mobile guide at the Nelson-Atkins.”



Figure 3 reveals that overall, parents expressed an average to high level of interest to all the asset examples. Ratings for creative community responses were low, which consistent with the low rankings assigned to the perspectives of people in the community (see Figure 1). The lowest rating from the child point of view was given for interviews with an expert, despite the fact that the example shown was specifically designed for children. Differences between ratings assigned each asset example from the parental and the child points of view never varied more than one median point.

**Figure 3: Rating medians for example content from personal, parental, and child points of view**

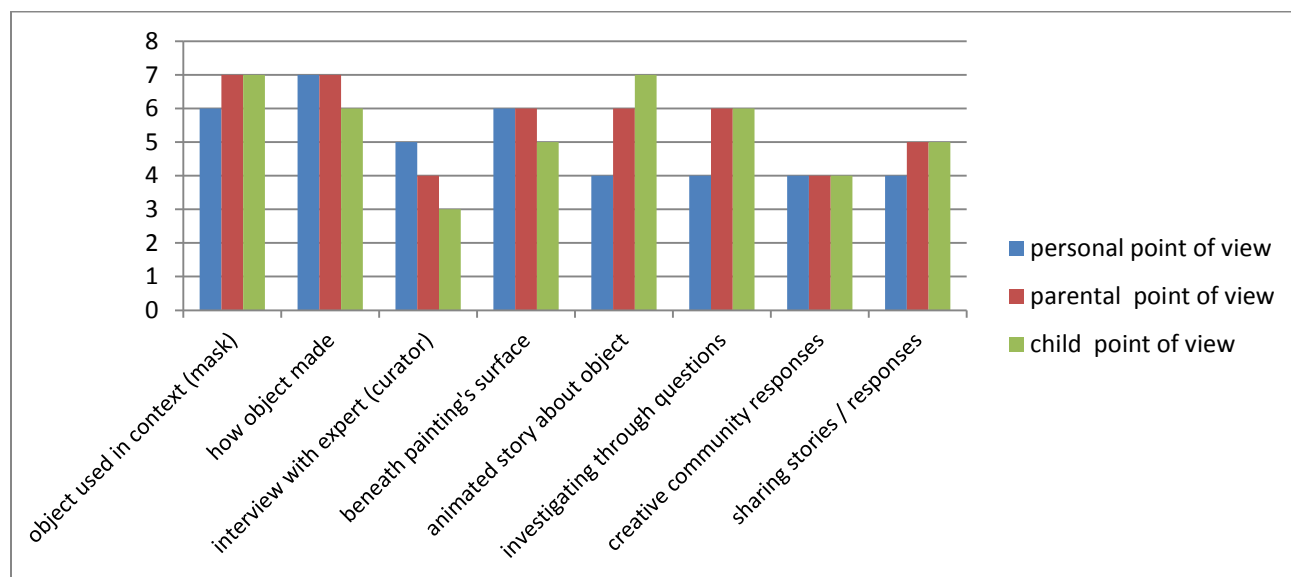




Table 7 below presents the same data from Figure 3 with the inclusion of means and standard deviations. Standard deviations indicate the degree of variation among responses. Cells for the top two highest rated asset examples within each point of view are shaded.

**Table 7: Ratings for example content from personal, parental, and child points of view**

asset example	personal point of view	parental point of view scale (1-7, with 7 high)	child point of view
<b>seeing an object used in context (ex: African mask used in a performance)</b>			
median	6	7	7
mean	5.84	6.74	6.37
std. deviation	1.21	0.45	0.96
<b>seeing how a work of art was made</b>			
median	7	7	6
mean	6.21	6.58	6.00
std. deviation	1.27	0.84	1.25
<b>seeing an animated story about a work of art</b>			
median	4	6	7
mean	3.63	5.74	6.47
std. deviation	1.50	1.41	0.91
<b>seeing what is beneath the surface of a painting</b>			
median	6	6	5
mean	5.74	5.68	5.16
std. deviation	1.37	1.41	1.77
<b>investigating a work of art by answering questions</b>			
median	4	6	6
mean	4.26	6.00	6.00
std. deviation	2.05	1.11	1.29
<b>sharing a story or response to a work of art (and hearing those of others)</b>			
median	4	5	5
mean	3.84	4.89	4.89
std. deviation	1.71	1.76	1.82
<b>seeing or hearing creative responses to a work of art by people in the community</b>			
median	4	4	4
mean	3.95	4.47	3.72
std. deviation	1.75	1.68	1.57
<b>seeing a video of an interview with a curator</b>			
median	5	4	3
mean	4.63	4.37	3.26
std. deviation	1.38	1.34	1.52

After respondents reviewed and rated the 8 examples of content, they were asked to identify the top two they felt should absolutely be included in a mobile guide tour, and to share why. Table 8 shows that the two that were most often included by respondents (and included by over half the respondents) were seeing an object used in context and seeing how a work of art was made. This is consistent with the average ratings assigned to these two content examples as compared with others (see Table 7).



**Table 8: Top two content examples**

asset	number who included in top 2
seeing an object used in context (for example, an African mask used in a performance)	11
seeing how a work of art was made	11
seeing an animated story about a work of art	6
investigating a work of art by answering questions	5
sharing a story or response to a work of art (and hearing those of others)	2
seeing a video of an interview with a curator	1
seeing what is beneath the surface of a painting	1
seeing or hearing creative responses to a work of art by people in the community	1

Parents responded to open-ended questions about these approaches after rating each one (findings in Table 7) and also after identifying their top two (findings in Table 8). Responses were analyzed together, and the following trends in responses emerged. Quotes are used in order to illustrate trends and are not intended to be exhaustive of all similar comments.

