

SAN FRANCISCO MUSEUM OF MODERN ART

**MATTHEW BARNEY: *DRAWING RESTRAINT*
INTERACTIVE EDUCATIONAL TECHNOLOGIES &
INTERPRETATION INITIATIVE EVALUATION**

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Randi Korn & Associates, Inc.

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INTRODUCTION

Randi Korn & Associates, Inc. (RK&A), surveyed 253 visitors and interviewed 22 visitors attending the SFMOMA exhibition *Matthew Barney: Drawing Restraint* to determine their responses to the exhibition and its interpretive offerings, particularly the audio tour. Data collectors used a quota sampling procedure to obtain a sample with an adequate number of audio tour users. The survey sample included 119 audio tour users (47 percent) (21 percent by audio guide headset, 19 percent by cell phone, and 7 percent by podcast) and 134 nonusers (53 percent). All interview participants used the audio tour—18 by cell phone, 3 by audio guide headset, and 1 by podcast.

The findings of the study demonstrate the immense value of having a broad range of interpretive offerings for exhibition visitors, particularly those who were unfamiliar with Barney's art.

PRINCIPAL FINDINGS: SURVEY

RESPONDENT CHARACTERISTICS

Females outnumbered males by a 3:2 margin. One-half of respondents were under 35 years of age, one-third (35 percent) were 35–54 years of age and 14 percent were 55+ years of age. Most (81 percent) reported having a college degree or higher and 42 percent reported living in the Bay Area. The majority (52 percent) attended the Barney exhibition with one other adult. The sample included almost equal numbers of first-time (51 percent) and repeat (49 percent) SFMOMA visitors, and almost one-half (45 percent) visited SFMOMA to see the Barney exhibition.

On the scale 1 (Not at all knowledgeable) to 7 (Very knowledgeable), respondents rated their knowledge of modern art a mean of 4.1. On the scale 1 (Not at all familiar) to 7 (Very familiar), respondents rated their familiarity with Barney's art a mean of 2.3. Most respondents (78 percent) rated themselves at 3 or below on the latter scale.

RATING OF SATISFACTION WITH THE SFMOMA VISIT

On the scale 1 (Poor experience) to 7 (Excellent experience), respondents rated SFMOMA a mean of 5.8. On the scale 1 (Did not meet my expectations) to 7 (Surpassed my expectations), respondents rated SFMOMA a mean of 5.5. For both satisfaction scales, a higher rating is associated with two factors: greater familiarity with Barney's art and visiting SFMOMA to see the Barney exhibition.

OPINIONS OF THE EXHIBITION

Respondents rated five aspects of the Barney exhibition using 7-point rating scales:

- 1 (Dull-Boring) to 7 (Interesting-Stimulating) mean = 5.0
- 1 (Waste of time) to 7 (Worthwhile experience) mean = 4.9
- 1 (Not an enjoyable experience) to 7 (A very enjoyable experience) mean = 4.8
- 1 (Not at all visually appealing) to 7 (Very visually appealing) mean = 4.8
- 1 (Not at all meaningful to me) to 7 (Very meaningful to me) mean = 4.1

A composite rating of the exhibition was obtained by totaling the scores for each of the five exhibition rating scales and dividing by five. The resulting 7-point scale from 1 (Unfavorable) to 7 (Very Favorable) had a mean rating of 4.7. Characteristics associated with a higher rating on the composite scale include younger age, Bay Area residence, greater knowledge of modern art, visiting to see the Barney exhibition, and greater familiarity with Barney's art.

USE AND AWARENESS OF INTERPRETIVE OFFERINGS

Interpretive offerings with the highest use were: the introduction wall text (78 percent), exhibition brochure (55 percent), Learning Lounge (51 percent), and audio tour (47 percent). Respondents used

a median of three interpretive offerings; however, the majority of respondents were unaware of the podcast audio tour and the exhibition Web site.

PREFERENCE FOR AN AUDIO TOUR DEVICE

The majority of audio tour users said they heard five or more stops (72 percent). Users of all three audio tour devices rated the audio tour very high on the scale 1 (Did not help me appreciate Barney's art) to 7 (Helped me appreciate Barney's art): podcast mean = 6.2; cell phone mean = 6.0, audio guide headset mean = 5.6.

Cell phone and podcast users selected their devices for the same four reasons: being able to access information as needed, their familiarity and comfort with the device, being able to use their own device, and the low or free cost. Headset users selected the audio guide for three main reasons: familiarity and comfort with the device, ease of using the device, and being able to access information as needed.

Most respondents who did not use the audio guide headset were aware of it but chose not to use it. Most respondents who did not use the podcast were simply not aware of it as an option.

USE OF INTERPRETIVE OFFERINGS BY DEMOGRAPHICS, ART BACKGROUND, AND VISIT CHARACTERISTICS

Younger respondents were most likely to visit the Web site. A stronger background in modern art was associated with attending the *Drawing Restraint 9* film. Respondents already familiar with Barney's art were more likely than respondents unfamiliar with Barney's art to use the audio tour, see the *Drawing Restraint 9* film, and visit the exhibition Web site.

RATINGS OF INTERPRETIVE OFFERINGS

On the scale 1 (Did not help me appreciate Barney's art) to 7 (Helped me appreciate Barney's art), the most helpful interpretive offerings were the audio tours (podcast mean = 6.2; cell phone mean = 6.0, audio guide headset mean = 5.6.), Learning Lounge (mean = 5.5), exhibition brochure and Web site (mean = 5.2 for each) and *Drawing Restraint 9* film (mean = 5.1). The introduction wall text received the lowest rating (mean = 4.7).

RATINGS OF THE EXHIBITION BY USE OF INTERPRETIVE OFFERINGS AND FAMILIARITY WITH BARNEY'S ART

Three interpretive offerings—the brochure, the audio tour, and the Learning Lounge—were associated with higher ratings of the exhibition on the scale 1 (Not very meaningful to me) to 7 (Very meaningful to me). Respondents who used any one of those offerings found more meaning in the exhibition than respondents who did not use the offerings. Respondents already familiar with Barney's art found more meaning in the exhibition than those unfamiliar with Barney's art, regardless of whether they used the offering. The highest ratings were given by respondents already familiar with Barney's art who used the offering; the lowest ratings were given by respondents unfamiliar with Barney's art who did not use the offering.

RATINGS OF THE EXHIBITION AND SFMOMA VISIT BY THE NUMBER OF INTERPRETIVE OFFERINGS USED

Using a higher number of interpretive offerings was associated with a higher rating of the exhibition on the scale 1 (Not very meaningful to me) to 7 (Very meaningful to me); a higher composite rating of the exhibition on the scale 1 (Unfavorable) to 7 (Very favorable); a higher rating of the SFMOMA visit on the scale 1 (Did not meet my expectations) to 7 (Surpassed my expectations); and a higher rating of the SFMOMA visit on the scale 1 (Poor experience) to 7 (Excellent experience).

PRINCIPAL FINDINGS: INTERVIEWS

All of the interviewees enjoyed the *Drawing Restraint* exhibition, using words such as “great,” “fantastic,” and “interesting” to describe their experiences. When asked to cite an overall message of the exhibition, the majority of interviewees said the exhibition was about the creative process,

including that it can result in an object that is temporary or can be destroyed, and that all art is created within constraints and tensions.

USE AND OPINIONS OF THE AUDIO TOUR

Interviewees who used the cell phone audio tour did so because it was free, convenient, and somewhat of a novelty. Those who chose the traditional headset did so to learn more about the artist.

The majority of interviewees listened to 6 to 7 of the 10 stops on the audio tour, regardless of the device they used. All but one interviewee listened to all the information available for the stops they chose. Regardless of which device they used, all the interviewees said having three options available was a good idea.

Interviewees said the interpretative information helped them feel more comfortable looking at the art and helped them understand and make sense of the works of art. Some interviewees said the audio tour helped them organize their visit so that they felt in control and not overwhelmed.

RECOMMENDATIONS

- ◆ Continue to provide interpretative offerings using a variety of media to meet as many visitor needs and learning styles as possible.
- ◆ Continue to provide interpretative offerings with clear, succinct, and understandable information.
- ◆ Continue to use the artist's voice as one interpretative approach whenever possible.
- ◆ To meet diverse visitor needs, continue to offer at least two audio device options, including the headset as one.
- ◆ If possible, allow visitors to download the audio tour onto their MP3 players at the Museum rather than at home.
- ◆ Publicize the variety of interpretive offerings, particularly the podcast and the Web site, through a range of media and at various locations at the Museum.

EXECUTIVE SUMMARY

INTRODUCTION

This report presents the findings of a study conducted by Randi Korn & Associates, Inc. (RK&A), for the San Francisco Museum of Modern Art (SFMOMA). The study provides reliable information about visitors to the SFMOMA exhibition *Matthew Barney: Drawing Restraint* and their responses to the exhibition and its interpretive offerings, particularly the audio tour. This summary presents only a sketch of visitors and their experiences at the exhibition. Readers are urged to review the body of the report for more thorough coverage and details of the topics introduced here.

