



**Museum Visitor Studies, Evaluation & Audience Research**

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

# **Exhibition Evaluation**

## **Summative Evaluation of the Center for Creative Connections (C3) and *Materials & Meanings* Exhibition**

*Prepared for the*  
**Dallas Museum of Art**  
**Dallas, TX**

# TABLE OF CONTENTS

**LIST OF TABLES ..... IV**

**EXECUTIVE SUMMARY ..... V**

Principal Findings: Timing and Tracking Observations..... v  
Principal Findings: Interviews ..... vi

**DISCUSSION ..... VIII**

What Can the DMA Learn from the Way Visitors Use and Interpret the C3? ..... viii  
What Are the Implications of These Findings on the Audience and Perceived  
Audience for the C3? ..... ix  
How Can the DMA Inspire C3 Visitors to Follow Curiosities and  
Pursue Information? ..... x  
What Can the DMA Do to More Obviously Promote the Idea of  
Community Artists in the C3?..... x  
References Cited..... x

**INTRODUCTION ..... I**

Methodology ..... 1  
Data Analysis ..... 2  
Reporting Method..... 3

**PRINCIPAL FINDINGS: TIMING AND TRACKING OBSERVATIONS..... 4**

Data Collection Conditions ..... 4  
Visitor Description ..... 5  
Overall Visitation Patterns..... 7  
Visitor Behaviors..... 13

**PRINCIPAL FINDINGS: INTERVIEWS..... 18**

Overall Opinion of the Space ..... 18

Visitors’ Perceptions..... 20

Effect of the C3 on Visitors ..... 24

**APPENDICES..... 27**

# LIST OF TABLES

<b>TABLE 1:</b>	Data Collection Conditions.....	4
<b>TABLE 2:</b>	Demographic Characteristics .....	5
<b>TABLE 3:</b>	Visiting Group.....	5
<b>TABLE 4:</b>	Use of Supplemental Interpretation.....	6
<b>TABLE 5:</b>	Total Time in the C3 .....	7
<b>TABLE 6:</b>	Total Time in the C3 by Group Composition .....	7
<b>TABLE 7:</b>	Total Number of Exhibit Stops Made by Visitors .....	8
<b>TABLE 8:</b>	Time Spent at Individual Exhibits .....	9
<b>TABLE 9:</b>	Stops Made at Individual Exhibits .....	10
<b>TABLE 10:</b>	Number of Exhibits by Exhibit Type.....	11
<b>TABLE 11:</b>	Total Number of Stops by Exhibit Type.....	11
<b>TABLE 12:</b>	Stopped at Child Exhibit by Group Composition .....	12
<b>TABLE 13:</b>	Time Spent at Materials Bar Relative to Total Time in the C3 .....	12
<b>TABLE 14:</b>	Percentage of Visitors Who Exhibited Select Behaviors.....	14
<b>TABLE 15:</b>	Number of Exhibits at Which the Behavior Types Were Available.....	15
<b>TABLE 16:</b>	Percentage of Visitors who Exhibited Behavior Types .....	15
<b>TABLE 17:</b>	Looked at Quotation by Group Composition .....	16
<b>TABLE 18:</b>	Percentage of Visitors Who Participated in Visitor-Generated Content Activities .....	16
<b>TABLE 19:</b>	Participation in Visitor-Generated Content Activities by Group Composition.....	17

# EXECUTIVE SUMMARY

## PRINCIPAL FINDINGS: TIMING AND TRACKING OBSERVATIONS

Data were collected at the Dallas Museum of Art (DMA) in June 2008. A total of 100 timing and tracking observations were conducted in the Center for Creative Connections (C3) and the exhibition, *Materials & Meanings*, which the C3 encompasses. Of the visitors observed, 58 percent were female and 42 percent were male. Most visitors (89 percent) were adults and a few were children (11 percent).

### OVERALL VISITATION PATTERNS

- ◆ Observed visitors' total time in the C3 ranged from 1 minute to 1 hour and 15 minutes. Median time = 8 minutes and 30 seconds.
- ◆ Observed visitors stopped at between 1 and 16 exhibits. Median number of stops = 7.
- ◆ Almost all visitors stopped at works of art with related interactives (art exhibits) (93 percent), while the fewest visitors stopped at exhibits designed for children (child exhibits) (22 percent).
- ◆ Of the 38 visitors that stopped at Materials Bar, more than one-half of (61 percent) spent less than 10 percent of their total time in the C3 at Materials Bar.

### VISITOR BEHAVIORS

- ◆ Based on the number of visitors that stopped at certain exhibits, frequent behaviors included touching materials at Everyday Materials Wall (UTA) (89 percent), sticking hand in Touch and Tell Box (83 percent), and touching materials at Concrete Wall (UTA) (71 percent).
- ◆ Of those that stopped, no visitors read blocks or played with blocks at Young Learners Conversation Blocks or looked through books at Learning Links.
- ◆ Most visitors (89 percent) interacted with a visitor at least once in the C3, and about three-quarters used interactives. Two-thirds looked at labels, about one-half looked between the label and work of art, and another one-half looked at the quotations.
- ◆ Based on the number of visitors that stopped at exhibits where visitor-generated content activities were available, less than one-third participated in visitor-generated content activities with the exception of Young Learners Make a Rubbing where everyone who stopped made a rubbing.
- ◆ Visitors without children (53 percent) were more likely to look at a quotation than were visitors with a child (25 percent).
- ◆ Visitors with children (50 percent) were more likely to participate in visitor-generated content activities than were visitors without children (22 percent).

## PRINCIPAL FINDINGS: INTERVIEWS

Data were collected at the DMA in June 2008. A total of 40 interviews were conducted with visitors 18 years and older after they exited the C3.

### OVERALL EXPERIENCE

- ◆ All interviewees had positive opinions of and experiences in the space<sup>1</sup>. About one-half specified that they liked that the space was interactive and appreciated that they, or their children, could touch different textures.
- ◆ When explaining aspects of the space they liked most, interviewees most often said they liked a particular work of art or area because of an interactive component, whether touching, creating, or participating; a few interviewees said these experiences helped them explore creativity.
- ◆ Most interviewees were unable to name an aspect of the space they liked least, though several did identify a specific work of art or area, explaining they did not like or understand it.

### VISITORS' PERCEPTIONS

- ◆ Most interviewees perceived the C3 as an introductory place for visitors not comfortable with art. One-quarter said that the C3 was created so visitors can engage with works of art closely.
- ◆ Many interviewees said the C3 was created solely for children and families, citing the space's interactive, hands-on, and art-making components as the reason.
- ◆ Questions about the C3—regardless of who visitors perceived the C3's audience to be—elicited responses that the C3 is meant to be comfortable, particularly for people—children or adults—who are not frequent museum visitors.
- ◆ When asked what the space was intended to show visitors, many interviewees said that the C3's space shows or tells visitors that art can be made from anything and is a creative expression.
- ◆ When asked to describe the meaning of “*Materials & Meanings*,” many interviewees responded that “materials make meaning” but could not elaborate.

### COMMUNITY MESSAGE

- ◆ When asked whether they noticed anything about community artists, most interviewees did not recall anything. When specifically asked about whether they had seen art made by University of Texas at Arlington (UTA) School of Architecture students, approximately two-thirds said “no.” Another one-third said “no” initially, but asked the interviewer to point out those works of art; all of these interviewees affirmed that they had seen them, but did not realize they were works by the community.
- ◆ When specifically asked whether they had seen the film in the theater, most said they had not. One interviewee saw the film, but did not associate it with people from the community.

---

<sup>1</sup> In most of the interview questions, visitors were asked about “the space” and not the Center for Creative Connections (C3) or *Materials & Meanings*.

## EXPLORING QUESTIONS AND CURIOSITIES

- ◆ Three-quarters of interviewees could not recall any questions or curiosities that arose during their visit to the C3.
- ◆ Several interviewees had questions about the works of art, for example the Gehry Chair and Concrete Wall (UTA). Of these, a few wanted to know how things were made.
- ◆ Most interviewees said they had not used Learning Links or Tech Lab, most often citing time constraints. Other explanations included that they were with a child, were not interested in using computers, did not know about the areas, or did not understand the purpose of the areas.

## INSPIRATION AND IMPACT

- ◆ When asked whether they saw anything specific in the C3 that inspired them to see the rest of the Museum, about one-half of interviewees said “no” or “not specifically.”
- ◆ When asked how their experience in the C3 would affect the way they look at art in the rest of the Museum, about one-half said that they would look more closely at art, specifically materials and textures, throughout the Museum. Some said their experience in the C3 would not affect their visit to the rest of the Museum.

## DISCUSSION

In May of 2008, The Dallas Museum of Art Museum (DMA) opened the Center for Creative Connections (C3), an innovative 12,000-square-foot “experimental learning environment that provides interactive encounters with works of art and artists” for visitors of all ages. The C3 is intended to stimulate curiosity, inquiry, reflection, and creativity in visitors so they can connect more deeply with works of art. As part of the opening of this space, Randi Korn & Associates, Inc. (RK&A) conducted a summative evaluation of the C3 and the first exhibition held there, *Materials & Meanings*, to determine the extent to which the C3 and exhibition achieved its stated objectives.

Overall, findings are positive. Visitors to the C3 have an enjoyable, engaging experience, interacting with art up-close and using multiple senses, undoubtedly a rare experience in most art museums. Nevertheless, and not surprisingly, the DMA must overcome some strong visitor expectations and assumptions regarding the space. Visitors tend to assume that interactive experiences are for children and families—an assumption that clouds their perceptions of and experiences in the C3. Similarly, visitors do not readily expect to enter into a “dialogue” with art, so pursuing questions and curiosities about art through museum-provided resources (in particular, Learning Links and Tech Lab) is not something they think to do. While visitors currently have some erroneous expectations and assumptions about the C3, visitors will come to understand more fully the intention of the C3; this will come over time and through remediation as the DMA molds visitors’ expectations, just as art museums have trained visitors to know what to expect in an art museum.