#### **seeing an object used in context (for example, an African mask used in a performance)**

- Parents believe this will bring art to life for their children and help them connect to objects.
  - *Great idea! Sometimes it's hard to imagine what certain objects were (they can be rather foreign to us).*
  - *Would make the object more vivid and real to children.*
  - *It makes items more relevant to you.*
- Parents believe this would engage their children.
  - *This would definitely engage my kids and be a great teaching moment.*
  - *My son would remember this experience and have tons of questions and want to know more about it!!!*
  - *It would help my children be more engaged in art.*
- Parents believe this would give children a glimpse into other cultures.
  - *Beneficial for connecting that object to the people that used it and what life was like for them.*
  - *Teaches diversity that they may never see otherwise.*
  - *Gives them a view into another culture.*
- One parent expressed a desire for this to be presented in combination with cultural information.
  - *I liked the video but still didn't really learn much about the culture by just seeing the person dance around. It would be ... best used with other content to explain.*

#### **seeing how a work of art was made**

- Parents believe this would engage children and help them relate to works of art.
  - *This would make art more relatable to children.*
  - *I think a painting on a wall can look isolated, as though it just arrived there. A video shows a real person creating that artwork, which is engaging.*
  - *It's very important to be able to understand that everything in the museum was created by real people, just like them.*
  - *Seeing how the work of art was made brings it to life.*



- Parents believe this would inspire children to create something of their own.
  - *They might think, “Hey! I could do that too,” which is exactly the kind of response I would want my children to have.*
  - *It could be enhanced by the opportunity to actually create something similar.*

#### **seeing an animated story about a work of art**

- Parents believe this would be enjoyable and engaging for children.
  - *I think an animated story about a particular work of art would be engaging for children.*
  - *It would speak on their level.*
  - *My kids would like this a lot and would be able to connect a story to the idea of the art easily.*
  - *The animated story would just be a created and educational way to engage kids. They’d think it was funny and it would stick with them.*
- One parent would prefer to be given tools for facilitating a conversation.
  - *I feel like a conversation about the piece would be better for my child than a video. Perhaps listing these questions for a parent to ask instead of a video ... sometimes children get lost in these videos and forget the purpose of what they’re watching.*
- One parent thought this was especially helpful for abstract art.
  - *I love this approach for children. Especially for abstract art. Children of all ages might dismiss this type of art unless they are shown how it is created and that the artist is making choices as they arrange the elements on the canvas.*

#### **investigating a work of art by answering questions**

- Parents like the educational aspect of this approach.
  - *It would help the children and I to explore art by asking questions that I don’t know enough about art to ask (or answer).*
  - *Answering questions ... allows the viewer (adult or kid) to synthesize the information so as to gain a deeper understanding and appreciation for the object.*
  - *I liked that with the answers, even more information was then provided.*
- Parents think this would be engaging for children.
  - *I think that the “game” idea for finding clues, answering questions or just digging deeper into art would be extremely desirable to kids and make them want to come back.*
  - *Very, very cool. My kids love playing detective.*
  - *My kids would love this!*
- Parents expressed a desire for this to not be too lengthy.
  - *A bit lengthy. If each piece of art had one of these interactive options it would be really fun and useful.*
  - *Something like this for me personally would take too long.*
  - *There was a LOT of information. I’m not sure how long it would hold someone’s interest. ... We have visited sites like this after visiting a museum, though, to learn more information about pieces we especially enjoyed.*
- One parent said the nature of the question would be important.
  - *I think the question would have to be very engaging.*





### sharing a story or response to a work of art (and hearing those of others)

- Parents express confidence that children will be interested in sharing their responses, but are less sure about the experience of listening to others.
  - *I think they would like to voice their opinions and possibly hear a couple of other people's but not too many.*
  - *They would love hearing themselves recorded... . Listening to other's responses, I have no idea if they would like that or not.*
  - *My kids might enjoy it a little, but only to hear themselves talk.*
  - *This could be a fun opportunity, especially for kids. I have trouble envisioning a good way to experience hearing others' responses in a way that would be meaningful.*
- Parents are more confident that children will be more interested in hearing responses from other children than from adults.
  - *I think they would be more interested in expressing themselves than hearing what others, especially adults, have to say about an artwork.*
  - *I do think my children might be interested in sharing a simple response and seeing what other kids thought.*
- Some parents believe it would be a positive, enjoyable experience for children.
  - *Kids love telling stories; this would be great.*
  - *Wow, like an Art Museum in-house YouTube channel. I'm sure it'll get kids talking about the art - or themselves - but that's probably a good way to get them to take ownership in something fewer and fewer schools are teaching them about.*
- Parents expressed concern over the possibility of irrelevant and inappropriate responses.
  - *I feel the intention here could be ruined by social media style immature rhetoric.*
  - *I assume that the responses would somehow be monitored, so that there aren't any vulgar or inappropriate responses available for my children to hear.*