Specially trained data collectors administered surveys to adult visitors (16 years of age and older) exiting the exhibition. Data collectors used a quota sampling procedure with the goal of obtaining a sample of 75 percent audio tour users (evenly divided among audio guide headset, cell phone, and podcast users) and 25 percent non-audio tour users. Of 578 respondents approached, 253 agreed to participate and 325 declined to participate, for a refusal rate of 56 percent. The sample of 253 visitors contains 119 audio tour users (47 percent) and 134 nonusers (53 percent), a smaller number of audio tour users than hoped, but adequate to address research questions about the audio tour and its impact on the exhibition experience.

DEMOGRAPHIC CHARACTERISTICS

GENDER, AGE, EDUCATION AND RESIDENCE

- ◆ Females (58 percent) outnumbered males (42 percent).
- ◆ Half of the respondents were under 35 years of age, 35 percent were 35 – 54 years of age and 14 percent were 55+ years of age.
- ◆ Respondents were highly educated, with 81 percent having a college degree or higher.
- ◆ Forty-two percent of respondents live in the Bay Area.
- ◆ More than half of the respondents (52 percent) attended the Barney exhibition with one other adult, 20 percent attended alone, 19 percent attended with several adults, and 9 percent attended with children.

ART BACKGROUND

- On a 7-point scale from 1 (Not at all knowledgeable) to 7 (Very knowledgeable), 36 percent of respondents rated their knowledge of modern art on the lower end of the scale (1-3 on the scale), 22 percent rated their knowledge at the mid-point of the scale (4), and 31 percent rated their knowledge at the higher end of the scale (5-7 on the scale), with a mean (average) rating of 4.1.
- On a 7-point scale from 1 (Not at all familiar) to 7 (Very familiar), 78 percent of respondents rated their familiarity with Barney's art between 1 and 3 on the scale

(unfamiliar with Barney's art), and 22 percent rated their familiarity between 4 and 7 on the scale (familiar with Barney's art), with a mean rating of 2.3.

- Respondents familiar with Barney's art rated their knowledge of modern art at a significantly higher level (mean = 5.3) than respondents unfamiliar with Barney's art (mean = 3.8).

VISIT CHARACTERISTICS

- ♦ The sample included approximately equal numbers of first-time (51 percent) and repeat SFMOMA visitors (49 percent).
- ♦ Of repeat visitors in the study, 77 percent had visited SFMOMA at least one other time in the past twelve months.
- ♦ Of repeat visitors in the study, 22 percent were members of SFMOMA.
- ♦ Almost half (45 percent) of the respondents were visiting SFMOMA particularly to see the Barney exhibition.

RATINGS OF SATISFACTION WITH THE SFMOMA VISIT

- ♦ On the scale 1 (Poor experience) to 7 (Excellent experience), respondents gave SFMOMA a mean rating of 5.8.
- ♦ On the scale 1 (Did not meet my expectations) to 7 (Surpassed my expectations), respondents gave SFMOMA a mean rating of 5.5.
- ♦ For both satisfaction scales, two factors are associated with higher satisfaction with the SFMOMA visit: familiarity with Barney's art, and visiting particularly to see the Barney exhibition.

EXHIBITION EXPERIENCES

OPINIONS OF THE *MATTHEW BARNEY DRAWING RESTRAINT* EXHIBITION

- ♦ Respondents rated five aspects of the exhibition using 7-point rating scales:
 - 1 (Dull-Boring) to 7 (Interesting-Stimulating) (mean = 5.0)
 - 1 (Waste of time) to 7 (Worthwhile experience) (mean = 4.9)
 - 1 (Not an enjoyable experience) to 7 (A very enjoyable experience) (mean = 4.8)
 - 1 (Not at all visually appealing) to 7 (Very visually appealing) (mean = 4.8)
 - 1 (Not at all meaningful to me) to 7 (Very meaningful to me) (mean = 4.1)
- ♦ To obtain a composite rating of the exhibition, the scores for each of the five exhibition rating scales were totaled and divided by 5. The resulting composite scale is a 7-point scale from 1 (Unfavorable) to 7 (Very Favorable), with a mean rating of 4.7.

- ◆ Characteristics associated with a higher rating score on the 7-point “how meaningful” scale include first-repeat visit, knowledge of modern art, visiting particularly to see the Barney exhibition, and familiarity with Barney’s art:
 - Repeat visitors rated the exhibition as more meaningful than first-time visitors (mean = 4.4 vs. mean = 3.8).
 - Respondents with high knowledge of modern art rated the exhibition as more meaningful (mean = 4.6) than respondents with moderate knowledge (mean = 4.3) or low knowledge of modern art (mean = 3.4).
 - Respondents who came particularly to see the Barney exhibition rated the exhibition as more meaningful than respondents who did not (mean = 5.0 vs. mean = 3.4).
 - Respondents already familiar with Barney’s art rated the exhibition as more meaningful than respondents unfamiliar with Barney’s art (mean = 5.4 vs. mean = 3.8).

- Visitor characteristics associated with a higher rating score on the 7-point composite (overall exhibition) rating scale include age group, residence, knowledge of modern art, visiting particularly to see the Barney exhibition, and greater familiarity with Barney’s art:
 - Younger respondents (<34 years) gave the exhibition a higher composite rating (mean = 5.0) than middle-aged respondents (35-54 years) or older respondents (55+ years) (both means = 4.4).
 - Bay area respondents gave the exhibition a higher composite rating than respondents from elsewhere (mean = 5.1 vs. mean = 4.5).
 - Respondents with high or moderate knowledge of modern art gave the exhibition a higher composite rating than respondents with low knowledge of modern art (high knowledge mean = 5.0; moderate knowledge mean = 4.9; and low knowledge mean = 4.0).
 - Respondents who were visiting particularly to see the Barney exhibition gave the exhibition a higher composite rating than respondents who were not visiting particularly to see the Barney exhibition (mean = 5.6 vs. mean = 4.0).
 - Respondents who were already familiar with Barney’s art gave the exhibition a higher composite rating than those who were unfamiliar with Barney’s art (mean = 5.9 vs. mean = 4.4).

IF YOU WERE TO TELL A FRIEND ABOUT THE BARNEY EXHIBITION, WHAT WOULD YOU SAY ABOUT IT?

- ◆ Respondents described the exhibition as “strange-disturbing” (20 percent), “interesting” (18 percent), “thought-provoking” (17 percent), “worth seeing” (16 percent), and “not worthwhile” (13 percent). Respondents recommended using the interpretive offerings in the exhibition to provide context to help make sense of the artist’s work (14 percent).

WHAT IDEAS, IMAGES, OR MESSAGES, IF ANY, DID YOU TAKE AWAY FROM THE BARNEY EXHIBITION?

- ◆ The most prevalent response was no answer at all (25 percent). Other respondents discussed restraint and creativity (17 percent), Barney's use of materials, techniques, and media (13 percent), or images and themes in the *Drawing Restraint 9* film, such as Japan, whaling, ritual, and culture (10 percent). Some respondents said they found no meaning in the exhibition, and questioned whether Barney's work is art (13 percent).

INTERPRETIVE PREFERENCES

USE AND AWARENESS OF INTERPRETIVE OFFERINGS

- ◆ Three-quarters of respondents used the introduction wall text (78 percent), 55 percent used the brochure, 51 percent used one or more offerings in the Learning Lounge, 47 percent used one of the audio tours. The remaining offerings were used by fewer than one-fifth of respondents.
- ◆ The majority of respondents were aware of but *did not use* the docent tour (60 percent), Learning Lounge computers (59 percent), Antenna audio guide headset tour (54 percent), and Learning Lounge catalogues (52 percent).
- ◆ The majority of respondents did not know about the podcast audio tour (62 percent) and exhibition Web site (51 percent).
- ◆ Respondents used a median of three interpretive offerings: 31 percent used 1 – 2 offerings, 37 percent used 3 – 4 offerings, and 26 percent used 5 or more offerings.

PREFERENCE FOR AN AUDIO TOUR DEVICE

- ◆ Cell phone users selected the cell phone for four main reasons: being able to get information as needed (46 percent), familiarity and comfort with the device (40 percent), using one's own device rather than renting (40 percent), and cheaper/free cost (33 percent).
- ◆ Podcast users selected the podcast for the same four reasons: familiarity and comfort with the device (56 percent), using one's own device rather than renting (44 percent), being able to access information as needed (33 percent), and cheaper/free cost (33 percent).
- ◆ Audio guide headset users selected the audio guide for three main reasons: familiarity and comfort with the device (62 percent), ease of use in the Museum (50 percent), and being able to access information as needed (34 percent).
- ◆ Most respondents who did not use the audio guide headset were aware of it but chose not to use it. Most respondents who did not use the podcast were not aware of it as an option. Respondents who did not use the cell phone device varied in their awareness of the cell phone device.
- ◆ The majority of audio guide headset users (55 percent) and cell phone users (52 percent) had no problems with the audio tour device. Of podcast users, 44 percent had no problems with their device. For users of all three devices the top two problems were not knowing the order of stops and difficulty finding stops.

- ◆ The majority of audio tour users reported that they heard five or more stops (72 percent).