As the DMA reflects on the findings summarized in this report, RK&A has developed the following discussion questions related to the C3 and its future. The questions are informed by our analysis of the data, knowledge of the DMA, and broad experience with institutions nationally.

### WHAT CAN THE DMA LEARN FROM THE WAY VISITORS USE AND INTERPRET THE C3?

Findings from in-depth interviews and timing and tracking observations provide a holistic picture of the experience visitors have in the C3. Most notably, visitors seem to greatly enjoy and value the interactive opportunities in the C3. This is not something to be taken for granted—visitors to art museums have long been accustomed to passive experiences of looking at art but not touching or participating in interactive exhibits with art. It would *not* have been surprising to find visitors hesitant to interact or perplexed by the degree of interactivity available in the space. Instead, most visitors named the interactive and hands-on aspects of the C3 as the feature they *liked best* about the space. Observations show that three-quarters of observed visitors participated in at least one interactive experience. A smaller portion of visitors, especially those visiting with children, participated actively in an exhibit by making something or leaving a comment. And some interviewees, who said they did not actually make anything, enjoyed watching others create. Visitors’ enthusiastic and immediate appreciation and participation in the interactive aspects of the C3 is very encouraging as the DMA plans future exhibitions.

Another encouraging finding is that about one-half of visitors were observed looking back and forth between the art and labels, suggesting a search for understanding and keen observation. And significantly, about one-half of visitors said in interviews that they believed they would look more closely

at the art in the permanent collection *as a direct result* of their experience in the C3. This idea of looking closely at art is something the DMA can highlight explicitly and continue to encourage as they develop future exhibitions in the space.

Nevertheless, despite these encouraging findings, visitors did not seem to have as deep an experience with art as the DMA would have liked. In fact, many visitors described the C3 as an orientation space, suggesting they perceive it as an area to prepare visitors for their visit to the rest of the Museum rather than as a destination for meaningful interactions with art. When asked to talk about the main idea of the C3 and the exhibition, *Materials & Meaning*, most interviewees struggled to articulate a thoughtful response. Rather, they gave cursory, vague responses, most stating the obvious, such as the C3 is a place to “explore creativity” and the exhibition shows that “materials make meaning.” Furthermore, only a few interviewees talked in-depth about the actual experiences they had with the works of art. Moreover, though some visitors do seem to spend very long amounts of time in the C3, the median time spent was about 8 minutes and 30 seconds. The DMA did not set a target time they hoped visitors would spend in the C3 so there are no criteria by which to judge time spent; however, it seems possible that this was not enough time to have a deep and truly meaningful experience in the space.

What all this suggests is that visitors may view the C3 as a *supplemental* experience rather than a primary experience. They see it as a place to spend a relatively short amount of time (as compared to the rest of their visit) and to have a fun, interactive experience, but not a place to ponder art deeply. Rather, many visitors were at the Museum for another purpose, such as to see the permanent collection, or to participate in Late Night or a program. There is visitor research to support the notion that visitors spend the bulk of their time and energy in exhibitions that represent the primary purpose for their museum visit, and that other spaces and exhibitions they happen upon receive some attention, but considerably less than the ones that are their top priority (Borun, 1977).

## **WHAT ARE THE IMPLICATIONS OF THESE FINDINGS ON THE AUDIENCE AND PERCEIVED AUDIENCE FOR THE C3?**

As expected, most visitors to the C3 perceive the C3 as a place for children or “for everybody, but mostly children.” Also not surprising, observation findings show that adults with children participated in interactive aspects of the exhibition more so than adults visiting without children. Part of the reason for this may be that the area in which the C3 is currently located is the space where a children’s area was previously located. An even more likely reason is simply that visitors associate interactivity and hands-on activities with children because museums have taught them to think this way. Adult visitors’ expectations and assumptions about what they will see and do in an art museum do not usually include “interaction” or hands-on activities, a finding that also emerged at the Denver Museum of Art’s attempt to engage adults in activities (RK&A, 2007). Consequently, when confronted with these kinds of experiences, adults simply assume they are for children.

Nevertheless, it seems that at least subconsciously, visitors suspect and appreciate that the space is *for everyone*, as findings show that they all enjoyed the C3; no adult visitors said they felt out of place in the C3, and some were even surprised to realize how much they enjoyed the interactive exhibits. As stated previously, three-quarters of observed visitors participated in an interactive component. This finding is promising, and suggests that changing habits and perceptions may simply take time and repeated exposure to help visitors understand that the space is for everyone, but to a certain extent, the DMA must also take responsibility to confront preconceived notions head on, and explicitly convey this message to visitors through every possible medium.

## HOW CAN THE DMA INSPIRE C3 VISITORS TO FOLLOW CURIOSITIES AND PURSUE INFORMATION?

Interview findings show that most visitors were not curious about what they were experiencing during their visit to the C3 and interview and observation findings show they did not pursue information to answer their own questions. This is not to say that visitors are not curious and thoughtful, but perhaps uncertain what to do with the resources available to them in the C3 (i.e., Learning Links and Tech Lab), and quite possibly, they were unsure of what to explore or ask. While for the most part some visitors are known to take advantage of special programming, including lectures and tours, often they do not independently formulate their own questions and then actively pursue responses. Again, this behavior has much to do with expectations and assumptions that have become ingrained in visitors' thinking. Visitors, especially those who do not consider themselves experts, look to the museum to *give* them information; they do not necessarily see themselves as participating in a "dialogue" with the museum. The DMA may have to be very explicit in helping visitors frame questions to pursue, possibly by offering visitors a reason to want to explore more or even suggesting questions for them to ponder.

## WHAT CAN THE DMA DO TO MORE OBVIOUSLY PROMOTE THE IDEA OF COMMUNITY ARTISTS IN THE C3?

Though more than one-half of observed visitors stopped at one of the community works of art, such as Everyday Materials Wall (UTA) and Concrete Wall (UTA), no visitors recognized that these works of art represented artists from their own community. Again, visitors' lack of awareness may be associated with their expectations. Visitors may not expect to see local art in the DMA, so they do not seek it out or notice it unless it is very obviously brought to their attention. Furthermore, visitors do not automatically make distinctions among works of art, noting which are from the collection, which are from local artists, and which visitors create—to most visitors, art is just art. Just as the DMA may need to help visitors generate and pursue questions, the DMA may also need to explicitly clarify (more so than it does now) the distinction between art from the collection and art from the community. Moreover, the Museum may also need to tell visitors why this distinction is important.

## REFERENCES

Borun, M. (1977). *Measuring the immeasurable: A pilot study of museum effectiveness*. Washington, DC: Association of Science-Technology Centers.

Randi Korn & Associate, Inc. (2007). "Responses to Modern and Contemporary Art: Results from Focus Groups." Unpublished manuscript. Denver, CO: Denver Art Museum.

# INTRODUCTION

This report presents the findings from a summative evaluation of the Center for Creative Connections (C3), an “experimental learning environment that provides interactive encounters with works of art and artists,” conducted by Randi Korn & Associates, Inc. (RK&A) for the Dallas Museum of Art (DMA) in Dallas, Texas. The evaluation of the C3 also encompasses the exhibition *Materials & Meanings*.

Data were collected in June 2008 at the Dallas Museum of Art. The evaluation documents the scope of the C3’s impact and effectiveness. Specifically, the objectives of this evaluation are:

- ◆ What meaning do visitors take away from their experiences in *Materials & Meanings*, including:
  - ❖ To what extent do visitors leave with a heightened awareness of the meanings that artists and viewers associate with materials?
  - ❖ To what extent do visitors believe they are looking at and talking about works of art differently (in the C3 and in the permanent galleries)?
  - ❖ In what ways do visitors make personal connections with works of art?
  - ❖ To what extent do visitors learn about the creative process?
- ◆ To what extent do visitors experience “deep looking<sup>2</sup>”?
- ◆ Do visitors pursue their own questions regarding the historical, cultural, and art historical contexts of works of art?
- ◆ Do visitors perceive the C3 as a space for all age groups? (For repeat visitors, this may require a shift in perception.)
- ◆ In what areas of the exhibition do visitors stop and how much time do they spend at individual exhibits (including interactives, resources, etc.) and in the exhibition as a whole?
- ◆ How do visitors use the interactives?
- ◆ Are C3 visitors inspired to go to the permanent collections? What inspires them?
- ◆ To what degree are visitors aware of community involvement in the C3?

## METHODOLOGY

RK&A used two data collection strategies to assess visitors’ experiences in the C3: timing and tracking observations and onsite exit interviews.

### TIMING AND TRACKING OBSERVATIONS

Visitor observations provide an objective and quantitative account of how visitors behave and react to exhibit components. Observational data indicate how much time visitors spend within the C3 and suggest the range of visitor behaviors.

Visitors 9 years of age and older were eligible to be unobtrusively observed in the C3. The data collector selected visitors to observe using a continuous random sampling method. In accordance with this

---

<sup>2</sup> Deep looking = time spent + looking back and forth between the work of art and label + some level of interaction with art + social interaction

method, the observer stationed him/herself at the entrance to the C3, and observed the first eligible visitor to enter, following the selected visitor through the C3, recording the areas used, noting select behaviors, and logging total time spent in the C3 (see Appendix A for the observation form). When the visitor completed his or her visit, the observer returned to the entrance to await the next eligible visitor to enter the space.

In addition to recording stops made and time spent at each stop, the data collector also noted specific behaviors listed on the observation form such as “look at label.”

## **INTERVIEWS**

Open-ended interviews produce data rich in information because interviewees are encouraged and motivated to describe their experiences, express their opinions and feelings, and share with the interviewer the meaning they constructed from an experience. The interview guides were intentionally open-ended to allow interviewees to discuss what they felt was meaningful. All interviews were audio-recorded with participants’ permission and transcribed to facilitate analysis.