### seeing a video of an interview with a curator

- Parents do not think this would engage their children or keep their attention, at least as it is in the example.
  - *I don't think that a video interview would keep our attention.*
  - *Curators speaking won't be as valuable as the other media you've demonstrated.*
  - *As an adult learner, I love to know the expert opinion. ... My kids, however, are interested in what THEY think or the artist themselves think.*
- Some parents had ideas for how to make this more engaging.
  - *I personally would like a video interview with just about any curator. For my kids it would need to be pretty entertaining, funny or very engaging personality to keep their attention so they could hear and learn from that curator.*
  - *My six-year-old son would be bored by the "experts" talking. My high school students (I teach art) would be more engaged. If the explanations by experts were dubbed over the artist working, so that is all you saw, I think all ages would be more engaged. NO guys in cardigans talking about art. Boring.*
  - *It would be more engaging with a way for the child to respond and/or answer questions throughout the video.*
  - *I would expect that the success of this approach would be dependent on the execution - how engaging is the expert? How interesting are their insights?*



- *This particular video would have been more engaging if it had shown some examples of what the expert was referring to and not just a talking head.*
- *Would like if child could type in question and have a bank of answers.*

### **seeing what is beneath the surface of a painting**

- Parents believe this could be educational for their children, especially with regards to the artistic process.
  - *I believe this would make children look past just what's on the surface of every piece of art, not just what the x-ray technology is used on. It would (hopefully) make them wonder, what's underneath all of these other things?*
  - *It would be a great lesson to compare and contrast and have them think of other ideas for how the painting could be different.*
  - *It is very intriguing to see how a finished painting might differentiate from the original idea. I think to have this accessible while viewing would be informative, engaging, and surprising. I think it is also a good lesson for kids to know that even expert artists change their minds and make mistakes.*
  - *So many opportunities to discuss the artistic process and what the artist goes through until they reach the final product.*
- Some parents are interested in this themselves, but are unsure whether their children (or younger children) could understand the concept or be engaged by it.
  - *I like this concept quite a bit, but I don't think my children would be able to understand the relationship between the two images without some audio explaining to them what they are seeing.*
  - *I think I would be able to explain and talk about this with my older children. It would probably be above the understanding of my younger ones.*

### **seeing or hearing creative responses to a work of art by people in the community**

- Some parents were not personally interested in this approach.
  - *This was kind of boring, not going to lie.*
  - *I just didn't find either example very interesting.*
- Some parents responded positively to this approach and thought it could inspire creativity.
  - *I love that both of these incorporate other types of creative thinking: words on paper and music. This is one area that would be difficult for me to create on my own as a parent, or to research alone and present to my kids, so having these types of things would be AMAZING for me. ... It uses other parts of the brain.*
  - *I like the idea of showing children various responses to art, it will help them when formulating their response to what they are seeing.*
  - *I think this would help children with their own creative ideas.*
- Some parents did not think this would engage their children.
  - *Not sure how engaged they would be.*
  - *I feel that giving the children their own opportunity to respond creatively would be more useful than watching or experiencing someone else's.*



## overall general comments

- Parents reacted positively to the overall concept.
  - *It can teach children that technology (like iPhones or iPods) can be used for more than just music and games.*
  - *Anything you can do to make something interactive and electronic-based is more engaging for kids.*
  - *A variety of approaches will keep children most engaged and create a richer learning experience.*
- Parents expressed a desire for video segments to be short and limited in number.
  - *It could make getting through the museum very slow if there's a video for every piece.*
  - *The [African mask] video is too long for children. A quick contextual experience and we move onward.*
  - *Maybe the videos could be between 1 to 2 minutes long and then if the child wants to see more of this there could be a follow up video with a longer span.*
- Parents distinguish between what would appeal to younger versus older kids.
  - *Depending on the age of the child, [investigating a work of art by answering questions] may be interesting or not.*
  - *I think it depends on the age and interest of the child. I believe older children - perhaps middle school and beyond - might find what the curator does interesting.*

## Conclusions and Recommendations

The purpose of this study is to examine parents' preferences for content for a Family Mobile Guide and their beliefs about what types of content will likely yield the most engaging and meaningful experiences for them and their families. Findings are intended to inform the development of rich experiences for families through a multimedia mobile tour at the Nelson-Atkins Museum of Art. The conclusions and recommendations below are based on the findings above and at times given a larger context from additional literature and other studies.

### Content

Parents were asked to distinguish their responses to possible types of content or assets according to the three different perspectives: 1) their own personal point of view; 2) what they as a parent would want their child(ren) to experience; and 3) what they believe their child(ren) would prefer or be engaged by.

#### Whose perspectives on works of art are preferred?

When asked to rank four different possible perspectives on a work of art to be shared through a mobile guide, parents expressed the greatest interest in hearing the artist's perspective, both from their personal point of view and from the parental point of view. They were less interested in hearing the expert / curatorial perspective. This finding was substantiated by the relatively low appeal of the video interview with a curator example, especially as compared to responses to seeing an artist's process. Although the example provided was designed specifically to appeal to children, parents did not think this type of content would capture the interest or attention of their children. A couple explained that



kid-friendly commentary by an expert with more engaging relevant images, or some interactive version of this, could make it less “boring.”

The perspective of people from the community was ranked the lowest from all three points of view (personal, parental, and child). While it could be argued that parents could not envision who those community members would be and what their responses would be, this findings was also substantiated by the fact that the example of seeing or hearing creative responses to a work of art by people in the community was one of the lowest rated content examples. Many found it personally uninteresting and they did not think their children would be engaged by it.