USE OF INTERPRETIVE OFFERINGS ACCORDING TO DEMOGRAPHIC, ART BACKGROUND, AND VISIT CHARACTERISTICS

- ◆ Younger respondents were more likely to visit the Web site (20 percent) than middle-aged (7 percent) or older respondents (14 percent).
- ◆ A stronger background in modern art is associated with attending the *Drawing Restraint 9* film. One-third of respondents (30 percent) with a high level of knowledge of modern art attended the film compared to 17 percent of respondents with moderate knowledge of modern art and 5 percent of respondents with low knowledge of modern art.
- ◆ Respondents already familiar with Barney's art were more likely than respondents unfamiliar with Barney's art to use the audio tour (65 percent vs. 43 percent), see the *Drawing Restraint 9* film (31 percent vs. 14 percent), and visit the exhibition Web site (33 percent vs. 9 percent).

RATINGS OF INTERPRETIVE OFFERINGS

- ◆ On a 7-point scale from 1 (Did not help me appreciate Barney's art) to 7 (Helped me appreciate Barney's art), the most helpful interpretive offerings were the audio tours (cell phone mean = 6.0; podcast mean = 6.2; audio guide headset mean = 5.6), followed by the Learning Lounge (mean = 5.5), exhibition brochure (mean = 5.2), exhibition Web site (mean = 5.2), and *Drawing Restraint 9* film (mean = 5.1). The introduction wall text received the lowest rating (mean = 4.7). The docent tour was not analyzed because too few (2 percent) respondents attended one.
- ◆ Most ratings of interpretive offerings were similar across demographic and background characteristics, so response to the offerings was very consistent. Higher ratings of the interpretive offerings are associated mainly with "visiting particularly to see the Barney exhibition."

RATING OF EXHIBITION MEANING ACCORDING TO USE OF INTERPRETIVE OFFERINGS AND FAMILIARITY WITH BARNEY'S ART

- ◆ On a 7-point scale from 1 (Not very meaningful to me) to 7 (Very meaningful to me), respondents who used the exhibition brochure, audio tour, or Learning Lounge found more meaning in the exhibition than respondents who did not use these offerings.
- ◆ On a 7-point scale from 1 (Not very meaningful to me) to 7 (Very meaningful to me), respondents already familiar with Barney's art found more meaning in the exhibition than respondents unfamiliar with Barney's art, whether or not they used the exhibition brochure, audio tour, or Learning Lounge.
- ◆ Respondents already familiar with Barney's art who used the exhibition brochure, audio tour, or Learning Lounge gave the exhibition the highest ratings on the 7-point exhibition rating scale from 1 (Not very meaningful to me) to 7 (Very meaningful to me). Respondents unfamiliar with Barney's art who did not use the exhibition brochure, audio guide, or Learning Lounge gave the exhibition significantly lower ratings on the scale.

- ◆ As the total number of interpretive offerings used in the exhibition increases, so does the mean rating of the exhibition on the scale from 1 (Not very meaningful to me) to 7 (Very meaningful to me).

OVERALL RATING OF THE EXHIBITION ACCORDING TO USE OF INTERPRETIVE OFFERINGS AND FAMILIARITY WITH BARNEY'S ART

- ◆ On a 7-point scale from 1 (Unfavorable) to 7 (Very favorable), respondents who used the exhibition brochure or audio tour gave the exhibition more favorable ratings than respondents who did not use these offerings.
- ◆ On a 7-point scale from 1 (Unfavorable) to 7 (Very favorable), respondents already familiar with Barney's art gave the exhibition more favorable ratings than respondents unfamiliar with Barney's art, whether or not they used the exhibition brochure or audio tour.
- ◆ Respondents already familiar with Barney's art who used the exhibition brochure or audio tour gave the exhibition the highest ratings on the 7-point composite rating scale from 1 (Unfavorable) to 7 (Very favorable). Respondents unfamiliar with Barney's art who did not use the exhibition brochure or audio guide gave the exhibition significantly lower ratings on the scale.
- ◆ As the total number of interpretive offerings used in the exhibition increases, so does the mean composite rating of the exhibition on the scale 1 (Unfavorable) to 7 (Very favorable).

SATISFACTION WITH THE SFMOMA VISIT ACCORDING TO USE OF INTERPRETIVE OFFERINGS

- ◆ As the total number of interpretive offerings used in the exhibition increases, so does the rating of the SFMOMA visit on the scale 1 (Did not meet my expectations) to 7 (Surpassed my expectations).
- ◆ As the total number of interpretive offerings used in the exhibition increases, so does the rating of the SFMOMA visit on the scale 1 (Poor experience) to 7 (Excellent experience).

INTERVIEWS

Interviews were conducted with 15 visitor groups, all of whom used one of the three audio tour formats. The groups consisted of 22 visitors, including 10 males and 12 females. Interviewees' ages ranged from 23 to 62 years with a median age of 32 years.

OVERALL EXPERIENCE

About one-third of interviewees were not familiar with Mathew Barney's work, yet all of the interviewees enjoyed the exhibition. Interviewees used words such as "great," "fantastic," and "interesting" to describe the exhibition.

USE AND OPINIONS OF AUDIO DEVICES

Three-quarters of interviewees ($n = 18$) used the cell phone audio device. Three used the traditional audio guide headset, and one used the podcast. Of those who used their cell phone, most found out

about the option from the rack cards. The three interviewees who used the audio guide headset said they noticed the option when buying their tickets.

Those who used the cell phone option said they did so because it was free, convenient, and somewhat of a novelty. Those who chose the traditional headset said they used it to learn more about the artist. One used the podcast because by doing so he received a discount on his exhibition ticket.

All but one of the interviewees who used the cell phone and the one interviewee who used the podcast said they enjoyed the interpretive option.

The majority of interviewees listened to about six or seven of the ten stops on the audio tour, regardless of the device they used. All but one interviewee listened to all the information available for the stops they chose.

Regardless of which device they used, all the interviewees said having three options available was a good idea.

USE OF BROCHURE AND LEARNING LOUNGE

Four interviewees said they used the exhibition brochure during their visit, and six said they visited the Learning Lounge.

PREFERENCES FOR TYPES OF INFORMATION USED IN INTERPRETATIVE OPTIONS

The interviewer asked interviewees what kinds of information—including the artist interviews, artist biography, and decoding the symbols—they found most helpful. Most interviewees said they preferred the artist interviews.

IMPACT OF INTERPRETIVE OPTIONS ON VISIT

Regardless of their familiarity with Barney's work, all the interviewees said that the information from the audio tour, and the brochure and Learning Lounge if used, had helped them understand and make sense of the works of art.

Those interviewees only somewhat familiar or not familiar at all with Barney said the interpretive information helped them feel more comfortable looking at the art.

Some interviewees said the audio tour helped them organize their visit so that they felt in control and not overwhelmed.

OVERALL MESSAGE

When asked to cite an overall message of the exhibition, interviewees spoke about the exhibition in a variety of ways. Overall, however, more than one-half of interviewees said the exhibition was about the creative process, including that art can be an object that is temporary or can be destroyed, and that all art is created within constraints and tensions.

DISCUSSION AND RECOMMENDATIONS

The Interactive Educational Technologies evaluation of the *Matthew Barney: Drawing Restraint* exhibition demonstrates the immense value of having a broad range of interpretive strategies from which visitors can choose. As the number of offerings that visitors used increased, so did their rating of the meaning of the exhibition, their overall rating of the exhibition, and their overall rating of their visit to SMOMA.

OPINION OF THE BARNEY EXHIBITION

Visitors to the SFMOMA's exhibition of Matthew Barney's work, *Drawing Restraint*, gave the exhibition mixed reviews. Questionnaire findings show that 56 percent of respondents rated the exhibition unfavorably on at least one of the five exhibition rating scales. When visitors explained their reasons for rating the exhibition low, the two top reasons were not being able to "connect" with the art and finding it "confusing and difficult to comprehend." In this context, it is not surprising that interpretive offerings played an important role in visitors' positive experiences in the exhibition.

INTERPRETIVE OFFERINGS

The interpretive offerings that visitors found most helpful were the audio tour (no matter what device), and the Learning Lounge. These two offerings, plus the exhibition brochure, were associated with more positive ratings of the exhibition, especially among visitors unfamiliar with Barney's art. And, though some of the offerings were not individually associated with higher ratings of the exhibition, cumulatively they had a powerful impact. As the number of offerings used in the exhibition increased so did the 1) rating of the "meaning" of the exhibition, 2) composite (overall) rating of the exhibition, and 3) overall rating of satisfaction with their visit to SFMOMA.

Interview findings corroborate the above outcomes. All the visitors who were eligible to be interviewed had used one of the audio tour devices. Regardless of which device they used, they all had very good experiences in the exhibition and took away meaning and understanding of the artwork. They reported being very satisfied with the audio tour, again regardless of device. They especially appreciated hearing directly from the artist, and the interpretation, overall, helped them understand the artist's creative process, decisions, and choices, which enhanced their understanding of his art.

Visitors' wanting and needing interpretation is common in art museums. Even though art museum visitors tend to be extremely well educated, most do not have a degree in art or art history and thus, cannot be expected to bring the high level of visual literacy to their visit that a curator or artist might bring. Oftentimes, in traditional art exhibitions, the onus is on visitors' widely varying abilities to make insights. In a previous study about visitors' needs in Modern Art exhibitions, RK&A found a great desire among visitors for more understandable interpretation or explanation (RK&A, 1998). Furthermore, when accessible interpretation is provided, visitors are more satisfied because they have an in-depth understanding of the exhibition's themes (RK&A, 2000b; RK&A 2003).