Upon exiting the C3, visitors 18 years of age and older were selected for participation following a continuous random sampling method, as described above. Eligible visitors were invited to answer several questions about their C3 experiences immediately following their visit (see Appendix B for the interview guide).

## **DATA ANALYSIS**

### **QUANTITATIVE ANALYSIS**

Observation and tracking data are quantitative and were analyzed using SPSS 12.0.1 for Windows, a statistical package for personal computers. Analyses included both descriptive and inferential methods. Within the body of the report, only statistically significant findings ( $p \leq .01$ ) are presented; however, all statistical analyses run are listed in Appendix C.<sup>3</sup>

#### **DESCRIPTIVE STATISTICS**

Frequency distributions were calculated for all variables. For ratio-level variables, such as “total time in the C3” the range and the median (50<sup>th</sup> percentile, the data point at which half the responses fall above and half fall below) were also calculated.<sup>4</sup>

#### **INFERENCEAL STATISTICS**

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

---

<sup>3</sup> When the level of significance is set to  $p = 0.01$ , any finding that exists at a probability ( $p$ -value)  $\leq 0.01$  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, 99 out of 100 times, the finding is correct. Conversely, there is a 1 percent probability that the finding does not exist; in other words, 1 out of 100 times, the finding appears by chance.

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

the significance of the relationship. For example, “interaction with staff” was tested against “age group” to determine whether the two variables are related. To test for differences in the medians of two or more groups, the nonparametric Kruskal-Wallis (K-W) test was performed.<sup>5</sup> For example, “total time in the C3” was compared by “age group” to determine whether time spent in the C3 is age-related.

## QUALITATIVE ANALYSIS

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

## REPORTING METHOD

For the timing and tracking data, information is displayed in tables. Percentages within tables may not always equal 100 owing to rounding. The findings within each topic are presented in descending order, starting with the most-frequently occurring.

The interview data are presented in narrative. The interviewer’s remarks appear in parentheses, and, for visitors, an asterisk (\*) signifies the start of a different speaker’s comments. At the end of each quotation, the interviewee’s gender and age are indicated in brackets. Trends and themes in the data are presented from most- to least-frequently occurring.

### FINDINGS IN THIS REPORT ARE PRESENTED IN TWO MAIN SECTIONS:

1. Timing and Tracking Observations
2. Interviews

---

<sup>5</sup> The Kruskal-Wallis (K-W) test is a nonparametric statistical method for testing the equality of population medians of 2 or more groups. Nonparametric statistical methods do not assume that the underlying distribution of a variable is “normal” with a symmetric bell-shape, so they are appropriate for testing variables with asymmetric distributions such as “total time in the exhibition”. The K-W test is analogous to a One-way Analysis of Variance, with the scores replaced by their ranks. The K-W test statistic *H* has approximately a chi-square distribution.

# PRINCIPAL FINDINGS:TIMING AND TRACKING OBSERVATIONS

Observers timed and tracked 100 drop-in visitors 9 years of age and older as they visited the Center for Creative Connectives (C3) and the *Materials & Meanings* exhibition on display in the C3. All observations took place in June 2008.

## DATA COLLECTION CONDITIONS

Just over one-half of observations took place on weekday evenings (53 percent) and the remainder on weekend days (47 percent) (see Table 1). During observations, the level of crowding was moderate more than one-third of the time (38 percent), low one-third of the time (33 percent), and high about one-quarter of the time (29 percent). The Art Studio was closed during almost one-third of the observations (32 percent), and the Tech Lab was closed during a few of the observations (2 percent).

**TABLE 1**  
**DATA COLLECTION CONDITIONS**

<b>CONDITIONS (N = 100)</b>	<b>%</b>
<b>DAY OF THE WEEK</b>	
Thursday (5:00 – 9:00 pm.)	22.0
Friday (6:00 – 11:00 pm)	31.0
Saturday (12:00 – 5:00 pm)	15.0
Sunday (12:00 – 5:00 pm)	32.0
<b>LEVEL OF CROWDING</b>	
Low	33.0
Moderate	38.0
High	29.0
<b>CLOSINGS</b>	
Art Studio	32.0
Tech Lab	2.0

## VISITOR DESCRIPTION

This section describes characteristics of observed visitors and the group with whom they visited the C3.

### DEMOGRAPHIC CHARACTERISTICS

Data collectors recorded the gender and approximate age of each observed visitor. As shown in Table 2, females outnumbered males (58 percent and 42 percent, respectively). Most visitors (89 percent) were adults and a few were children (11 percent).

**TABLE 2**  
**DEMOGRAPHIC CHARACTERISTICS**

CHARACTERISTICS	%
<b>GENDER (n = 98)</b>	
Female	58.2
Male	41.8
<b>APPROXIMATE AGE (n = 99)</b>	
under 18 years	11.0
18 – 34 years	39.4
35 – 44 years	29.3
45 – 54 years	15.2
55 years and older	5.0

### VISITING GROUP

Two-thirds of visitors were visiting in groups without any children (64 percent), and one-third were visiting with one or more children (36 percent) (see Table 3). The total number of people in the observed visitors' group (including the observed visitor) ranged from one to six, and the median group size was two.

**TABLE 3**  
**VISITING GROUP**

GROUP (n = 100)	%
<b>GROUP COMPOSITION</b>	
Without Child	64.0
With Child <sup>1</sup>	36.0
<b>GROUP SIZE<sup>2,3</sup></b>	
One	6.0
Two	52.0
Three	25.0
Four	13.0
Five or more	4.0

<sup>1</sup>If someone under 18 years of age was observed, he or she was classified as visiting with a child.

<sup>2</sup>Group size includes observed visitor.

<sup>3</sup>Group size ranged from 1 – 6 visitors; median = 2 visitors.

## USE OF SUPPLEMENTAL INTERPRETATION

Data collectors recorded whether the observed visitor took a Gallery Connection Tours brochure, interacted with staff, or interacted with Arturo, the Museum’s family mascot, at any time during the visit. Most visitors did not take a gallery guide and did not interact with staff (97 percent and 90 percent, respectively) (see Table 4). Arturo was absent from the C3 during many of the observations (44 percent). When Arturo was present, 2 percent of visitors interacted with him.

**TABLE 4**  
**USE OF SUPPLEMENTAL INTERPRETATION**

<b>MATERIALS USED/STAFF INTERACTIONS</b>	<b>%</b>
<b>TOOK A GALLERY CONNECTION TOURS (n = 92) <sup>1</sup></b>	
No	97.8
Yes	2.2
<b>INTERACTED WITH STAFF (n = 100) <sup>2</sup></b>	
No	90.0
Yes	10.0
<b>INTERACTED WITH ARTURO (n = 55) <sup>3</sup></b>	
No	96.4
Yes	3.6

<sup>1</sup>The Gallery Connection Tours were not available for 1.1 percent of the observations. Also, the Gallery Connection Tours was called “Gallery Guide brochure” on the observation form.

<sup>2</sup>Since C3 Specialists do not wear a uniform, and may not have been identified by data collectors, some staff interaction may not have been recorded.

<sup>3</sup>During 44.4 percent of the observations, Arturo was absent.

## OVERALL VISITATION PATTERNS

This section presents information about observed visitors' total time and stops made in the C3.

### TOTAL TIME IN THE C3

Observed visitors' total time in the C3 ranged from approximately 1 minute to 1 hour and 15 minutes (see Table 5). Almost one-third of observed visitors (32 percent) spent between 5 and 10 minutes in the C3, and the median time spent was about 8 minutes and 30 seconds.

**TABLE 5**

#### TOTAL TIME IN THE C3

TIME (MIN:SEC) ( <i>n</i> = 100)	%
Less than 5:00	26.0
5:00 – 9:59	32.0
10:00 – 19:59	21.0
20:00 or more	21.0
SUMMARY STATISTICS	TIME
Range	1 min., 8 sec. – 1 hour, 12 min., 15 sec
Median time	8 min, 26 sec.

### FACTORS ASSOCIATED WITH TOTAL TIME IN THE C3

When total time in the C3 was compared by demographic characteristics and data collection conditions, one statistically significant finding emerged: visitors attending the C3 without children spent less time in the C3 (median time = 7 minutes) than did visitors with children (median time = 19 minutes) (see Table 6).

**TABLE 6**

#### TOTAL TIME IN THE C3 BY GROUP COMPOSITION

TIME IN THE C3 ( <i>n</i> = 100)	GROUP COMPOSITION		
	WITH CHILD	WITHOUT CHILD	TOTAL
	MIN:SEC	MIN:SEC	MIN:SEC
Median time <sup>1</sup>	19:17	6:48	8:26

<sup>1</sup> $\chi^2 = 18.627$ ;  $df = 1$ ;  $p = .000$

## TOTAL NUMBER OF EXHIBIT STOPS

The C3 space had a total of 30 exhibits (see Appendix B for complete list of exhibits). (The word “exhibit” is used to describe distinct areas or components of the C3.) The exhibits ranged from text panels to specialized rooms (e.g., Art Studio), to works of art to interactives. More than one-half of observed visitors (54 percent) stopped at between five and nine exhibits, almost one-quarter (24 percent) stopped at between one and four exhibits, and about one-quarter (22 percent) stopped at 10 or more exhibits (see Table 7).

**TABLE 7**

### TOTAL NUMBER OF EXHIBIT STOPS MADE BY VISITORS

NUMBER OF EXHIBITS VISITED ( <i>n</i> = 100)	%
1 – 4	24.0
5 – 9	54.0
10 – 14	19.0
15 or more	3.0
<b>SUMMARY STATISTICS</b>	<b>EXHIBITS</b>
Range	1 – 16
Median	7

## TIME SPENT AT INDIVIDUAL EXHIBITS

See Table 8 (next page) for the median time visitors spent at each exhibit. Observed visitors spent the most time at Art Studio (median time = 23 minutes), followed by Arturo’s Nest (median time = 14 minutes), and Tech Lab (median time = 14 minutes). Each of these exhibits were located in separate, enclosed rooms.