Parents ranked hearing the perspectives of kids high from the child point of view, and fairly low from the adult’s personal point of view. In another section of the questionnaire, parents expressed confidence that children will be interested in sharing their own responses, but were less sure about whether it would be appealing to their children to listen to the responses of others, particularly those of adults. They also expressed concern over the possibility of their children being exposed to inappropriate comments. If NAMA includes opportunities for children to share their responses to works of art, it is recommended that these be curated (perhaps some even being elicited) to become the “kids’ perspective,” rather than allowing all responses to be accessed by visitors.

These responses from NAMA parents are similar to findings from a 2010 study at the Indianapolis Museum of Art, where visitors also shared preferences for types of mobile content. Note that numbers 1, 3, and 5 below all represent certain perspectives, and the order of preferences mirrors those expressed by NAMA parents.

1. Hear from Artists (90%)
2. Behind the Scenes (83%)
3. Hear from Experts (54%)
4. High-Res Images (51%)
5. Ways to Express Opinion (44%)
6. Things to Take Away (41%)
7. Games (27%)

Nancy Proctor, Head of Mobile Strategy and Initiatives at the Smithsonian Institution, shares tips for developing sustainable mobile programs in her chapter within *Creativity and Technology: Social Media, Mobiles and Museums* (2011). She describes a trend in museums, including SFMOMA and Tate Modern, for including interviews with visitors or other non-experts. She recommends that museums “Cultivate diverse voices and points-of-view through user-generated content” (p. 57). She believes that in the age of social media, museum experiences should be “conversational rather than unilateral; engaging rather than simply didactic; and generative of content and open-ended rather than finite and closed” (p. 51). Similarly, Nina Simon writes the following in the preface to her book, *The Participatory Museum* (2010): “Visitors expect access to a broad spectrum of information sources and cultural perspectives. They expect the ability to respond and be taken seriously. They expect the ability to discuss, share, and remix what they consume.”

While it may be true that visitors expect to be able to respond and that it is becoming common practice for visitor voices to be incorporated into the interpretive offerings, NAMA parents – and perhaps other museum goers – continue to place higher value on the voice of artists and to a lesser degree, experts. In light of this, NAMA developers may want to consider providing structures and limits for the sharing of family-generated responses. For example, perhaps responses could be limited to one or two works of



art and be structured by a specific question relevant to the content of the work. As suggested above, only those responses selected by staff members would be accessed by visitors as part of the mobile guide experience. Or, perhaps these responses could be shared through a different format, such as being posted in paper or digital form in another part of the Museum, or on the Museum's Facebook page.

#### Other asset types: maps, photographs, games, and responding

When parents were asked to rank four other types of assets, what was ranked highest varied according to which point of view they were using to rank: photographs of places, people, or objects that relate to the work of art were ranked highest from the personal point of view; simple games, such as matching or tracing lines with your finger were ranked highest from the child point of view; and maps showing where artists lived or the location of a landscape were ranked highest from the parental point of view. There was a sharp distinction between the parental preference for maps and its low ranking from the child point of view, indicating that though they value maps, parents may not be able to envision a way for staff to make them engaging for children. This presents NAMA with a challenge to make maps appealing for all ages in family groups. Within this set of four asset types, opportunities to respond to a work of art by writing or recording your thoughts was ranked relatively low.

#### How objects are made and used

Parents expressed the strongest desire for the Family Mobile Guide to include opportunities to see an object used in context (with the example of an African mask being danced) and to see how a work of art was made (with the example of a video of Jackson Pollock creating a drip painting). In both cases, parents felt that these would help their children connect with works of art and bring them to life. In an unpublished study of an African mask exhibition at the Dallas Museum of Art, respondents similarly responded very positively to videos of masks being danced (Butler, 2010). Short video clips (or still images) of how non-Western objects, as well as Western decorative or functional art, are or have been used, would be an immediate and non-didactic way for visitors to gain an understanding of context. Both of these types of video assets are particularly suited for a mobile device because they offer visitors what a static label or an audio tour cannot.

#### Stories about art and investigating art

Responses to these two content examples, seeing an animated story about a work of art and investigating a work of art by answering questions, were similar in that ratings were fairly low from a personal point of view, but higher from the parental and child points of view. Parents believe both of these types of content would be enjoyable and engaging for children, as well as educational. These cases (as with the maps), where there is some discrepancy between preferences of parents as adult visitors and their preferences for / on behalf of their children, present a particular challenge for developers. The audience must be clearly conceived, and if the audience is multi-generational, the content should appeal to both children and adults.

#### Inspiring creativity

In responding to a wide variety of content examples, parents repeatedly expressed an interest in content that "inspires creativity," provides children with an understanding of the artistic process, and allows children to imagine themselves as artists. These comments surfaced in relation to the Pollock video, the idea of an artist's perspective, the animated story, the x-ray image of a painting, and the creative community responses. NAMA staff may find additional ways to support this expressed desire.



## Audience: parents, children, or families?

It will be crucial for the development team to consider for which of these three audiences the Family Mobile Guide is being created, and the implications of that decision. All written materials and discussions to this point indicate that families are the audience, but what exactly that means for content development will require thoughtful deliberation. For example, some content may easily generate group conversation and shared discovery; some may call for parent facilitation; and some may be directed toward kids in an unmediated fashion.