FAMILIARITY WITH BARNEY'S ART

Another important factor associated with higher ratings of the exhibition and their SFMOMA visit was having prior familiarity with Matthew Barney's art. Visitors who were already familiar with Barney's art found more meaning in the exhibition, had a more favorable exhibition experience

overall, and were more satisfied with their SFMOMA visit than visitors who were unfamiliar with Barney's art.

This above outcome is not surprising and not limited to visitors to SFMOMA. Other studies conducted by RK&A show that motivated visitors (such as repeat visitors, museum members, those coming specifically for an exhibition, or those with pre-existing knowledge of the exhibition) have more satisfactory and meaningful exhibition experiences than other types of museum visitors (such as first-time visitors, infrequent visitors, visitors without a specific intention to see the exhibition, visitors with a primary goal of social interaction) (RK&A, 2004a; RK&A, 2004b; RK&A, 2002a; RK&A, 2001).

PREFERENCE FOR AN AUDIO TOUR DEVICE

The study employed a quota sampling procedure to obtain a large enough sample of audio tour users so comparisons among users of the three devices could be calculated. The sample has an adequate number of audio guide headset users and cell phone users, but has only 18 podcast users. This study indicates that most respondents did not even know about the podcast option (including users of other audio tour devices) so, in retrospect it is not surprising that data collectors had difficulty filling the podcast quota.

The 18 podcast users are not very different from the cell phone and audio guide headset users. Just like the headset and cell phone users, podcast users rated the audio tour very high on the "helped me appreciate Barney's art" scale. Also, podcast users reported the very same problems as headset and cell phone users: they did not know the order of stops and difficulty finding stops. Podcast users valued the MP3 device for the same reasons cell phone users valued the cell phone: they were easily able to access information, they were familiar with the device, they liked using their own device, and it was free.

Respondents who used the audio guide headset valued it because they are accustomed to using audio guide headsets in art museums and feel comfortable doing so; cost was not a factor for this audience. In fact, RK&A has found that many art museum visitors expect an audio guide headset, and are upset when one is not available.

Findings from this study do not demonstrate that one audio device is better than another. The audio tour was highly valued by visitors who used it and it had a positive influence on visitors' experiences in the exhibition. While it is possible that audio guide headsets may become obsolete as other technologies become more readily available and user-friendly, for now SFMOMA may want to continue to offer all three options.

THE QUOTA SAMPLE

Because the study used a quota sample with a higher percentage of audio tour users than one would find in the general visitor audience, some findings cannot be taken out of the context of the study. For example, demographic and visit characteristics of the respondents in the study do not represent the general audience of exhibition visitors. Also, usage statistics for interpretive offerings, such as the finding that 55 percent of respondents used the brochure, do not represent the general audience. Since audio tour users are information seekers, probably all of the usage statistics for interpretive offerings are inflated. Conversely, findings about awareness of interpretive offerings are probably deflated. For example, the percentages of visitors unaware of the Web site (51 percent of this study's respondents) and the podcast (62 percent of this study's respondents) are probably even higher among general visitors.

RECOMMENDATIONS

- ◆ Continue to provide multiple interpretative strategies with future exhibitions since the cumulative effect on visitor understanding is positive.
- ◆ Continue to provide interpretative strategies that use a variety of media, including text, video, and audio to meet as many visitor needs and learning styles as possible.
- ◆ Continue to provide interpretative offerings with clear, succinct, and understandable information.
- ◆ Whenever possible, continue to use the artist's voice as one interpretative approach.
- ◆ To meet diverse visitor needs, continue to offer at least two audio device options, including the headset as one.
- ◆ If possible, allow visitors to download the audio tour onto their MP3 players at the Museum rather than at home.
- ◆ Publicize the variety of interpretive offerings, particularly the podcast and the Web site, through a range of media and at various locations in the Museum.
- ◆ Clearly identify the works of art that have stops so visitors know when to use their audio device.

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INTRODUCTION

This report presents the findings of a study conducted by Randi Korn & Associates, Inc. (RK&A), for the San Francisco Museum of Modern Art (SFMOMA). The study provides reliable information about visitors to the SFMOMA exhibition *Matthew Barney: Drawing Restraint* and their responses to the exhibition and its interpretive offerings, particularly the audio tour.

The objectives of this research are to:

- ◆ describe demographic, art background, and SFMOMA visit characteristics of respondents;
- ◆ identify respondents' opinions, experiences, and understanding of the Matthew Barney *Drawing Restraint* exhibition;
- ◆ identify respondents' use and opinions of the exhibition's interpretive offerings—audio tour (audio guide headset, cell phone, or podcast), docent tour, Learning Lounge (video, computers, wall text and photos), brochure, and Web site;
- ◆ identify respondents' use and opinions of the *Drawing Restraint 9* film;
- ◆ determine respondents' preference for an audio tour device (audio guide headset, cell phone, or podcast), including their reasons for selecting a particular device and their experiences with that device;
- ◆ determine differences among respondents' ratings of the exhibition's interpretive offerings according to their demographic, art background, and SFMOMA visit characteristics;
- ◆ identify the extent to which the exhibition's interpretive offerings and/or the film help visitors have a meaningful experience in and make sense of *Drawing Restraint*; and
- ◆ determine differences in respondents' satisfaction with their museum experiences according to use of the exhibition's interpretive offerings.

METHODOLOGY

To accomplish the stated objectives, RK&A employed two data collection strategies: a standardized questionnaire and in-depth interviews. Adults (16 years old and older) were the target audience for both data collection strategies. Data were collected in summer 2006.

EXIT QUESTIONNAIRES

A standardized questionnaire was used for the *Drawing Restraint* survey because it is the most efficient method for gathering information from a large number of people. Moreover, the resulting data can be analyzed using a variety of statistical procedures. RK&A consulted extensively with SFMOMA staff to develop a three-page standardized questionnaire with a variety of question formats (see Appendix A for the survey).

Specially trained data collectors used a quota sampling procedure with the goal of obtaining a sample of 75 percent audio tour users (evenly divided among the three audio tour devices) and 25 percent nonusers. Data collectors intercepted visitors (16 years of age or older) who were exiting the *Drawing Restraint* exhibition, screened them regarding use of an audio tour, and then invited them to participate. Visitors completed the questionnaires themselves. After completing the survey, data collectors thanked the visitor for participating and then selected the next eligible visitor.

IN-DEPTH INTERVIEWS

Interviews are useful for understanding ideas and concepts from the visitors' point of view. In-depth interviews encourage and motivate interviewees to describe their experiences, express their opinions and feelings, and share with the interviewer the meaning they construct about ideas, concepts, and experiences. In-depth interviews produce data rich in information because interviewees talk about their experiences and ideas.

RK&A conducted interviews with 15 visitor groups who had used the audio tour. Interviews were conducted face-to-face on July 16, 2006, as the visitors exited the exhibition. All interviews were audio-recorded with participants' awareness and transcribed to facilitate analysis (see Appendix A for the interview guide).

DATA ANALYSIS

Analysis included both quantitative methods (descriptive and inferential statistics) and qualitative methods (content analysis). Quantitative data were analyzed using SPSS 12.0.1, a statistical package for personal computers. All statistical analyses that were run are listed in Appendix B. The standard 0.05 level of significance was used for all inferential statistical tests.*

QUANTITATIVE ANALYSIS

Frequency distributions were calculated for all categorical variables (such as, "age group," "first-repeat visit," or "use of the audio tour"). To examine the relationship between two categorical variables (for instance, "use of the audio tour" by "age group"), cross-tabulation tables were computed to show the joint frequency distribution of the variables, and the chi-square statistic (X^2) was used to test the significance of the relationship.

Summary statistics, including the mean (average), median (50th percentile), and standard deviation (spread of scores: "±" in tables), were calculated for rating scale variables (such as exhibition ratings). To test for differences in the means according to one characteristic, a one-way analysis of variance (ANOVA) was performed and the F-statistic was used to test the significance of the difference (for instance, whether exhibition ratings differ by "use of the audio tour"). To test for differences in the means according to two characteristics, a two-way ANOVA was performed and the F-statistic was used to test the significance of each characteristic separately and also in combination (for instance, whether ratings of the exhibition differ by "familiarity with Barney's art" and "use of the audio tour" separately, and also whether the two characteristics interact so that ratings of the exhibition differ by "use of the audio tour" depending on "familiarity with Barney's art").

* When the level of significance is set to $p = 0.05$, any relationship that exists at a probability (p -value) of ≤ 0.05 is "significant." When a relationship has a p -value of 0.05, there is a 95 percent probability that the relationship exists; that is, 95 out of 100 times, there would be a relationship between two variables (such as, gender and use of an audio device). Conversely, there is a 5 percent probability that the relationship would not exist; in other words, 5 out of 100 times, a relationship would appear by chance.

QUALITATIVE ANALYSIS

Verbatim responses to the interview questions and the survey's open-ended questions were analyzed qualitatively. The interview transcripts were studied for meaningful patterns and trends. Survey responses were reviewed and, as patterns were detected, categories were developed. Similar responses were grouped together by category and then tallied. Percentages and frequencies for each response category are presented in the body of the report and a full transcript of the survey's open-ended responses are in Appendix C.