Visitors spent the least time at text-based exhibits: Label Everyday Objects (UTA) (median time = 5 seconds), Materials and Meaning (median time = 9 seconds), and C3 Intro (median time = 11 seconds). Visitors also spent little time at a couple of the University of Texas at Arlington (UTA) exhibits and exhibits near the entrance to the C3: the Paper Wall (UTA) (median time = 12 seconds), Material of the Month (median time = 12 seconds), Donald Moffett’s *Untitled/Cobalt* [Moffett] (median time = 15 seconds), and Concrete Wall (UTA) (median time = 16 seconds).

**TABLE 8**  
**TIME SPENT AT INDIVIDUAL EXHIBITS**

EXHIBIT TYPE <sup>1</sup>	EXHIBIT NAME	NUMBER OF VISITORS WHO STOPPED (n = 100)	MEDIAN TIME (MIN:SEC)
art-making	Art Studio	9	22:50
child	Arturo’s Nest	7	14:04
resource	Tech Lab	1	13:33
community	Community Voices	8	5:49
child	Young Learners Make a Rubbing	8	5:03
child	Young Learners Play with Boxes	7	2:01
community	Everyday Materials Wall (UTA)	62	1:14
child	Young Learners Reading Area	7	1:09
interactive	Materials Bar	38	1:04
child	Young Learners Conversation Blocks	1	:50
interactive	Touch and Tell Box	23	:49
interactive	Materials Wall	51	:48
art	Gehry Chair	58	:47
resource	Learning Links	8	:42
art	Courbet	44	:42
art	Antoni	55	:40
art	Gold Wreath	40	:34
art	Nkisi Sculpture	29	:34
art	Tanning	40	:32
art	Olmec Sculpture	25	:32
resource	Material Timeline	43	:32
other	Café Seating	3	:31
community	Label Concrete (UTA)	6	:20
community	Concrete Wall (UTA)	34	:16
art	Moffett	42	:15
resource	Material of the Month	19	:12
community	Paper Wall (UTA)	11	:12
text	C3 Intro	2	:11
text	Materials and Meaning	9	:09
community	Label Everyday Objects (UTA)	1	:05

<sup>1</sup>To facilitate analysis, Community Voices, Material of the Month, and Materials Bar were assigned new exhibit types after the timing and tracking form was created.

## STOPS MADE AT INDIVIDUAL EXHIBITS

See Table 9 for the percentage of visitors that stopped at each exhibit. More than one-half stopped at Everyday Materials Wall (UTA) (62 percent), Frank Gehry’s *Easy Edges* [Gehry Chair] (58 percent), Janine Antoni’s *Lick and Lather* [Antoni] (55 percent), and Materials Wall (51 percent). More than one-third stopped at Gustave Courbet’s *The Wave* [Courbet] (44 percent), Material Timeline (43 percent), Moffett (42 percent), *Wreath* from ancient Greece [Gold Wreath] (40 percent), Tanning (40 percent), Materials Bar (38 percent), and Concrete Wall (UTA) (34 percent).

Less than 5 percent of visitors stopped at Café Seating, C3 Intro, Tech Lab, Young Learner’s Conversation Blocks, and Label Everyday Objects (UTA).

**TABLE 9**  
**STOPS MADE AT INDIVIDUAL EXHIBITS**

EXHIBIT TYPE <sup>1</sup>	EXHIBIT NAME	% OF VISITORS WHO STOPPED (n = 100)
community	Everyday Materials Wall (UTA)	62.0
art	Gehry Chair	58.0
art	Antoni	55.0
interactive	Materials Wall	51.0
art	Courbet	44.0
resource	Material Timeline	43.0
art	Moffett	42.0
art	Gold Wreath	40.0
art	Tanning	40.0
interactive	Materials Bar	38.0
community	Concrete Wall (UTA)	34.0
art	Nkisi Sculpture	29.0
art	Olmec Sculpture	25.0
interactive	Touch and Tell Box	23.0
resource	Material of the Month	19.0
community	Paper Wall (UTA)	11.0
art making	Art Studio	9.0
text	Materials and Meaning	9.0
community	Community Voices	8.0
child	Young Learners Make a Rubbing	8.0
resource	Learning Links	8.0
child	Arturo’s Nest	7.0
child	Young Learners Play with Boxes	7.0
child	Young Learners Reading Area	7.0
community	Label Concrete (UTA)	6.0
other	Café Seating	3.0
text	C3 Intro	2.0
resource	Tech Lab	1.0
child	Young Learners Conversation Blocks	1.0
community	Label Everyday Objects (UTA)	1.0

<sup>1</sup>To facilitate analysis, Community Voices, Material of the Month, and Materials Bar were assigned new exhibit types after the timing and tracking form was created.

## VISITATION TO EXHIBIT TYPES

RK&A compared exhibits by types. Of all exhibits, 27 were classified into one of five exhibit types: works of art with related interactives (art), exhibits related to the community (community), exhibits designed for children (child), exhibits encouraging visitors to delve deeper into the subject (resource), and hands-on exhibits not accompanied by art or other media (stand-alone interactive). See Table 10 for the number of exhibits in each category.

**TABLE 10**  
**NUMBER OF EXHIBITS BY EXHIBIT TYPE**

EXHIBIT TYPE	NUMBER OF EXHIBITS IN CATEGORY
Art	8
Community	6
Child	5
Resource	4
Stand-alone Interactive	3

Nearly all visitors stopped at one or more art exhibits (93 percent), while about three-fourths of visitors stopped at community (73 percent) and interactive exhibits (72 percent) (see Table 11). More than one-half stopped at resource exhibits (55 percent). The fewest visitors stopped at child exhibits (22 percent). In terms of the number of each exhibit type used, visitors stopped at a median of three art exhibits, and one each for community, resource, interactive, and child exhibits.

**TABLE 11**  
**TOTAL NUMBER OF STOPS BY EXHIBIT TYPE**

NUMBER OF EXHIBITS AT WHICH VISITORS STOPPED ( <i>n</i> = 100)	EXHIBIT TYPES				
	ART	COMMUNITY	CHILD	RESOURCE	INTERACTIVE
	%	%	%	%	%
None	7.0	27.0	78.0	45.0	28.0
1	13.0	38.0	17.0	41.0	41.0
2	12.0	22.0	2.0	12.0	22.0
3	26.0	12.0	3.0	2.0	9.0
4 or more	42.0	1.0	0	0	0
SUMMARY STATISTICS	EXHIBITS (8 available)	EXHIBITS (6 available)	EXHIBITS (5 available)	EXHIBITS (4 available)	EXHIBITS (3 available)
Range	1 – 8	1 – 4	1 – 3	1 – 3	1 – 3
Median	3	1	1	1	1

**FACTORS ASSOCIATED WITH WHETHER A VISITOR STOPS AT CAERTAIN EXHIBIT TYPES**

Whether a visitor stopped at the various exhibit types was compared by gender, age, and group composition. One significant finding emerged from the analysis: visitors attending the C3 with a child were more likely to stop at a child exhibit than were visitors without a child (44 percent and 9 percent, respectively) (see Table 12).

**TABLE 12**  
**STOPPED AT CHILD EXHIBIT BY GROUP COMPOSITION**

STOPPED AT CHILD EXHIBIT	GROUP COMPOSITION		
	VISITING WITH CHILD (n = 36)	VISITING WITHOUT CHILD (n = 64)	TOTAL (n = 100)
	%	%	%
No	55.6	90.6	78.0
Yes	44.4	9.4	22.0

$\chi^2 = 16.514; df = 1; p = .000$

**VISITATION TO MATERIALS BAR**

The Materials Bar is an exhibit at which visitors can sit down at two connected tables, one low for children and one high for adults, and create something using available materials such as paper, string, and pipe cleaners. Because the Materials Bar offers visitors extended engagement, the Museum is interested in the time spent at that exhibit relative to time spent in the rest of the C3.

**TIME SPENT AT MATERIALS BAR COMPARED WITH TIME SPENT IN WHOLE SPACE**

Of the 38 visitors who stopped at the Materials Bar, more than one-half (61 percent) spent less than 10 percent of their total time in C3 there (see Table 13). Visitors spent a median of 8 percent of their time in the C3 at the Materials Bar.

**TABLE 13**  
**TIME SPENT AT MATERIALS BAR RELATIVE TO TOTAL TIME IN THE C3**

PERCENTAGE OF TIME SPENT AT MATERIALS BAR (n = 38)	% OF VISITORS
1 % – 5 %	31.6
6 % – 10 %	28.9
11% – 50 %	26.3
50 % or more	13.2
SUMMARY STATISTICS	% OF TIME SPENT AT MATERIALS BAR
Range	1 % – 97 %
Median	8 %

## VISITOR BEHAVIORS

Data collectors collected information about visitors' behaviors at individual exhibits such as whether visitors had touched materials or used multimedia. Appendix D shows the frequency of all behaviors.

### BEHAVIORS AT INDIVIDUAL EXHIBITS

All visitors who stopped at Tech Lab used the laptop, and all who stopped at the Young Learners Make a Rubbing made a rubbing. Other frequent behaviors included touching materials at Everyday Materials Wall (UTA) (89 percent of those who stopped), sticking their hand in Touch and Tell Box (83 percent of those who stopped), and touching materials at Concrete Wall (UTA) (71 percent of those who stopped) (see Table 14, next page).