Parents in this study were able to distinguish their responses according to the three different perspectives: 1) their own personal point of view; 2) what they as a parent would want their child(ren) to experience; and 3) what they believe their child(ren) would prefer or be engaged by. Respondents often rated or ranked an asset very differently according to which of these lenses they were using. Their responses to open-ended questions also shifted between these perspectives, with some comments about what their kids would enjoy, some about what they would enjoy, and still others about how they would use the asset as a parent facilitating their child's learning experience. Comments in this last category include the following: a request for a list of "questions for a parent to ask," a parent commenting on what had the potential to be "a great teaching moment," a parent expressing gratitude for what would be "difficult for me to create on my own as a parent," and parents commenting on what could be opportunities for discussion and what they would or would not be able to explain to their children.

There is literature to support the idea that parents desire help in facilitating experiences in museums for their children. In the FLING study referenced in the Methodology section, parents were found to value interactive spaces in art museums for the way that they make them "more confident about/capable of facilitating art experiences for children in art museums" (Luke, Figueiredo & Ong, 2011, p. 6-7). An evaluation was conducted at the Dallas Museum of Art for a program that was struggling with the question of whether the primary audience was preschool students (with a goal focused on their experiences) or their parents (with a goal of modeling and teaching parents strategies for discussing works of art). In the study (Butler 2008), respondents did in fact report to have experienced increased confidence in talking about a work of art with their children as a result of the program. For example, one parent said she used to be "intimidated" to bring her son to the museum, and shared that she learned "more approachable" ways to discuss art with him and how to find "something he can relate to." NAMA staff can consider whether the Family Mobile Guide will have a similar goal, even if secondary, of helping parents facilitate experiences for their children.

Creating mobile experiences that foster parent-child interaction has been challenging for museums. In 2009-2010, the Institute for Learning Innovation conducted a front-end, formative, and summative evaluation study of a mobile learning initiative called SNSE (Science Now, Science Everywhere) at the Liberty Science Center in New Jersey. Although the study reports that 45% of SNSE users listened to the audio content as a group and that users were more likely than non-users to have talked with others about science or technology during their visit, the researchers also share difficulties that parents encountered when trying to use it with their children (Katz, Haley Goldman & Foutz, 2011, pp. 358 – 361). They write, "For some parents, a visit to an informal learning institution ... should be an occasion for parent-child interactions. In this situation, SNSE would seem to become a medium that works precisely against those with such a motive for visiting" (p. 360). They suggest that "multi-person involvement and game-like offerings" could "work to make the mobile phone interaction shared and inclusive, as opposed to the reverse" (p. 373).



Frankly, Green + Webb, a consultancy group based in Sheffield, England, conducts research as part of their process of developing mobile experiences. In a 2010 report, they write the following regarding family mobile experiences:

Family based mobile interpretation within museums has tended to focus on entertaining and educating children rather than the whole family group. However, it would appear that one key way to deliver a great experience for the family is to help parents create it themselves – building their confidence around managing museum visits and interacting with their children in a way that is fun for all. (p. 32)

They believe that, unlike audio tours and interactive games of the past,

Smartphones offer the opportunity to design a pleasurable and beneficial experience for the whole family group through activities, interactions and creative engagement. The technology itself and the applications currently being developed encourage making (photography, audio, drawing) and sharing activities (posting online, email, device to device connection). (p. 34)

In addition to considerations of the parent-child audience distinction, developmental levels within the child audience may need to be considered. Parents often distinguished between what would appeal to younger versus older kids. It may be important to provide content that is accessible to and appealing to a variety of ages, even within the targeted 6 to 11 year age range. Families with children in that age range will include siblings of other ages. Developers may want to consider making deliberate decisions about the percentage of content directed toward younger children and that directed toward older children. There may be instances where the content naturally breaks out into two layers, and a “go deeper” layer option may appeal to a slightly older audience. A panel of parents could be formed to serve as a kind of ongoing focus group. They could assist participate in the development process through more ongoing formative testing, which could be a useful supplement to the formative testing to take place after 10 family stops are developed.

Finally, NAMA staff has reflected upon the likely possibility that adults often opt to use family audio or multimedia content rather than content aimed at adult audiences. Museum practitioners report anecdotal evidence of this occurrence. In an unpublished 2000 study from the Detroit Institute of Arts, 21% of adults were reported to have listened to more than half of an exhibitions children’s audio tour, and 83% listened to at least one children’s stop. Fifty-three percent said that listening to a combination of both the children and adult content (rather than only one or another) was most useful. This could be further reason for creating content that appeals to a multi-generational audience. Preferences for family-directed content versus adult visitor-directed content can be explored in the formative and summative stages of the present study.



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End of Report: May 9, 2012





## Appendix: Online Questionnaire

### Online Questionnaire Email Invitation Text

Dear [Name],

Thank you for agreeing to participate in an online survey about family mobile tours for the Nelson-Atkins Museum of Art. As a reminder, visitors will be able to access the mobile tour during their museum visit on their own smartphone, or on an iPod Touch borrowed from the museum. Completing this survey will help us understand what will be most useful and engaging for families.