REPORTING METHOD

The data in this report are both quantitative and qualitative. For the quantitative data, tables and graphs display the information. 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.

Interview data are presented in narrative. Following the qualitative tradition of data reporting, trends and themes within the data are presented from most- to least-frequently occurring. Verbatim quotations from interviews (edited for clarity) in this report illustrate respondents' thoughts and ideas as fully as possible. The quotations are intended to give the reader the flavor of visitor experiences. Trends and themes in the interview data are presented from most- to least-frequently occurring.

FINDINGS ARE PRESENTED IN SIX MAIN SECTIONS AS FOLLOWS:

- I. Demographic Characteristics
- II. Art Background
- III. Visit Characteristics
- IV. Exhibition Experiences
- V. Interpretive Preferences
- VI. Interviews

PRINCIPAL FINDINGS

A total of 253 visitors exiting the Matthew Barney *Drawing Restraint* exhibition agreed to participate in the survey. The quota sampling procedure aimed for 75 percent audio tour users, evenly divided among the three audio tour devices (audio guide headset, cell phone, and podcast) and 25 percent non-audio tour users. The obtained sample falls short of the audio tour quota, with 47 percent audio tour users (21 percent audio guide headset, 19 percent cell phone and 7 percent podcast users) and 53 percent non-audio tour users. Nevertheless, the combined group of audio tour users is adequate in size to address research questions about audio tour content and its impact on the exhibition experience. The small number of podcast users hampers the comparison of the three audio tour devices; most visitors were unaware of the podcast audio tour option.

An additional 325 visitors were approached but declined to participate in the study, for a refusal percentage of 56 percent. Table 1 shows the reasons visitors gave for declining the survey. Most often, visitors said “no time/not interested” (54 percent) or gave no reason at all (32 percent).

TABLE 1
REASONS FOR SURVEY REFUSAL (IN PERCENT)

REASON (n = 325)	%
No time/not interested	54
No reason given	32
Disliked exhibition	8
Problem with audio tour ¹	4
Survey too long	2
No glasses	<1

¹Audio tour problems: could not identify audio tour stops n = 8; tired of holding cell phone n = 2; equipment malfunction n = 2.

The refusal sample and the obtained sample are similar in gender, but differ in age (see Table 2). The obtained sample has a *higher* percentage of younger visitors than the refusal sample. Fifty percent of the obtained sample are 18-34 years while only 39 percent of the refusal sample are 18-34 years.* The obtained sample also has a *lower* percentage of middle-aged visitors than the refusal sample. Thirty-five percent of the obtained sample are 35-54 years while 43 percent of the refusal sample are 35-54 years. As a result, the survey findings might over-represent the opinions of younger visitors and under-represent the opinions of middle-aged visitors.

TABLE 2
GENDER AND AGE GROUP IN THE REFUSAL SAMPLE
AND OBTAINED SAMPLE (IN PERCENT)

DEMOGRAPHIC CHARACTERISTIC	SAMPLE	
	REFUSAL (n = 325)	OBTAINED (n = 253)
	%	%
GENDER		
Male	46	42
Female	54	58
AGE GROUP^{1,2}		
18 – 34 years	39	50
35 – 54 years	43	35
55 or more years	18	14

¹Data collector estimated the age group of each person who declined to participate.

² $\chi^2=7.875$; $df=0$; $p=.019$

Survey interviews were conducted in July, August, and September 2006. Half of the interviews were conducted with weekday visitors and 47 percent were conducted with weekend visitors (see Table 3).

TABLE 3
DAY OF VISIT (IN PERCENT)

DAY OF VISIT (n = 253)	%
Weekday	50
Weekend	47
Thursday evening	3

* Data collector estimated the age group of each person who declined to participate.

I. DEMOGRAPHIC CHARACTERISTICS

This section presents findings about the demographic characteristics of survey respondents, including gender, age, education, residence, and visit group.

GENDER, AGE, EDUCATION AND RESIDENCE

Table 4 gives information about respondents' gender, age, education, and residence. Females (58 percent) outnumbered males (42 percent). Half were in younger age groups (< 35 years), 35 percent in middle-age groups (35 – 54 years), and 14 percent in older age groups (55+ years). They were highly educated with 36 percent having a college degree and almost one-half (45 percent) having a graduate degree. Forty-two percent of respondents live in the Bay Area, 16 percent live elsewhere in California, 27 percent live in another state, and 15 percent live outside the United States.

TABLE 4

DEMOGRAPHIC CHARACTERISTICS (IN PERCENT)

DEMOGRAPHIC CHARACTERISTICS	%
GENDER (n = 248)	
Male	42
Female	58
AGE GROUP (n = 250)	
18 – 24 years	20
25 – 34 years	30
35 – 44 years	18
45 – 54 years	17
55 – 64 years	12
65 years or older	2
HIGHEST LEVEL OF EDUCATION (n = 252)	
Some high school	2
High school graduate	3
Some college	14
College degree	36
Graduate degree(s)	45
RESIDENCE (n = 252)	
San Francisco Bay Area	42
Other part of California	16
Out of state	27
International	15

VISIT GROUP COMPOSITION

Half of the respondents attended the exhibition with one other adult (52 percent) (see Table 5). One-fifth of respondents were alone (20 percent) and one-fifth were part of a group of several adults (19 percent). Few respondents attended with children (9 percent).

TABLE 5

VISIT GROUP (IN PERCENT)

VISIT GROUP (n = 252)	%
One other adult	52
Alone	20
Several adults	19
Adults and children	9
Tour group	<1

II. ART BACKGROUND

This section presents information about respondents' art background in two areas: knowledge of modern art and familiarity with Barney's art. This section also explores demographic characteristics associated with knowledge of modern art and familiarity with Barney's art.

RATING OF KNOWLEDGE OF MODERN ART

Respondents rated their knowledge of modern art on a 7-point scale from 1 (Not at all knowledgeable) to 7 (Very knowledgeable). Results show a broad range in knowledge of modern art among respondents (see Table 6). Over one-third (36 percent) rated their knowledge on the lower end of the scale, between 1 and 3. Approximately one-quarter (22 percent) rated their knowledge at the mid-point of the scale (4), and 31 percent rated their knowledge at the higher end of the scale, between 5 and 7. The mean rating is in the middle of the scale (mean = 4.1).

TABLE 6

RATING OF KNOWLEDGE OF MODERN ART

7-POINT RATING SCALE: NOT AT ALL KNOWLEDGEABLE (1)/ VERY KNOWLEDGEABLE (7) (<i>n</i> = 235)		%
1		6
2		12
3		18
4		22
5		24
6		8
7		9
SUMMARY STATISTICS		
Median		4.0
Mean		4.1
Standard Deviation (\pm)		(± 1.61)

“Knowledge of modern art” was tested against demographic characteristics to identify differences in the ratings by gender, age group, education, or residence. Respondents’ knowledge of modern art is similar across all demographic characteristics except age group. Older respondents rated their knowledge of modern art higher (mean = 5.0) than middle-aged (mean = 3.8) or younger respondents (mean = 4.0) (see Table 7).

TABLE 7
RATING OF KNOWLEDGE OF MODERN ART BY AGE GROUP

7-POINT RATING SCALE:	n	AGE GROUP			TOTAL
		< 34	35 - 54	55+	
		MEAN	MEAN	MEAN	
Not at all knowledgeable (1)/ Very knowledgeable (7)	232	4.0	3.8	5.0	4.1

$F=6.099; p=.003$

FAMILIARITY WITH MATTHEW BARNEY’S WORK

Respondents rated their familiarity with Barney’s art on a 7-point scale from 1 (Not at all familiar) to 7 (Very familiar) (see Table 8). It is evident that respondents were mostly unfamiliar with Barney’s art. Over half gave themselves the lowest possible score on the familiarity scale (55 percent with a score of 1), and the overall mean score is 2.3.

TABLE 8
RATING OF FAMILIARITY WITH BARNEY’S ART

7-POINT RATING SCALE: NOT AT ALL FAMILIAR (1)/ VERY FAMILIAR (7) (n = 232)	%
1	55
2	13
3	10
4	7
5	4
6	7
7	4
SUMMARY STATISTICS:	
Median	1.0
Mean	2.3
Standard Deviation (±)	(±1.81)

Since respondents’ familiarity with Barney’s art is skewed to the low end of the scale, it makes more sense to talk about it as a categorical variable than a scaled variable. As Table 9 shows, respondents unfamiliar with Barney’s art (1 to 3 on the scale) comprise 78 percent of the sample and respondents familiar with Barney’s art (4 to 7 on the scale) comprise 22 percent of the sample.

TABLE 9**FAMILIARITY WITH BARNEY'S ART (IN PERCENT)**

7-POINT RATING SCALE: NOT AT ALL FAMILIAR (1)/ VERY FAMILIAR (7) (n = 232)		%
Unfamiliar (1 – 3 on the scale)		78
Familiar (4 – 7 on the scale)		22

Respondents' familiarity with Barney's art was tested against demographic and art background characteristics to identify differences according to gender, age group, education, residence, or knowledge of modern art. Familiarity with Barney's art is similar across all characteristics except knowledge of modern art (see Table 10). Respondents familiar with Barney's art rated their knowledge of modern art at a higher level (mean = 5.3) than respondents unfamiliar with Barney's art (mean = 3.8).