The least frequent behaviors were at Dorothea Tanning's *Pincushion to Serve as Fetish* [Tanning] where less than one-fifth (18 percent) sat and listened to the audio for more than ten seconds, *Standing male figure with nails (nkisi nkondi, Mangaaka type)* from the Democratic Republic of the Congo [Nkisi Sculpture] where 17 percent used the multimedia, Antoni where 16 percent smelled either soap and/or chocolate, Young Learners Play with Boxes where 14 percent made a drawing, and Materials Wall where 10 percent posted a comment.

No visitors read blocks or played with blocks at Young Learners Conversation Blocks and looked through books at Learning Links.

**TABLE 14****PERCENTAGE OF VISITORS WHO EXHIBITED SELECT BEHAVIORS**

<b>EXHIBIT NAME</b>	<b>BEHAVIOR NAME</b>	<b>NUMBER OF VISITORS THAT STOPPED</b>	<b>% OF VISITORS TO EXHIBIT NAMED BEHAVIOR<sup>1</sup></b>
Tech lab	Used laptop	1	100.0
Young Learners Make a Rubbing	Made a rubbing	8	100.0
Everyday Materials Wall (UTA)	Touched materials	62	89.0
Touch and Tell Box	Stuck hand in	23	83.0
Concrete Wall (UTA)	Touched materials	34	71.0
Learning Links	Used computers	8	63.0
Gehry Chair	Sat on chair	58	60.0
Courbet	Used magnifier	44	59.0
Young Learners Play with Boxes	Played with cardboard boxes	7	57.0
Olmec Sculpture	Listened to audio for > 5 seconds	25	56.0
Materials Wall	Touched materials	51	43.0
Tanning	Looked at scrapbook for > 3 seconds	40	40.0
Antoni	Manipulated magnet letters	55	35.0
Olmec Sculpture	Sat on or touched bench	25	32.0
Paper Wall (UTA)	Touched materials	11	27.0
Materials Bar	Made something	38	26.0
Gold Wreath	Looked through book for > 3 seconds	40	20.0
Tanning	Sat and listened to audio for > 10 seconds	40	18.0
Nkisi Sculpture	Used multimedia	29	17.0
Antoni	Smelled either soap and/or chocolate	55	16.0
Young Learners Play with Boxes	Made a drawing	7	14.0
Materials Wall	Posted comment	51	10.0
Young Learners Conversation Blocks	Read blocks	1	0
Young Learners Conversation Blocks	Played with blocks	1	0
Learning Links	Looked through books	8	0

<sup>1</sup>Percentages were calculated based on the number of visitors that stopped at the exhibit.

## BEHAVIORS BY BEHAVIOR TYPE

RK&A also investigated behaviors by grouping them by types (See Appendix E for classification of behavior types). See Table 15 for the number of exhibits designated in each behavior type. Behaviors included interacting socially with other visitors, looking at label, using interactives, looking between the label and work of art, and looking at quotation.

**TABLE 15**  
**NUMBER OF EXHIBITS AT WHICH BEHAVIOR TYPES WERE AVAILABLE**

<b>BEHAVIOR TYPE</b>	<b>NUMBER EXHIBITS AT WHICH BEHAVIORS TYPE IS AVAILABLE</b>
Social interaction	27
Used interactives	15
Looked at label	12
Looked between label and art	8
Looked at quotation	7

Nearly all visitors (89 percent) interacted socially in the C3, while about three-quarters used interactives (74 percent) (see Table 16). Two-thirds looked at labels (66 percent), about one-half looked between the label and work of art, and another one-half looked at the quotation (55 percent and 43 percent, respectively).

**TABLE 16**  
**PERCENTAGE OF VISITORS WHO EXHIBITED BEHAVIOR TYPES**

<b>BEHAVIOR TYPE</b>	<b>% OF VISITORS WHO EXHIBIT BEHAVIOR</b>
Social interaction	89.0
Used interactives	74.0
Looked at label	66.0
Looked between label and art	55.0
Looked at quotation	43.0

## FACTORS ASSOCIATED WITH BEHAVIOR TYPES

Behavior types were compared to gender, age, and group composition. There was one significant finding: visitors without a child (53 percent) were more likely to look at the quotation than were visitors with a child (25 percent) (see Table 17).

**TABLE 17**  
**LOOKED AT QUOTATION BY GROUP COMPOSITION**

LOOKED AT QUOTATION	GROUP COMPOSITION		
	VISITING WITH CHILD ( <i>n</i> = 36)	VISITING WITHOUT CHILD ( <i>n</i> = 64)	TOTAL ( <i>n</i> = 100)
	%	%	%
No	75.0	46.9	57.0
Yes	25.0	53.1	43.0

$\chi^2 = 7.436$ ; *df* = 1; *p* = .006

## VISITOR-GENERATED CONTENT ACTIVITIES

In the C3, certain exhibits allowed visitors to participate actively by making something or leaving a comment; such activities are named visitor-generated content activities, which included making a rubbing at Young Learners Make a Rubbing, manipulating magnet words at Antoni, making something at the Materials Bar, making a drawing at Young Learners Play with Boxes, and posting a comment at the Materials Wall.

Make a rubbing at Young Learners Make a Rubbing was the most frequently recorded visitor-generated content activity (see Table 18). At all other exhibits, less than one-third of visitors participated in visitor-generated content activities. Visitors participated in the fewest visitor-generated content activities at Materials Wall, where 10 percent of visitors who stopped posted a comment.

**TABLE 18**  
**PERCENTAGE OF VISITORS WHO PARTICIPATED IN VISITOR-GENERATED CONTENT ACTIVITIES**

EXHIBIT NAME	BEHAVIOR NAME	NUMBER OF VISITORS THAT STOPPED	% OF VISITORS TO EXHIBIT NAMED BEHAVIOR <sup>1</sup>
Young Learners Make a Rubbing	Made a rubbing	8	100.0
Antoni	Manipulated magnet words	55	34.5
Materials Bar	Made something	38	26.3
Young Learners Play with Boxes	Made a drawing	7	14.3
Materials Wall	Posted comment	51	9.8

**FACTORS ASSOCIATED WITH PARTICIPATION IN VISITOR-GENERATED CONTENT ACTIVITIES**

Whether a visitor participated in visitor-generated content activities was compared by gender, age, and group composition. There was one significant finding: visitors with a child (50 percent) were more likely to participate in visitor-generated content activities than were visitors without a child (22 percent) (see Table 19).

**TABLE 19**  
**PARTICIPATION IN VISITOR-GENERATED CONTENT ACTIVITIES BY**  
**GROUP COMPOSITION**

PARTICIPATED IN VISITOR-GENERATED CONTENT ACTIVITY	GROUP COMPOSITION		
	VISITING WITH CHILD (n = 57)	VISITING WITHOUT CHILD (n = )	TOTAL (n = 100)
	%	%	%
No	50.0	78.1	68.0
Yes	50.0	21.9	32.0

$\chi^2 = 8.375; df = 1; p = .004$

## PRINCIPAL FINDINGS: INTERVIEWS

RK&A conducted 40 onsite interviews in June 2008 with visitors 18<sup>6</sup> years old or older as they exited the Center for Creative Connections (C3). Of interviewees, 24 (60 percent) were female and 16 (40 percent) were male; interviewees' median age was approximately 41 years. Approximately 33 percent of interviewees were Museum members, and 35 percent were first-time Museum visitors. None of the interviewees had attended the opening for the C3. A total of 61 visitors were invited to participate in the evaluation but 21 declined, for a refusal rate of 34 percent.

### OVERALL OPINION OF THE SPACE

All interviewees had positive opinions of and experiences in the C3, and most gave multiple opinions about their experiences. About one-half described the C3 generally as “interesting” or “fascinating,” and one-half specified that they liked that the C3 was interactive and appreciated that they, or their children, could touch different textures throughout the exhibition (see the first quotation below). For example, one interviewee described the space as “energetic” and “engaging” because he could touch the materials (see the second quotation).

It was child-friendly, very eye-catching. I liked the fact that you all integrated the tactile things you can touch, you can build. That's really convenient because with a 5-year-old, “Don't touch something” is going to make him touch. So I do appreciate the tactile features that are in the museum. [female, 32]

I think the space, overall, it's very open. I think it's very energetic, and [you can] feel everything and touch a lot of the materials and fabric that's been made by the artists, so I think that it's more engaging to the person who actually visits the museum. [male, 31]

One-quarter of interviewees said they liked the architecture and design of the space. A few of these commented that the space was big, open, and inviting. One of these said that the shapes and colors in the space attracted her to the C3 (see the quotation below).

Well, it seems very open, clean, and inviting. It's got a lot of intriguing shapes and colors that draw you in. [female, 44]

### MOST LIKED ASPECT

Frequently, interviewees gave multiple responses when asked what they liked most about the C3. Interviewees mentioned general preferences, discussed below in the section titled “Overall,” as well as specific works of art or areas, discussed in the section titled “Works of Art and Areas.”

#### OVERALL

Similar to their responses regarding their overall opinion of the C3, approximately one-half of interviewees said they liked the C3's interactivity and that they could touch various aspects of the exhibits. Of these, a few emphasized that their experience was enhanced beyond just looking (see the first quotation below), which one first-time visitor described as markedly different from experiences at other museums (see the second quotation). Several other interviewees said they liked seeing creative

---

<sup>6</sup> While the target age was 18 years of age or older, there was one interviewee under 18-years-old.

ways to make art which, they said, made them think about ways they could be creative. A few commented on the architecture of the space, stating that it was open and that they did not feel overwhelmed, while a couple said the space was informational. Other responses were idiosyncratic.