Completing the survey may take up to 45 minutes; however, you do not have to complete it all at once. You can begin the survey and return to it at another time. Please spend time thoughtfully answering the questions and complete it by **April 6**. In appreciation for completing it, you will receive an individual membership (or an extension of your existing membership). You will find instructions for obtaining the membership at the end of the survey.

Sincerely,

The Nelson-Atkins Museum of Art Staff

**Follow this link to the Survey:**

[SurveyLink]

Or copy and paste the URL below into your internet browser:

[SurveyURL]



## Online Questionnaire Imported into Word

*The questions below have been imported into a Word version from the online survey software program called Qualtrics. This imported version does not reflect the online design of the survey.*

Thank you for participating in this study and sharing your thoughts with us. In this survey you will be asked to explore other websites, and it may take 20–45 minutes to complete the survey. If you are not able to complete it all at once, you may return at another time, so long as it is completed by Friday, April 6.

When you finish the survey, you will be asked to submit your contact information. This information is needed to provide you with the membership to the Nelson-Atkins Museum of Art. It will not be connected to the responses you provide in the survey; your responses will remain anonymous.



### I. Your Museum Visit Experiences

The first 3 questions are about your museum visit experiences.

1. How many times have you visited the Nelson-Atkins Museum of Art in the last 12 months?

	not at all	once	twice	three times	four times	five times	six or more times
While alone:	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
With other adult(s) only:	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
With child(ren):	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



2. Over the last 12 months, how often have you participated in or used the following with your child(ren) at the Nelson-Atkins?

	not at all	once	twice	three times	four times	five times	six or more times
The Kansas City Sculpture Park Tour mobile audio guide for kids:	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A printed Family Gallery Guide:	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Youth Studio Class:	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Adult-Child Studio Class:	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other:	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

3. Which of the following have you ever used at ANY museum (including the Nelson-Atkins, other art museums, and other types of museums such as history or children's museums)? Write in the name(s) of the museums if you remember.

	Yes	No
Website specifically for families:	<input type="radio"/>	<input type="radio"/>
Audio tour specifically for families:	<input type="radio"/>	<input type="radio"/>
Multimedia or smartphone tour specifically for families:	<input type="radio"/>	<input type="radio"/>
Multimedia or smartphone tour - general or for adults:	<input type="radio"/>	<input type="radio"/>

## II. Your Preferences for Family Mobile Guide Content

Now we'd like to get your thoughts about some of the kinds of things we might include in a Family Mobile Guide. In the next two questions (questions 4 and 5), we will ask you to respond in three ways: from your own point of view as a person who might use the mobile tour, from your point of view as a parent, and from the perspective of your child(ren), as you imagine it to be.

4. Below there are 4 different perspectives that could be shared during an art museum tour: perspectives of **a) artists**; **b) experts**; **c) kids**; and **d) people in the community**. Arrange them by clicking on them and dragging them into your order of preference; when you click and hold on each one, you will see a number appear to the right. Arrange them so that 1 = most preferred and 4 = least preferred. If you feel there is a perspective missing from our list that you would like to include, write it in for "Other perspective," and move it to your desired position. Otherwise, leave it in fifth position.



You will be asked to rank these 3 different times: first, in order of your own personal preference, second, in order of what you as a parent would want your child(ren) to experience, and third, in order of what you believe your child(ren) would prefer.

**First: order of your own personal preference:**

- a) perspectives of artists
- b) perspectives of experts, such as curators
- c) perspectives of kids
- d) perspectives of people in the community
- Other perspective (optional)

**Second: order of what you as a parent would want your child(ren) to experience:**

- a) perspectives of artists
- b) perspectives of experts, such as curators
- c) perspectives of kids
- d) perspectives of people in the community
- Other perspective (optional)

**Third: order of what you believe your child(ren) would prefer:**

- a) perspectives of artists
- b) perspectives of experts, such as curators
- c) perspectives of kids
- d) perspectives of people in the community
- Other perspective (optional)

5. This question is similar to the previous question. This time, on the left you will see 4 different kinds of things that could be part of a tour about works of art: a) maps; b) simple games; c) photographs; and d) opportunities to respond. Arrange them by clicking on them and dragging them into your order of preference; when you click and hold on each one, you will see a number appear to the right. Arrange them so that 1 = most preferred and 4 = least preferred. If you feel there is something missing from our list that you would like to include, write it in for "Other," and move it to your desired position. Otherwise, leave it in fifth position.

You will be asked to rank these 3 different times: first, in order of your own personal preference, second, in order of what you as a parent would want your child(ren) to experience, and third, in order of what you believe your child(ren) would prefer.

**First: order of your own personal preference:**

- a) maps showing where artists lived or the location of a landscape
- b) simple games, such as matching or tracing lines with your finger



- c) photographs of places, people, or objects that relate to the work of art
- d) opportunities to respond to a work of art by writing or recording your thoughts
- Other (optional)

**Second: order of what you as a parent would want your child(ren) to experience:**

- a) maps showing where artists lived or the location of a landscape
- b) simple games, such as matching or tracing lines with your finger
- c) photographs of places, people, or objects that relate to the work of art
- d) opportunities to respond to a work of art by writing or recording your thoughts
- Other (optional)

**Third: order of what you believe your child(ren) would prefer:**

- a) maps showing where artists lived or the location of a landscape
- b) simple games, such as matching or tracing lines with your finger
- c) photographs of places, people, or objects that relate to the work of art
- d) opportunities to respond to a work of art by writing or recording your thoughts
- Other (optional)

### III. Your Responses to Content on Other Websites

In this section, we will continue to ask you to respond in three ways: from your own personal point of view, from your point of view as a parent, and from the perspective of your child(ren), as you imagine it to be.