TABLE 10**RATING OF KNOWLEDGE OF MODERN ART
BY FAMILIARITY WITH BARNEY'S ART**

KNOWLEDGE OF MODERN ART	n	FAMILIARITY WITH BARNEY'S ART		
		UNFAMILIAR MEAN	FAMILIAR MEAN	TOTAL MEAN
7-POINT RATING SCALE: Not at all knowledgeable (1)/ Very knowledgeable (7)	228	3.8	5.3	4.1

$F=42.156; p=.000$

III. VISIT CHARACTERISTICS

This section presents findings about respondents' visits to SFMOMA, including first or repeat visit, frequency of recent visits, SFMOMA membership, and reasons for visiting SFMOMA. This section also presents respondents' ratings of their overall experience at SFMOMA, and identifies demographic, art background, and visit characteristics associated with higher ratings.

FIRST OR REPEAT SFMOMA VISIT

The sample includes approximately equal numbers of first-time (51 percent) and repeat SFMOMA visitors (49 percent) (see Table 11).

TABLE 11

FIRST-TIME AND REPEAT VISITORS (IN PERCENT)

VISIT (n = 247)	%
First	51
Repeat	49

Repeat visitors indicated the frequency of their recent visits to SFMOMA (see Table 12). Of repeat visitors, more than three-quarters (77 percent) had visited SFMOMA at least one other time in the past twelve months.

TABLE 12

FREQUENCY OF VISITS AMONG REPEAT VISITORS (IN PERCENT)

REPEAT VISITORS' VISITS IN PAST 12 MONTHS (n = 115)	%
No times	23
1 – 2 times	35
3 – 4 times	19
5 or more times	23

Of repeat visitors, about two-fifths were members of SFMOMA (22 percent) (see Table 13).

TABLE 13
SFMOMA MEMBERSHIP AMONG REPEAT VISITORS
(IN PERCENT)

REPEAT VISITORS' MEMBERSHIP (n = 115)	%
No	78
Yes	22

VISITING TO SEE OR DO SOMETHING IN PARTICULAR

Half of respondents said they were visiting SFMOMA that day for a particular reason (51 percent) (see Table 14). Visiting to see the Barney exhibition (45 percent) was the top reason cited by respondents, followed at some distance by visiting to see the permanent collection (12 percent), and visiting to see another temporary exhibition (8 percent).

TABLE 14
VISIT TO SEE OR DO SOMETHING IN PARTICULAR (IN PERCENT)

VISIT TO SEE OR DO SOMETHING IN PARTICULAR (n = 249)	%
No	49
Yes	51
PARTICULAR REASON(S) FOR VISIT (n = 249)	%¹
See Matthew Barney's <i>Drawing Restraint</i> exhibition	45
See permanent collection	12
See other temporary exhibition(s)	8
Other: see architecture/building	2
Attend program/event	<1
None	49

¹Respondents selected all applicable reasons, so column total exceeds 100 percent.

Visiting particularly to see the Barney exhibition was tested against demographic, art background, and visit characteristics to identify differences according to gender, age group, education, residence, knowledge of modern art, familiarity with Barney’s art, and first or repeat SFMOMA visit. There are differences based on residence, first-repeat visit, and familiarity with Barney’s art.

Respondents from the Bay Area were more likely to be visiting SFMOMA to see the Barney exhibition than respondents from elsewhere (see Table 15). Two-thirds of Bay Area residents at the exhibition came particularly to see it (66 percent), compared to 29 percent of residents from outside the Bay Area.

TABLE 15
VISITING TO SEE THE BARNEY EXHIBITION
BY RESIDENCE (IN PERCENT)

VISITING TO SEE THE BARNEY EXHIBITION	RESIDENCE		
	BAY AREA (n = 106)	ELSEWHERE (n = 146)	TOTAL (n = 252)
	%	%	%
No	34	71	55
Yes	66	29	45

$\chi^2=34.55$; $df=1$; $p=.000$

Repeat SFMOMA visitors were more likely to be visiting particularly to see the Barney exhibition (see Table 16). Two-thirds of repeat SFMOMA visitors were visiting particularly to see the exhibition (63 percent), while one-quarter of first-time SFMOMA visitors were visiting particularly to see it (27 percent).

TABLE 16
VISITING TO SEE THE BARNEY EXHIBITION
BY FIRST OR REPEAT VISIT (IN PERCENT)

VISITING TO SEE THE BARNEY EXHIBITION	VISIT		
	FIRST (n = 125)	REPEAT (n = 122)	TOTAL (n = 247)
	%	%	%
No	73	37	55
Yes	27	63	45

$\chi^2=32.185$; $df=1$; $p=.000$

Respondents familiar with Barney’s art were far more likely to be visiting SFMOMA particularly to see the exhibition (85 percent) than respondents unfamiliar with Barney’s art (34 percent). However, it is noteworthy that one-third of respondents unfamiliar with Barney’s art came especially to see his work (see Table 17).

TABLE 17
VISITING TO SEE THE BARNEY EXHIBITION
BY FAMILIARITY WITH BARNEY’S ART (IN PERCENT)

VISITING TO SEE THE BARNEY EXHIBITION ¹	FAMILIARITY WITH BARNEY’S ART		TOTAL (n = 244)
	UNFAMILIAR (n = 192)	FAMILIAR (n = 52)	
	%	%	%
No	66	15	55
Yes	34	85	45

$\chi^2=47.716$; $df=1$; $p=.000$

RATING OF SATISFACTION WITH THE SFMOMA VISIT

Respondents used two 7-point rating scales to evaluate their satisfaction with their experiences at SFMOMA that day. On the scale 1 (Poor experience) to 7 (Excellent experience), respondents gave SFMOMA a very good rating (mean = 5.8). Two-thirds of respondents (65 percent) gave SFMOMA a rating of 6 or 7 on the scale (see Table 18).

TABLE 18
RATING OF EXPERIENCE AT SFMOMA

7-POINT RATING SCALE: POOR EXPERIENCE (1) / EXCELLENT EXPERIENCE (7) (n = 247)	%
1	<1
2	1
3	2
4	6
5	26
6	39
7	26
SUMMARY STATISTICS	
Median	6.0
Mean	5.8
Standard Deviation(±)	(±1.05)

On the scale 1 (Did not meet my expectations) to 7 (Surpassed my expectations), respondents gave SFMOMA a slightly lower rating (mean = 5.5), but still a good score. Just over one-half of respondents (51 percent) gave SFMOMA a rating of 6 or 7 on the scale (see Table 19).

TABLE 19
RATING OF EXPECTATIONS OF SFMOMA

7-POINT RATING SCALE: DID NOT MEET MY EXPECTATIONS (1)/ SURPASSED MY EXPECTATIONS (7) (n = 232)		%
1		0
2		1
3		2
4		16
5		30
6		34
7		17
SUMMARY STATISTICS		
Median		6.0
Mean		5.5
Standard Deviation(±)		(±1.07)

Approximately one-fifth of respondents (19 percent; $n = 47$) gave a score of “4” or below on either of the rating scales measuring satisfaction with the SFMOMA visit. The survey asked these respondents to explain their low score (see Table 20). Most often, they gave no reason at all (30 percent), or said the visit met their expectations or they had no particular expectations (23 percent). Other respondents said they disliked the Barney exhibition (19 percent), or just did not connect with the art at SFMOMA (15 percent).

TABLE 20
REASONS FOR LOW RATINGS OF SATISFACTION WITH SFMOMA VISIT

REASONS FOR LOW RATINGS ^{1,2} (n = 47)	%
No reason given	30
Visit met expectations/had no particular expectations	23
Did not like/did not understand/did not connect with Barney’s art	19
Did not like/did not understand/did not connect with SFMOMA or modern art	15
Thought permanent collection would be larger	4
More to see, need more time to think about it	4
Not enough contemporary (21 st century) art	2
Prefer MOMA	2

¹A low rating is a score of 4 or below on either 7-point.

²See Appendix C for a transcript of the comments.

Both ratings of satisfaction with the SFMOMA visit were tested against demographic, art background, and visit characteristics to identify differences based on gender, age group, education, residence, knowledge of modern art, familiarity with Barney’s art, first/ repeat visit, or visiting especially to see the Barney exhibition. For both scales, two factors are significant: familiarity with Barney’s art and visiting particularly to see the Barney exhibition.

On the 7-point rating scale 1 (Poor experience) to 7 (Excellent experience), respondents already familiar with Barney’s art rated their experience higher (mean = 6.1) than respondents unfamiliar with Barney’s art (mean = 5.7) (see Table 21).

On the 7-point rating scale 1 (Did not meet my expectations) to 7 (Surpassed my expectations), respondents familiar with Barney’s art were more satisfied with their visit (mean = 5.8) than respondents unfamiliar with Barney’s art (mean = 5.3) (see Table 21).