I just [like] the idea of the touching part. Not just seeing, but feeling too. [male, 44]

It [C3] kind of feels a little bit more interactive than [do] most museums [where] you're just looking at pretty stuff that you're not allowed to touch. [female, 30]

### **WORKS OF ART AND AREAS**

When expressing what they liked most about the space, many interviewees named specific works of art or areas. Interviewees frequently named Janine Antoni's *Lick and Lather* [Antoni], Materials Wall, Everyday Materials Wall (UTA), and Frank Gehry's *Easy Edges* [Gehry Chair], and a few each named Materials Bar, Concrete Wall (UTA), and Dorothea Tanning's *Pincushion to Serve as Fetish* [Tanning]. A couple interviewees each named the *Wreath* from ancient Greece [Gold Wreath] and *Seated Ruler in Ritual Pose* from Mexico [Olmec Sculpture], and one interviewee each named Material Timeline and *Standing male figure with nails (nkisi nkondi, Mangaaka type)* from the Democratic Republic of the Congo [Nkisi Sculpture].

Works of art and areas cited most frequently as favorites—Materials Wall, Everyday Materials Wall (UTA), Gehry Chair, Materials Bar, and Concrete Wall (UTA)—were usually preferred because of an interactive component, whether touching, creating, or participating (see the first and second quotations below). In describing these experiences, a few interviewees said it helped them explore creativity (see the third quotation).

It's the process of creating something. I think that's what it is that makes this [C3] better. I think it's nice to have this area. [The Materials Bar is] here just because it teaches people about how you create things—that art isn't just a thing that appears and then you never touch it. [female, 32]

[Regarding Materials Wall, I liked] being able to participate in the exhibit. [male, 44]

[Regarding Materials Wall,] I like the creativity—not the people who created it, but the creativity of the people who they wanted to interact [with it]—[be]cause you know they wanted interaction where people write down and say what it felt like. On one, somebody put “My mom's face cream” and just different things. It's just creativity, because you and I can see something, look at the exact same thing and see it as two different things. [female, 42]

Interviewees usually preferred other works of art or areas—Tanning, Gold Wreath, Olmec Sculpture, Material Timeline, Nkisi sculpture, and Antoni—because the work of art was aesthetically attractive (see the first quotation below) or the information about the work of art or area was compelling (see the second quotation).

[Regarding Tanning,] I just tend to like surreal and abstract forms, and it just has kind of a “whale in a midnight ocean” look to me. [female, 37]

[Regarding Material Timeline,] it put it into perspective, you know, of the time, because a lot of times, we really don't think about the ones with seven different [materials]. Especially the new materials—you don't think about it and it's part of your everyday life and that just brings you a certain awareness of when it actually came about. [female, 42]

## LEAST LIKED ASPECT

When asked what they liked least about the space, about one-half of visitors said nothing or they could not think of anything in particular. However, several interviewees named specific works of art or areas, including Tanning, Gehry Chair, Olmec Sculpture, Gold Wreath, and Tech Lab. A few interviewees said they did not like the computers (see the first and second quotations below); a few others said they disliked that there were few works of art or that the space was for children (see the third quotation). Other responses were idiosyncratic.

I think you've got computers and stuff around, but nothing to invite you or to tell you what you're going to find on there. So I haven't sat down at a single one, not that I didn't like them, but there was nothing to entice me to them like there was to the other stuff. [female, 44]

I guess least, I would say that the computers, they're kind of set up everywhere but maybe if they had something that was already running on them, that would draw somebody in to stop and look, maybe explore more? You know, maybe a screen saver that actually, like, ran through the--pieces from the various areas and could direct somebody to a different thing? [female, 37]

It's more of a kids' thing, so for adults it's not as much fun. [male, 30]

When asked whether there were any works of art or areas that they skipped, many could not recall skipping anything. Several interviewees named specific works of art or areas they chose to pass over, including the Young Learners' area, Tanning, Gold Wreath, Material of the Month, and Material Timeline.

Most interviewees did not or could not explain why they did not like or skipped over a work of art or area. A few said that the work of art or area was not appealing, and a few said they did not understand a specific work of art—such as Tanning—or what a certain area was for—such as the Tech Lab. A couple interviewees said they were disappointed that they could not touch the named work of art. A few said particular areas looked like they would take too much time (see the first quotation below). A few said they skipped activities that their children skipped (see the second quotation), a pattern also noted in regard to why interviewees did not use Learning Links and the Tech Lab. Other responses were idiosyncratic.

Well, maybe the Material Journey wall over there [Material Timeline]. Just because it required maybe more attention than I wanted to give it. For me stuff needs to be short-versed. And—reading it [one thing] on the wall, that's good for me. Short and to the point. But I'm not putting that down . . . . I'm just saying I didn't pay much attention to it because it looked like it needed too much attention for me. [male, 56]

It was all about her, my daughter, and I followed her. So whatever interested her, I kind of go with that. [male, 41]

## VISITORS' PERCEPTIONS

### REASON THE C3 WAS CREATED

When asked to speculate on why the DMA created the C3, most interviewees inferred that the C3 was an introductory place for visitors not comfortable with art. More than one-quarter of visitors said that the C3 was created to offer more interactives and allow visitors to engage with works of art more closely

than usual (see the first quotation below). Several said it was created to interest visitors in art and to make art accessible, and several others said that the C3 was a space for children and families (see the second and third quotations). A few each said that it was a space to stimulate and educate and was created to broaden the Museum's audience (see the fourth and fifth quotations below), and a few answers were idiosyncratic.

Well, I think that it would be to give people a chance to get a little closer to the artwork—a little closer, less standoffish—not just [as] an observer of the artwork, but really kind of in there and exploring a little bit about how it's made, what it might mean, and how you might do the same thing. [female, 44]

I guess that maybe, an art exhibit doesn't have to be so formal and you can, I guess, feel comfortable here instead of "quiet and hush[ed]." [male, 44]

(Why do you think the Museum added the Center for Creative Connections?) Because art can feel inaccessible. I think it's important for people and kids to understand that art is accessible. [female, 32]

I guess maybe as an educational component to broaden more, instead of the DMA just as a place to see things and more of a kind of stimulating [environment] with creative energies, especially [for] kids and just whomever comes here [so they] might have more ideas. [male, 32]

I guess they wanted to broaden the horizon of the clientele that come through to perhaps get them to look at the rest of the art museum in a different way, maybe draw in some of the younger people and to get them to think about the art museum not as just stagnant but as a living work. [female, 49]

## WHAT SPACE SHOWS VISITORS

Most interviewees spoke about *Materials & Meanings* when asked what the entire space was trying to show visitors. Many said that the C3's space shows or tells visitors that art can be made from anything and is creative. Some of these mentioned everyday materials and recycled materials. Some said that the C3 shows different materials (see the quotation below). Some others said that art is hands-on, accessible, and fun.

Well, the man-thing. . . (The sculpture from the Congo?) Yes, the sculpture from the Congo [Nkisi Sculpture]. . . Well, it's just interesting how that was made out of different items that he would use back in his time to do his job. You know, and some of the things now, of course, you wouldn't even think. . . You know, so just showing you the different materials. [female, 42]

## AUDIENCE

Interviewees gave a variety of responses when asked for whom the C3 was created. Many interviewees said it was created for children and families. Less than one-half said the space was for everyone, and about one-quarter of these interviewees said the space was for everyone, but mainly for children. A few interviewees said the space was for young people between 20 and 30 years old, and one interviewee each said the space was for adolescents and artists.

When asked *why* they believed the space was for a certain audience, interviewees' responses varied. Of those who thought the space was for children, many said they thought so because visitors could interact

by touching art materials, making art, using computers, or attending studio classes (see the first quotation below). A few others said it was for children because there were a lot of children in the space, and a couple said the space was creative and thus for children, suggesting that adults are not creative or interested in creativity (see the second and third quotations).

Like I said, it's the hands-on; it allows them to actually do something, where a lot of times, kids get bored just in an art museum. It's something they can actually do, rather than just look. [male, 45]

I think they added it for probably younger, more innovative people who may still be in a creative mood—who may want to create. This might inspire them. [female, 42]

Because it [C3] is out there; it's thinking out[side] [of] the box. Those of us [who] are a little bit older probably never would come [up] with something [to do] with the paper clips [like on Everyday Materials Wall (UTA)]. [male, 40]

Of those interviewees who said they thought the space was for everyone, a few said it is designed so that everyone can have fun (see the quotation below). A couple interviewees thought the text was for adults, and the interactives were for children—indicating that the space was for everyone.

I think it's for all age groups. I think the exhibits are managed in such a way and very cleverly that anyone of any age could engage and have fun. [female, 44]

Of those interviewees who thought the space was for everyone but primarily for children, a few said adults need to “let loose” to engage in the C3 (see the first quotation below). A few interviewees observed adults enjoying the space (see the second quotation), and a few said they enjoyed the space as well (see the third quotation).

I think that it seems like a lot of it is for children. I know that this area used to be that way, but I think that [the] lure of it is for adults. I think adults just kind of have to let loose and explore their creative side. [female, 32]

I would hope it's for all ages. I know it's probably geared towards the little kids, but I see a lot of grown-ups getting involved in the activities that you have. [female, 43]

Younger people. Well, I would say anybody over six or eight years old would be interested in it up to [people in their] early 20s. I'm interested in it and I'm in my 50s, but I think it's more appealing to younger people.

No matter whom visitors perceived the C3's audience to be, this question elicited responses indicating that the space is supposed to be comfortable—particularly for people who are not frequent museum visitors—which could be children or adults (see the first quotation below). One interviewee described the space as an effort by the Museum to remove “snobbish connotations” (see the second quotation).

I would say more youth or people that aren't comfortable with art. . . . (So what is it about the exhibit that makes you answer that way?) It's the openness—free-flowing. It was very inviting. Sometimes when you look at art, you feel like, “Oh, can't get near it.” You are never supposed to touch it, and you always have that—you're scared to even breathe while you're there. This [C3] was very comforting, relaxing, and you didn't feel like someone was watching over you going, “Don't get too close!” [female, 45]

To appeal to families, I would think. Or just a larger number of people because sometimes art museums sort of have a snobbish connotation, and [a stereotype exists] that it [art] is for people who already understand art. You don't have to understand art to want to enjoy it. Art is made of materials and materials are available everywhere. [female, 66]

### MEANING OF “THE CENTER FOR CREATIVE CONNECTIONS”

Overall, interviewees had difficulty explaining the meaning of “the Center for Creative Connections” although most interviewees responded. Many interviewees said the title meant that the center was a place to explore creativity. Some of these described exploring creativity by looking at works of art, some others by interacting with art, and a few by making art (see the first and second quotations below). A few interviewees said the title indicated connections between materials; these interviewees talked about creative ways to use different materials, the meaning of materials, and the way materials have been used over time (see the third quotation).