In most of the next ten questions (questions 6 through 15), we ask you to link to other websites to look at examples of content and to share your thoughts about them. Clicking on the link will open a new browser, which you can close before returning to answer the question. You will be asked with each example how important would it be to you and your child(ren) for a similar example to be part of your mobile tour experience, and how engaged your child(ren) would be.

*Warning: Some websites are prettier than others!* We ask that you focus your responses on the content as an example of thing kind of thing we might do, rather than respond simply to the look or design of the example.



6. In the example below, you will see a video of an African mask that is part of a performance. This is an example of seeing an art object used in its original intended context. Imagine looking at an object on display at the Nelson-Atkins, and using a mobile guide to see how that object is or would have been used in context. Indicate the extent to which you agree with each statement below on a scale from 1-7, where 1 is fully disagree and 7 is fully agree.

<http://media.podshow.com/media/26049/episodes/243896/africanmasksmeviocom-243896-08-09-2010.m4v>

	fully disagree 1	2	3	4	5	6	fully agree 7
For me personally, seeing an object used in context would be very important.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
As a parent, I feel that it would be very important for my child(ren) to see an object used in context.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My child(ren) would be very engaged by something like this.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please share what you would like and/or dislike about this approach on a mobile guide at the Nelson-Atkins.

7. By following the link below, you will see a video of an artist, Jackson Pollock, creating a painting. This is an example of seeing an artist's process. Imagine looking at a work of art in the Nelson-Atkins, and using a mobile guide to see a video about how that work of art was made. Indicate the extent to which you agree with each statement below on a scale from 1-7, where 1 is fully disagree and 7 is fully agree.

[http://community.ovationtv.com/\\_Jackson-Pollock/video/180386/16878.html](http://community.ovationtv.com/_Jackson-Pollock/video/180386/16878.html)

	fully disagree 1	2	3	4	5	6	fully agree 7
For me personally, seeing how a work of art was made would be very important.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
As a parent, I feel that it would be very important for my child(ren) to see how a work of art was made.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My child(ren) would be very engaged by something like this.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



Please share what you would like and/or dislike about this approach on a mobile guide at the Nelson-Atkins.

8. The next link will take you to an example of an interview with an expert. In this example from the American Museum of Natural History, the expert is a conservation biologist. Imagine looking at a work of art while visiting the Nelson-Atkins, and using a mobile guide to see an interview with a curator who is an expert on the work. Indicate the extent to which you agree with each statement below on a scale from 1-7, where 1 is fully disagree and 7 is fully agree.

[http://www.amnh.org/ology/index.php?channel=biodiversity#features/ologist/arengo/?TB\\_iframe=true&height=500&width=750](http://www.amnh.org/ology/index.php?channel=biodiversity#features/ologist/arengo/?TB_iframe=true&height=500&width=750)

	fully disagree 1	2	3	4	5	6	fully agree 7
For me personally, seeing a video of an interview with a curator would be very important.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
As a parent, I feel that it would be very important for my child(ren) to see an interview with a curator.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My child(ren) would be very engaged by something like this.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please share what you would like and/or dislike about this approach on a mobile guide at the Nelson-Atkins.

9. The link below shows two images of the same painting: on the left is the painting as it looks today, and on the right is an x ray of the painting revealing a layer beneath the surface of the paint. This is an example of being able to see what is beneath the surface of a work of art, whether it has been changed by the artist or restored by conservators. Imagine looking at a painting while visiting the Nelson-Atkins, and using a mobile guide to examine what is beneath the surface. Indicate the extent to which you agree with each statement below on a scale from 1-7, where 1 is fully disagree and 7 is fully agree.

<http://blogs.scientificamerican.com/cocktail-party-physics/files/2011/10/goyas.jpg>



	fully disagree 1	2	3	4	5	6	fully agree 7
For me personally, seeing what is beneath the surface of a painting would be very important.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
As a parent, I feel that it would be very important for my child(ren) to see what is beneath the surface of a painting.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My child(ren) would be very engaged by something like this.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please share what you would like and/or dislike about this approach on a mobile guide at the Nelson-Atkins.

10. The link below takes you to an animated story on the San Francisco Museum of Art's website about two dogs that explore works of art together. When you click on the link, you can click on "skip" on the lower right corner of the screen to skip the introductory story. Click on the colorful painting on the top left corner, which is by Robert Rauschenberg, then click on "Watch a Story." After you watch the story video, you will see an activity where you can combine elements to make your own "painting." You do NOT need to look at the activity, because this question is ONLY asking for your response to the animated story about the work of art. Imagine looking at a work of art while visiting the Nelson-Atkins, and seeing a similar video story on a mobile guide. Indicate the extent to which you agree with each statement below on a scale from 1-7, where 1 is fully disagree and 7 is fully agree.

<http://countrydogs.sfmoma.org/>

	fully disagree 1	2	3	4	5	6	fully agree 7
For me personally, seeing an animated story about a work of art would be very important.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
As a parent, I feel that it would be very important for my child(ren) to see an animated story about a work of art.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My child(ren) would be very engaged by something like this.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please share what you would like and/or dislike about this approach on a mobile guide at the Nelson-Atkins.