TABLE 21
RATINGS OF SATISFACTION WITH SFMOMA VISIT BY FAMILIARITY WITH BARNEY’S ART

7-POINT RATING SCALE:	n	FAMILIARITY WITH BARNEY’S ART		
		UNFAMILIAR MEAN	FAMILIAR MEAN	TOTAL MEAN
Poor experience (1)/ Excellent experience (7) ¹	239	5.7	6.1	5.8
Did not meet my expectations (1)/ Surpassed my expectations (7) ²	225	5.3	5.8	5.4

¹F=7.542; p=.006

²F=6.329; p=.013

On the 7-point rating scale of 1 (Poor experience) to 7 (Excellent experience), respondents who came to SFMOMA particularly to see the Barney exhibition rated their experience higher (mean = 6.1) than respondents who did not (mean = 5.6) (see Table 22).

On the 7-point rating scale of 1 (Did not meet my expectations) to 7 (Surpassed my expectations), respondents who came to SFMOMA particularly to see the Barney exhibition were more satisfied with their visit (mean = 5.6) than respondents who did not (mean = 5.3) (see Table 22).

TABLE 22
RATINGS OF SATISFACTION WITH SFMOMA VISIT BY VISITING TO SEE THE BARNEY EXHIBITION

7-POINT RATING SCALE:	n	VISITING TO SEE THE BARNEY EXHIBITION		
		NO MEAN	YES MEAN	TOTAL MEAN
Poor experience (1)/ Excellent experience(7) ¹	247	5.6	6.1	5.8
Did not meet my expectations (1)/ Surpassed my expectations (7) ²	232	5.3	5.6	5.5

¹F=14.390; p=.000

²F=6.896; p=.009

IV. EXHIBITION EXPERIENCES

This section presents findings about respondents’ experiences in the Matthew Barney *Drawing Restraint* exhibition, including their opinions of the exhibition, and what meaning that they made of the exhibition from having experienced it. This section also explores the relationship between exhibition ratings and respondents’ demographic characteristics, art background, and SFMOMA visit patterns.

OPINIONS OF THE MATTHEW BARNEY *DRAWING RESTRAINT* EXHIBITION

Respondents rated five aspects of the exhibition using 7-point rating scales. Table 23 shows the results for each rating scale, listed in order from highest to lowest mean score. The rating scale that measures “how interesting” the exhibition was received the highest overall rating (mean = 5.0), indicating that most respondents found the exhibition more interesting than boring. The three scales that measure “how worthwhile” and “how enjoyable” and “how visually appealing” the exhibition was received slightly lower ratings (means = 4.9, 4.8, and 4.8 respectively). The rating scale that measures “how meaningful” the exhibition was received the lowest overall rating (mean = 4.1), suggesting that some respondents struggled to find the exhibition meaningful.

TABLE 23
RATINGS OF THE MATTHEW BARNEY EXHIBITION

7-POINT RATING SCALES: BARNEY EXHIBITION WAS ...	n	RATING		
		MEDIAN	MEAN	±
Dull-Boring (1)/ Interesting-Stimulating (7)	252	5.0	5.0	1.71
Waste of time (1)/ Worthwhile experience (7)	250	5.0	4.9	1.79
Not an enjoyable experience (1)/ A very enjoyable experience (7)	252	5.0	4.8	1.77
Not at all visually appealing (1)/ Very visually appealing (7)	250	5.0	4.8	1.83
Not at all meaningful to me (1)/ Very meaningful to me (7)	250	4.5	4.1	1.83

OVERALL OPINION OF THE MATTHEW BARNEY *DRAWING RESTRAINT* EXHIBITION

To calculate an overall rating of the exhibition, respondents’ ratings of the five aspects of the exhibition were totaled and then divided by 5 to obtain a composite score.* The composite scores range from 1 to 7 and represent respondents’ overall opinion of the exhibition on a scale from 1 (Unfavorable) to 7 (Very Favorable). Using this scale, respondents’ overall opinion of the exhibition is moderately favorable (mean = 4.7) (see Table 24). The median score is 5, indicating that 50 percent of the scores are 5 or higher on the scale.

* The five items that comprise the overall exhibition rating scale have very high internal consistency. The Chronbach’s Alpha reliability coefficient = .955.

TABLE 24**OVERALL RATING OF THE BARNEY EXHIBITION**

7-POINT RATING SCALE:	n	OVERALL RATING		
		MEDIAN	MEAN	±
Unfavorable (1)/ Very favorable (7)	248	5.0	4.7	1.65

Over half of respondents (56 percent; $n = 141$) gave a score of “4” or below on at least one of the five exhibition rating scales. The survey asked these respondents to explain their low score(s) (see Table 25). Most often, respondents explained that they simply did not respond to the art in the exhibition, or could not find any connection to it (31 percent). Others said they were confused by the exhibition (17 percent) or found it strange or unsettling (9 percent). Some respondents criticized the artist as self-indulgent (8 percent), or said his work was not art (9 percent). Many respondents gave no explanation at all for their low rating(s) of the exhibition (24 percent).

TABLE 25**REASONS FOR LOW OPINION RATINGS OF THE BARNEY EXHIBITION**

REASONS FOR LOW RATINGS ^{1,2} (n = 141)	% ³
Did not respond to the art, did not connect, “not my thing”	31
No response	24
Confusing, did not understand, did not comprehend the exhibition	17
Not art, or poorly executed art	9
Disturbing, strange, unsettling	8
Artist self-indulgent, narcissistic, pretentious	7
Not visually appealing, not attractive	4
Uneven, some aspects better than others	3
Exhibition poorly displayed	1
Repetitive	1
Nothing new	<1
Too many media	<1

¹A low rating is a score of 4 or below on any of the five 7-point scales.

²See Appendix C for a transcript of the comments.

³Some respondents wrote more than one reason, so column total exceeds 100 percent.

EXHIBITION RATINGS BY DEMOGRAPHIC, ART BACKGROUND, AND VISIT CHARACTERISTICS

Two exhibition ratings were tested against demographic, art background, and visit characteristics to identify differences based on gender, age, education, residence, knowledge of modern art, familiarity with Barney’s art, or first/repeat visit.

The composite exhibition rating was tested because it represents the overall opinion of the exhibition (on a scale of 1 [Unfavorable] to 7 [Very favorable], the mean score = 4.7). Five factors are significantly related to the overall exhibition rating: age group, residence, knowledge of modern art, visiting to see the Barney exhibition, and familiarity with Barney’s art (see Table 26). The results show that:

- ◆ Younger respondents rated the exhibition more favorably (mean = 5.0) than middle-aged or older respondents (both means = 4.4).
- ◆ Bay Area respondents rated the exhibition more favorably than respondents from elsewhere (mean = 5.1 vs. mean = 4.5).
- ◆ Respondents with high or moderate knowledge of modern art rated the exhibition more favorably than respondents with low knowledge of modern art (high knowledge mean = 5.0 and moderate knowledge mean = 4.9 vs. low knowledge mean = 4.0).
- ◆ Respondents who visited SFMOMA particularly to see the Barney exhibition rated the exhibition more favorably than respondents who did not (mean = 5.6 vs. mean = 4.0).
- ◆ Respondents familiar with Barney’s art rated the exhibition more favorably than respondents unfamiliar with Barney’s art (mean = 5.9 vs. mean = 4.4).

TABLE 26

OVERALL RATING OF THE BARNEY EXHIBITION BY ART BACKGROUND, DEMOGRAPHIC, AND VISIT CHARACTERISTICS

7-POINT RATING SCALE:		
UNFAVORABLE (1)/ VERY FAVORABLE (7)	<i>n</i>	MEAN
AGE GROUP¹		
<34 years	124	5.0
35-54 years	86	4.4
55+ years	35	4.4
RESIDENCE²		
Bay Area	123	5.1
Elsewhere	121	4.5
KNOWLEDGE OF MODERN ART³ NOT AT ALL KNOWLEDGEABLE (1)/ VERY KNOWLEDGEABLE (7)		
Low (1-2 on the scale)	42	4.0
Moderate (3-5 on the scale)	151	4.9
High (6-7 on the scale)	40	5.0
VISITING TO SEE THE BARNEY EXHIBITION⁴		
No	137	4.0
Yes	111	5.6
FAMILIARITY WITH BARNEY’S ART⁵		
Unfamiliar	190	4.4
Familiar	52	5.9

¹F=3.499; *p*=.032

²F=7.280; *p*=.007

³F=5.607; *p*=.004

⁴F=79.305; *p*=.000

⁵F=37.807; *p*=.000

The rating of “how meaningful was the exhibition” was examined because this scale received the lowest mean score of all the exhibition ratings (on a scale of 1 [Not at all meaningful to me] to 7 [Very meaningful to me], the total mean score = 4.1). For this scale, four factors are related to the rating score: first/repeat visit, knowledge of modern art, visiting to see the exhibition, and familiarity with Barney’s art (see Table 27). The results show that:

- ◆ Repeat visitors rated the exhibition as more meaningful than first-time visitors (mean = 4.4 vs. mean = 3.8).
- ◆ Respondents with high or moderate knowledge of modern art rated the exhibition as more meaningful than respondents with low knowledge of modern art (high knowledge mean = 4.6 and moderate knowledge mean = 4.3 vs. low knowledge mean = 3.4).
- ◆ Respondents who came particularly to see the Barney exhibition rated the exhibition as more meaningful than respondents who did not (mean = 5.0 vs. mean = 3.4).
- ◆ Respondents familiar with Barney’s art rated the exhibition as more meaningful than respondents unfamiliar with Barney’s art (mean = 5.4 vs. mean = 3.8), a particularly large disparity.