So the cardboard chair [Gehry Chair]. Taking something that's normal that you see all the time on your cereal box, and you're making it, like, a piece of furniture. So we had a talk—I had a talk with my child over there, like, “Look, we could save all of our cardboard and instead of throwing it away, we can make it into a chair.” [female, 31]

It's [C3] allowing the observer to interact with the art, becoming an active part of the creation of art, or to putting it more in the artist's perspective. [male, 45]

Well, instead of thinking of things [art] as unique to a certain time and place and just historical interest, [thinking] that there are connections that you may not have anticipated if you just looked at them [the materials] just that [one] way. [44, female]

When responding to the question, only some interviewees used examples from the exhibition. Everyday Materials Wall (UTA), Gehry Chair, and Materials Wall were each mentioned a few times, Antoni a couple times, and Tanning and Material Timeline once each.

### MEANING OF “MATERIALS & MEANINGS”

Interviewees also had a difficult time expressing the meaning of “*Materials & Meanings*.” Most interviewees responded, although a few had no answer and a few others said their interpretation of the meaning of “*Materials & Meanings*” was the same as their interpretation of “the Center for Creative Connections.”

Many interviewees responded that “materials make meaning.” Of these interviewees, several mentioned materials generally, stating that materials can be used in different ways, and specifically, that everyday objects can be used to make art. A few each said that each individual has a different interpretation of a material's meaning, materials have different meanings in different societies, and artists use materials to express different meanings (see the quotation below). A few responses were idiosyncratic.

I think that it's looking at what people use to make art and how that creates meaning. Like the gold, the Greek gold [Gold Wreath] over there and what it means and how making paint thick creates more of a meaning and a feeling to it than just putting it on there. [female, 32]

A few interviewees used works of art or exhibits to explain their responses. Of these, a few mentioned Materials Wall, and one each mentioned Material of the Month and Concrete Wall (UTA).

## COMMUNITY MESSAGE

When asked whether they came across anything in the space about community artists, most interviewees did not recall anything. A few recalled works of art outside the C3, and a few mentioned the Materials Wall. One interviewee mentioned the video at the Materials Bar.

When specifically asked whether they had noticed art made by University of Texas at Arlington (UTA) School of Architecture students, approximately two-thirds of interviewees said “no.” Another one-third of visitors asked the interviewer to point out those works of art; all of these interviewees affirmed that they had seen those works, but did not identify them as works by UTA School of Architecture students (see the quotation below).

If it's the wall of rubber bands and stuff then yes, I noticed that but I didn't know who that was [made by]. [male, 37]

When asked specifically whether they had seen the film in the theater, most said they had not. Of these interviewees, some did not explain why they had not seen the film, and some others said they did not know there was a film running (see the quotation below). A few said they knew about the film, but chose not to watch it. One interviewee saw the film, but did not associate it with community artists.

I didn't go into the theater. How would I have known there was a film running inside right here? [female, 49]

## EFFECT OF THE C3 ON VISITORS

### QUESTIONS AND CURIOSITIES

Three-quarters of interviewees could not recall any questions or curiosities that arose during their visit to the C3. Several interviewees had questions about the works of art, and a few of these had questions about specific works of art including Gehry Chair and the Concrete Wall (UTA). Of the interviewees who had questions about works of art, a few wanted to know how things were made, and a couple interviewees each wanted to know what they were made of and why they were made (see the first and second quotations below). A few other interviewees had questions about the programming at the Museum, the collection, and the C3's space.

What the heck is that? [I] wonder what that's made of? [I] wonder how that feels? How did they do that? Why did they do that? [male, 28]

I guess I'm always wondering how it was made and that cardboard chair [Gehry Chair] was just mind-blowing. So standing there, I contemplated why would they make this? What was the person thinking, and how the heck did they do it? I think the intellectual engagement was on the surface and [for] a lot of them you have to sit down and you need to engage. That one engaged me. [female, 44]

### LEARNING LINKS AND TECH LAB

When asked whether they had used Learning Links or the Tech Lab, most interviewees said they had not. Two interviewees used Learning Links during their visit, and one other used Learning Links on a previous visit to the C3.

Of the interviewees who did not visit Learning Links or the Tech Lab, approximately one-third said that they did not use these resources because of time constraints (see the first quotation below). Some of

these said they were with a child or group that did not use these resources, thus they did not use them. Some others said they were not interested in using computers (see the second quotation), and some said they did not know about the area or did not understand the area's purpose (see the third quotation). A few interviewees said they were looking at other things and were not interested. One interviewee listed a host of reasons based on assumptions she had made (see the fourth quotation, next page).

Because there's so much in the Museum to see, and I haven't been here in years so I'm more interested in seeing the overall Museum than I am just focusing on one area. And, since you're only open until nine and I came so late in the day. . . . Today, I just came too late. [female, 22]

A computer's not where I want to—it's less personal. It's just kind of a cold way to get knowledge. I can use the computer at home. I could do the Internet at home. I don't need to come here to do that. And there's other things here I don't have at home. So if I'm going to spend my time, I'm going to do it on something that I don't have at home. [female, 49]

I think—as I said earlier—there was nothing to really guide me to them or explain to me what they were. The others [areas] were so in-your-face and reach[ed] out to you. Those [Learning Links and Tech Lab] you need to engage in, and I guess if I spent more time here I would probably engage [with] those, but the immediacy of the others grabbed me. [female, 44]

One, I didn't see the Tech Lab. Two, we assumed, and I guess that was probably wrong on our part, that the computers went over the other items that were in here already. We didn't know that it was something totally different that you could go into it further. We just assumed that was kind of like the computer in front of that sculpture right there. . . . And over there, we saw the kids sitting at the table, and I know how they have the area for the kids so we assumed it was that [for kids]. So there we go, we made three bad assumptions. [female, 42]

## INSPIRATION AND IMPACT

When asked whether they saw anything specific in the C3 that inspired them to see the rest of the Museum, about one-half of interviewees said “no” or “not specifically.” Several interviewees said they had planned to visit the rest of the Museum anyway. A few others named specific works of art; of these interviewees, a few each mentioned Olmec Sculpture and Nkisi Sculpture, a couple mentioned Gold Wreath, and one each mentioned Gehry Chair, Everyday Materials Wall (UTA), Concrete Wall (UTA), and the Material Timeline.

Of those that named specific works of art or areas, a few explained that the works of art were unique, specifically those made from everyday objects, which inspired them to see the works of art in the rest of the Museum (see the first and second quotations below). A few others said that the work of art named—Gold Wreath and Nkisi Sculpture in particular—inspired them to look for similar works of art in the Museum (see the third quotation). Of these interviewees, they apparently defined “similar works” as works of the same period.

That wall panel, with the different textures, there. On the side—I don't know what it's called—the big wall there. (Oh, the one with the concrete [Concrete Wall (UTA)]?) Yeah, yeah, that's pretty nice. (Why did that inspire you to go visit other galleries? What was it about it?) Just the variations of it. I like things that are generally unique and kind of one-of-a-kind and to me, that has its, own way of just standing out. (Ok. And that made you want to go see other art?) Yeah, yeah. [male, 45]

Did you see anything specific that inspired you to go visit the galleries and the rest of the Museum?) The cardboard [Gehry] Chair and some of the elastic, wall thing [Everyday Materials Wall (UTA)]—some of the things on there with the elastic band paneling. (Okay. So what about those inspired you?) Well, it's just interesting to see that you can actually use some stuff. (And so that inspired you to visit the galleries in the rest of the Museum?) Yeah. [male, 30]

Well, I think the Gold Wreath. . . . I think that would encourage us to go and look at the galleries up there. (And why is that?) Well, just to see more of the same. [female, 44]

When asked how, if at all, their experience in the exhibition would affect the way they look at art in the rest of the Museum, about one-half said that they would notice or look more closely at the materials and textures in other works of art. Of these interviewees, most did not elaborate why. A few explained that the exhibition made them consider or consider further how materials make meaning (see the first quotation below). A couple others mentioned ways to use materials to help others interpret works of art; for example, one interviewee spoke about using materials to help make connections to art for children, and another said that paint textures convey feelings (see the second quotation).

I think that looking at the textures of oil paintings is something that's interesting and figuring out what the feeling or the senses are trying to convey. [female, 32]

Well, it probably helps you notice kind of what textures people are using throughout the rest of the Museum just because you just spent all that time, you know, looking at little independent pieces of it. And then when you see it all together, you think, "Oh, I wonder if that was fiber" or you know. And with kids, telling the kids about art, like I think it's probably helpful to say, "You know what? It's kind of like what you were playing with at that table." Trying to see what those connections may be. [female, 31]

Several interviewees said their experience in the C3 would not affect their visit to the rest of the Museum. Of these, a couple said they were already familiar with museums, with looking at works of art, or were open-minded (see the quotation below). A few interviewees said their experience in the C3 would compel them to consider different meanings in works of art, and a few others said they would look for more interactives in the rest of the Museum.