11. The link below takes you to an investigation game on the Tate Britain's website about a sculpture by Henry Moore. When you click on the link, you can click on "INVESTIGATE!" then on "START NOW," and then on "SOLVE CLUES." Try out this game by answering some of the questions. Imagine looking at a work of art while visiting the Nelson-Atkins, and using a mobile guide to investigate it through similar types of questions. Indicate the extent to which you agree with each statement below on a scale from 1-7, where 1 is fully disagree and 7 is fully agree.

<http://kids.tate.org.uk/games/art-detective/>

	fully disagree 1	2	3	4	5	6	fully agree 7
For me personally, investigating a work of art by answering questions would be very important.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
As a parent, I feel that it would be very important for my child(ren) to investigate a work of art by answering questions.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My child(ren) would be very engaged by something like this.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please share what you would like and/or dislike about this approach on a mobile guide at the Nelson-Atkins.

12. Below there are two links taking you to examples of creative responses to works of art in the Dallas Museum of Art collections by members of the community. In the first, you will see a poem written by a local poet in response to an ancient American work of art. In the second, you will see that there are two "sound designs" created by local university students who were responding to a different ancient American work of art. Imagine looking at a work of art while visiting the Nelson-Atkins, and using a mobile guide to see or hear creative responses to the works of art made by people in the community. Indicate the extent to which you agree with each statement below on a scale from 1-7, where 1 is fully disagree and 7 is fully agree.

[http://www.dallasmuseumofart.mobi/ObjectDetail/dma\\_424396](http://www.dallasmuseumofart.mobi/ObjectDetail/dma_424396)

[http://www.dallasmuseumofart.mobi/ObjectDetail/dma\\_423483](http://www.dallasmuseumofart.mobi/ObjectDetail/dma_423483)



	fully disagree 1	2	3	4	5	6	fully agree 7
For me personally, seeing or hearing creative responses from people in the community would be very important.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
As a parent, I feel that it would be very important for my child(ren) to see or hear creative responses from people in the community.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My child(ren) would be very engaged by something like this.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please share what you would like and/or dislike about this approach on a mobile guide at the Nelson-Atkins.

13. This question does not have a link for you to follow. Imagine looking at a work of art while visiting the Nelson-Atkins, and using a mobile guide to record and share a story or verbal response to that work of art, and to also hear what other visitors have shared. Indicate the extent to which you agree with each statement below on a scale from 1-7, where 1 is fully disagree and 7 is fully agree.

	fully disagree 1	2	3	4	5	6	fully agree 7
For me personally, sharing a story or response to a work of art (and hearing those of others) would be very important.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
As a parent, I feel that it would be very important for my child(ren) to share a story or response to a work of art (and hear those of others).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My child(ren) would be very engaged by something like this.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please share what you would like and/or dislike about this approach on a mobile guide at the Nelson-Atkins.



14. In the last section, you considered 8 different kinds of activities that could be offered on a mobile tour. Now, we'd like you to pick your top two, the two that you feel should absolutely be included in a mobile guide tour, and share why. Once you select your top two choices, you will see a box where you can share why you selected those two.

- seeing an object used in context (for example, an African mask used in a performance)
- seeing how a work of art was made
- seeing a video of an interview with a curator
- seeing what is beneath the surface of a painting
- seeing an animated story about a work of art
- investigating a work of art by answering questions
- seeing or hearing creative responses to a work of art by people in the community
- sharing a story or response to a work of art (and hearing those of others)

15. Please share below why you feel most strongly that the two you selected in question 15 should be included in a mobile tour.

#### IV. You and Your Family

In this final section, you will be asked 6 short questions about you and your family.

16. Are you ...

- Male
- Female

17. How many children do you have who are 17 years old or younger?

- 1
- 2
- 3
- 4
- 5
- 6 or more

Answer If 17. How many children do you have who are 17 years old or... 1 Is Selected



18. Please select your child's gender and age.

	GENDER: boy	girl	AGE: newborn-3	4 - 6	7 - 12	13 - 15	16 - 17
Your child:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Answer If 17. How many children do you have who are 17 years old or... 2 Is Selected

18. Tell us about your children. For each child, make selections for gender and age.

	GENDER: boy	girl	AGE: newborn-3	4 - 6	7 - 12	13 - 15	16 - 17
Child 1:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Child 2:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Answer If 17. How many children do you have who are 17 years old or... 3 Is Selected Or 17. How many children do you have who are 17 years old or... 4 Is Selected Or 17. How many children do you have who are 17 years old or... 5 Is Selected Or 18. How many children do you have who are 17 years old or... 6 or more Is Selected

18. Tell us about your children. For each child you have, make selections for gender and age.

	GENDER: boy	girl	AGE: newborn-3	4 - 6	7 - 12	13 - 15	16 - 17
Child 1:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Child 2:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Child 3:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Child 4:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Child 5:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Child 6:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



19. In what year were you born? \_\_\_\_\_

20. Are you of Hispanic origin or descent?

- Yes
- No
- Not sure

21. Which racial or ethnic group(s) best describes you? Check as many as apply.

- White/Caucasian (includes Hispanic)
- Black/African American
- Asian
- American Indian or Alaskan Native
- Native Hawaiian or Other Pacific Islander
- Other: \_\_\_\_\_