I don't know if I'll think about it differently. I mean, I'm used to big museums. I'm used to being able to walk around them and kind of just sit by stuff. So it's—I don't think I'll see it any differently really. [female, 27]

# APPENDICES

---

## APPENDIX A

### OBSERVATION FORM

Removed for proprietary purposes

## **APPENDIX B**

### **INTERVIEW GUIDE**

Removed for proprietary purposes

## APPENDIX C

### STATISTICS

#### DESCRIPTIVE STATISTICS

##### FREQUENCY DISTRIBUTIONS

Day of week (weekday night, weekend)  
Level of crowding (low, moderate, high)  
Closings (Art Studio, Tech Lab)  
Gender  
Age group (under 18, 18-34, 35 and older)  
Group composition (with child, without child)  
Group size  
Visitor behaviors (took gallery guide, interacted with staff, interacted with Arturo)  
Stops made at individual exhibits  
Number of exhibit stops in each exhibit type  
Number of exhibit stops at which behavior types were available

#### DESCRIPTIVE AND SUMMARY STATISTICS

##### FREQUENCY DISTRIBUTION, RANGE AND MEDIAN

Total time in the C3  
Total number of stops in the C3  
Time spent at individual exhibits  
Number of exhibit stops by exhibit type  
Time spent at Materials Bar relative to time spent in the C3  
Behavior types exhibited

#### INFERENTIAL STATISTICS

##### KRUSKAL-WALLIS TEST

Total time in the C3 Total number of stops in the C3	by	Gender Age group (under 18, 18-34, 35 and older) Group composition (with child, without child) Level of crowding (low, moderate, high) Visit day (weekday night, weekend) Staff interaction
Total time in the C3 Total number of stops in the C3	by	Gender Age group (under 18, 18-34, 35 and older) Group composition (with child, without child)

**INFERENCEAL STATISTICS**

---

**CHI-SQUARE TEST**

Stop (Yes/No) at exhibit types Behavior (Yes/No) by behavior types Visitor-generated content activity (Yes/No)	<b>by</b>	Gender Age group (under 18, 18-34, 35 and older) Group composition (with child, without child)
--	-----------	--

## APPENDIX D

### VISITOR BEHAVIORS AT INDIVIDUAL EXHIBITS

Type	Exhibit/Component	Number of Visitors that Stopped	Number of Visitors that Displayed Behaviors
art	Moffett	42	label = 11 look b/n label and art = 9 interaction = 23 adult-adult = 15 adult-child = 8 child-child = 2
text	Materials and Meaning	9	interaction = 2 adult-adult = 1 adult-child = 1 child-child = 0
text	C3 Intro	2	interaction = 1 adult-adult = 1 adult-child = 0 child-child = 0
theater	Community Voices	8	other programming = 2
case	Material of the Month	19	interaction = 7 adult-adult = 5 adult-child = 3 child-child = 0
art	Courbet	44	label = 24 look b/n label and art = 18 quotation = 12 use magnifier = 26 interaction = 26 adult-adult = 18 adult-child = 10 child-child = 0
art	Gold Wreath	40	label = 29 look b/n label and art = 22 quotation = 4 look through book for >3 sec. = 8 interaction = 20 adult-adult = 15 adult-child = 7 child-child = 1
art	Tanning	40	label = 4 look b/n label and art = 2 quotation = 6 sit and listen to audio >10 sec. = 7 look at scrapbook for >3 sec. = 16 leave comment = 0 <sup>7</sup> interaction = 26 adult-adult = 20 adult-child = 7 child-child = 0

<sup>7</sup> The opportunity to leave a comment at Tanning was only available during a portion of data collection. Thus, analysis on whether visitors left a comment at Tanning was not conducted.

Type	Exhibit/Component	Number of Visitors that Stopped	Number of Visitors that Displayed Behaviors
art	Nkisi sculpture	29	label = 20 look b/n label and art = 16 quotation = 0 use multimedia = 5 interaction = 16 adult-adult = 12 adult-child = 4 child-child = 1
art	Antoni	55	label = 23 look b/n label and art = 13 quotation = 21 manipulate magnet words = 19 smell either soap and/or chocolate = 9 interaction = 38 adult-adult = 26 adult-child = 12 child-child = 3
art	Gehry chair	58	label(s) = 36 look b/n label(s) and art = 31 quotation = 17 sit on chair = 35 interaction = 39 adult-adult = 30 adult-child = 10 child-child = 3
art	Olmec sculpture	25	label = 8 look b/n label and art = 2 quotation = 8 sit on or touch bench = 14 listen to audio >5 sec. = 14 interaction = 14 adult-adult = 11 adult-child = 3 child-child = 1
Res	Learning Links	8	use computer(s) = 5 look through book(s) = 0 interaction = 4 adult-adult = 3 adult-child = 1 child-child = 0
Intv	Touch and Tell box	23	interaction = 19 adult-adult = 13 adult-child = 9 child-child = 1 stick hand in = 20
Res	Material Timeline	43	interaction = 22 adult-adult = 20 adult-child = 2 child-child = 0

Type	Exhibit/Component	Number of Visitors that Stopped	Number of Visitors that Displayed Behaviors
Intv	Materials Wall	51	touch materials = 22 (#____) post comments = 5 read comments = 30 interaction = 27 adult-adult = 19 adult-child = 8 child-child = 3
comm.	Concrete wall (UTA)	34	touch materials = 24 interaction = 24 adult-adult = 19 adult-child = 5 child-child = 2 look at video = 6
comm	Label Concrete	6	interaction = 2 adult-adult = 2 adult-child = 0 child-child = 0
comm.	Everyday materials wall (UTA)	62	touch materials = 55 interaction = 46 adult-adult = 33 adult-child = 15 child-child = 2
comm	Label Everyday objects	1	interaction = 0 adult-adult = 0 adult-child = 0 child-child = 0
comm	Paper wall (UTA)	11	touch materials = 3 interaction = 6 adult-adult = 4 adult-child = 2 child-child = 0
other	Café seating	3	other programming = 0 read/use table tent = 0 (□ N/A) non-exhibit behavior = 3
artmak	Materials bar	38	make something = 10 spin wheel = 4 look at videos = 5 display art = 6 (make label = 6) look at displayed art = 30 participates in facilitated activity = 0 interaction = 24 adult-adult = 12 adult-child = 12 child-child = 2
child	Young Learners Reading area	7	read books = 3 interaction = 4 adult-adult = 2 adult-child = 2 child-child = 1
child	Young Learners Conversation blocks	1	read blocks = 0 play with blocks = 0 interaction = 0 adult-adult = 0 adult-child = 0 child-child = 0

Type	Exhibit/Component	Number of Visitors that Stopped	Number of Visitors that Displayed Behaviors
child	Young Learners Play with boxes	7	play with cardboard boxes = 4 make a drawing = 1 display drawing or put in orange box = 1 interaction = 5 adult-adult = 2 adult-child = 4 child-child = 1
child	Young Learners Make a rubbing	8	make a rubbing = 8 display rubbing = 3 interaction = 8 adult-adult = 4 adult-child = 8 child-child = 1
artmak	Art Studio	9	interaction = 7 adult-adult = 3 adult-child = 6 child-child = 0
child	Arturos Nest	7	No behaviors recorded
res	Tech lab	1	laptop = 1 interaction = 1 adult-adult = 0 adult-child = 1 child-child = 1

## APPENDIX E

### EXHIBIT BEHAVIORS BY TYPE

#### INTERACTION

EXHIBIT NAME	BEHAVIOR NAME
Antoni	Social interaction
Art Studio	Social interaction
C3 Intro	Social interaction
Concrete wall (UTA)	Social interaction
Courbet	Social interaction
Everyday materials wall (UTA)	Social interaction
Gehry chair	Social interaction
Gold Wreath	Social interaction
Label Concrete Wall (UTA)	Social interaction
Label Everyday objects	Social interaction
Learning Links	Social interaction
Materials bar	Social interaction
Materials and Meaning	Social interaction
Material of the Month	Social interaction
Material Timeline	Social interaction
Materials Wall	Social interaction
Moffett	Social interaction
Nkisi sculpture	Social interaction
Olmec sculpture	Social interaction
Paper wall (UTA)	Social interaction
Tanning	Social interaction
Tech Lab	Social interaction
Touch and Tell box	Social interaction
Young Learners Conversation blocks	Social interaction
Young Learners Make a rubbing	Social interaction
Young Learners Play with boxes	Social interaction
Young Learners Reading area	Social interaction

## USE INTERACTIVES

EXHIBIT NAME	BEHAVIOR NAME
Antoni	Manipulate Magnet Words
Antoni	Smell either soap and/or chocolate
Courbet	Use magnifier
Gehry chair	Sit on chair
Gold Wreath	Look through book for > 3 seconds
Materials bar	Make something
Materials Wall	Touch materials
Materials Wall	Post comment
Nkisi sculpture	Use multimedia
Olmec sculpture	Listen to audio for > 5 seconds
Olmec sculpture	Sit on or touch bench
Tanning	Look at scrapbook for > 3 seconds
Tanning	Sit and listen to audio for > 10 seconds
Tanning	Leave comment
Touch and Tell box	Stick hand in

## LOOK AT LABEL

EXHIBIT NAME	BEHAVIOR NAME
Gold Wreath	Look at label
Gehry chair	Look at label
Courbet	Look at label
Antoni	Look at label
Olmec sculpture	Look at label
Moffett	Look at label
Tanning	Look at label

## LOOK BETWEEN LABEL AND ART

EXHIBIT NAME	BEHAVIOR NAME
Nkisi sculpture	Look between label and art
Gold Wreath	Look between label and art
Gehry chair	Look between label and art
Courbet	Look between label and art
Antoni	Look between label and art
Moffett	Look between label and art
Olmec sculpture	Look between label and art
Tanning	Look between label and art

## LOOK AT QUOTATION

EXHIBIT NAME	BEHAVIOR NAME
Antoni	Look at quotation
Olmec sculpture	Look at quotation
Gehry chair	Look at quotation
Courbet	Look at quotation
Tanning	Look at quotation
Gold Wreath	Look at quotation
Nkisi sculpture	Look at quotation