TABLE 27
RATING OF BARNEY EXHIBITION MEANING BY
VISIT CHARACTERISTICS AND ART BACKGROUND

7-POINT RATING SCALE:		
NOT MEANINGFUL TO ME (1) /		
VERY MEANINGFUL TO ME (7)	n	MEAN
SFMOMA VISIT¹		
First visit	123	3.8
Repeat visit	121	4.4
KNOWLEDGE OF MODERN ART²		
NOT AT ALL KNOWLEDGEABLE (1)/		
VERY KNOWLEDGEABLE (7)		
Low (1 – 2 on the scale)	42	3.4
Moderate (3 – 5 on the scale)	151	4.3
High (6 – 7 on the scale)	40	4.6
VISITING TO SEE THE BARNEY EXHIBITION³		
No	138	3.4
Yes	112	5.0
FAMILIARITY WITH BARNEY’S ART⁴		
Unfamiliar	190	3.8
Familiar	52	5.4

¹F=5.968; p=.015

²F=5.619; p=.004

³F=53.360; p=.000

⁴F=38.225; p=.000

IF YOU WERE TO TELL A FRIEND ABOUT THE BARNEY EXHIBITION, WHAT WOULD YOU SAY ABOUT IT?

Respondents described what they would tell a friend about the Barney exhibition. Table 28 summarizes the responses, and Appendix C gives a transcript of the remarks. The responses are wide-ranging. Respondents described the exhibition as “strange-disturbing” (20 percent), “interesting” (18 percent) and “thought-provoking” (17 percent)—and sometimes in the same sentence. While 16 percent said they would tell a friend that the exhibition was “worth seeing,” 13 percent said they would tell a friend “don’t bother.” A number of respondents said they would strongly recommend seeing the *Drawing Restraint 9* film and using other interpretive offerings to provide information about the artist to help make his art more coherent and accessible (14 percent). One-tenth of respondents did not respond to the question (10 percent).

TABLE 28
WHAT WOULD YOU SAY ABOUT THE BARNEY EXHIBITION?

COMMENTS (n = 253)	%¹
Strange, weird, unusual, disturbing	20
Interesting	18
Thought-provoking, stimulating, challenging, intense	17
Worth seeing, go see it	16
Be sure to see the film and use interpretive offerings	14
Not worthwhile, don’t bother to see it	13
No response	10
Description of exhibition’s media, ideas, content	7
Must see it for yourself, judge for yourself, not for everyone	6
About the artist: great, brilliant, self-indulgent	5
Installation large, comprehensive, impressive	5
Confusing	3
Takes time/effort to appreciate	3
Fun	<1
Is it art?	<1
Other ²	2

¹Comments often included more than one idea, so column total exceeds 100 percent.

²Other: beautiful n = 1; should be interactive n = 1; nothing new n = 1; not sure n = 1; repetitive n = 1.

WHAT IDEAS, IMAGES, OR MESSAGES, IF ANY, DID YOU TAKE AWAY FROM THE BARNEY EXHIBITION?

The survey asked respondents to describe any ideas, images, or messages they took away from the exhibition. Table 29 summarizes the responses, and Appendix C gives a transcript of the remarks. This question may have been difficult for respondents, as one-quarter did not respond to the question (25 percent).^{*} A number of respondents wrote about the idea of restraint and creativity (17 percent), or Barney’s use of interesting materials, techniques, and media (13 percent). Alternatively, a number of respondents said they found no meaning in the exhibition, and questioned whether Barney’s work is art (13 percent). Some respondents referred to images and themes in the *Drawing Restraint 9* film, such as Japan, whaling, ritual, culture, and history (10 percent). Other respondents commented on Barney’s art as groundbreaking, radical, and new (6 percent). A few respondents talked about a mood or emotional response to Barney’s work (5 percent). The remaining ideas, feelings, and images listed in Table 29 were mentioned by fewer than 5 percent of respondents.

TABLE 29
WHAT IDEAS, IMAGES, OR MESSAGES DID YOU TAKE AWAY FROM THE BARNEY EXHIBITION?

IDEAS, IMAGES, OR MESSAGES (n = 253)	% ¹
No response	25
Restraint and creativity, Barney’s process	17
Interesting/wide use of materials, techniques, media	13
Nothing, no meaning, negative comment about Barney’s work, it’s not art	13
Japan, whaling industry, marine, ritual, pearls, culture, history	10
Barney’s art is radical, new, different	6
Moods, emotions, strange, weird	5
Not sure, can’t say yet, need more time to think about it	4
Beautiful photography, images, other positive comment	3
Change, transformation	3
Satyrs, disturbing	3
Visceral, sexual, erotic, mutilation	3
Biographical comment about Barney	2
Bjork	2
Other ²	2
Field symbol	1

¹Comments often included more than one idea, so column total exceeds 100 percent.

²Other: people’s reactions interesting n = 1; fluent n = 1; funny pictures n = 1; unintelligible comment n = 1.

^{*} The non-response group (n = 62) was compared to the group that responded to this question (n = 191). The two groups do not differ in gender, age, education, residence, first/repeat visit, familiarity with Barney’s art, or rating of the exhibition on the scale 1 (Not meaningful to me) to 7 (Very meaningful to me). Therefore, the non-response pattern is not related to respondents’ demographics, visit characteristics, or art background and seems to be unsystematic.

V. INTERPRETIVE PREFERENCES

This section presents findings about the Matthew Barney exhibition's interpretive offerings and the *Drawing Restraint 9* film, including respondents' use and awareness of the offerings, how many were used, and to what extent they helped respondents appreciate Barney's art. This section also compares the three audio tour devices (audio guide headset, cell phone, and podcast), examining the reasons for selecting a device and any problems encountered. Finally, this section explores how the interpretive offerings are associated with demographics, art background, visit characteristics, ratings of the meaning of the Barney exhibition, ratings of the overall opinion of the Barney exhibition, and ratings of satisfaction with the SFMOMA visit.

USE AND AWARENESS OF INTERPRETIVE OFFERINGS

Table 30 lists the exhibition's interpretive offerings (including the *Drawing Restraint 9* film) from highest to lowest usage. More than three-quarters of respondents read the introduction wall text (78 percent). More than one-half used the exhibition brochure (55 percent). Roughly two-fifths used the Learning Lounge wall text and photos (44 percent) and the Learning Lounge video (38 percent). Approximately one-fifth used the audio guide headset tour (21 percent), cell phone audio tour (19 percent), and Learning Lounge catalogues (18 percent); 17 percent of respondents attended the *Drawing Restraint 9* film. Seven percent of respondents used the podcast audio tour and two percent attended the docent tour.

Table 30 also gives the percentages of respondents who *were aware* of interpretive offerings but *did not* use them and the percentages of respondents who were simply unaware of the offerings. The majority of respondents *were aware* of but *did not* use the docent tour (60 percent), Learning Lounge computers (59 percent), audio guide headset (54 percent), and Learning Lounge catalogues (52 percent). The majority of respondents did not know about the podcast audio tour (62 percent) and exhibition Web site (51 percent). This finding is surprising since the sample is well represented by younger visitors (50 percent under 35 years of age).

TABLE 30**USE AND AWARENESS OF BARNEY EXHIBITION INTERPRETIVE OFFERINGS
(IN PERCENT)**

INTERPRETIVE OFFERINGS (n = 251)	UNAWARE	AWARE BUT DID NOT USE	USED
	%	%	%
Exhibition introduction wall text	11	11	78
Exhibition brochure	16	28	55
Learning Lounge wall text-photos	20	35	44
Learning Lounge video	20	42	38
Antenna audio guide headset tour	25	54	21
Cell phone tour	38	43	19
Learning Lounge catalogues	30	52	18
<i>Drawing Restraint 9</i> film	42	41	17
Exhibition Web site	51	34	15
Learning Lounge computers	29	59	12
Podcast / downloadable tour	62	31	7
SFMOMA docent-led public tour	38	60	2

Table 31 collapses the interpretive offerings into broader categories. Three-quarters of respondents used the introduction wall text (78 percent), 55 percent used the brochure, 51 percent used one or more offerings in the Learning Lounge, and 47 percent used one of the audio tours. The remaining offerings were used by fewer than one-fifth of the respondents.

TABLE 31**INTERPRETIVE OFFERINGS (COLLAPSED) USED BY RESPONDENTS
(IN PERCENT)**

INTERPRETIVE OFFERINGS (n = 251)	USED
	%
Exhibition introduction wall text	78
Exhibition brochure	55
Learning Lounge (one or more offerings)	51
Audio tour (audio guide headset, cell phone, or podcast)	47
<i>Drawing Restraint 9</i> film	17
Exhibition Web site	15
SFMOMA docent-led public tour	2

TOTAL NUMBER OF INTERPRETIVE OFFERINGS USED IN THE EXHIBITION

The total number of interpretive offerings that respondents used was calculated by adding them up. For this variable, Learning Lounge offerings were not collapsed and each was counted as a separate offering (wall text, video, computer). The total number of interpretive offerings ranged from 0 to 8, and respondents used a median of 3 (see Table 32). One-third used 1 – 2 offerings (31 percent) and slightly more than one-third used 3 – 4 offerings (37 percent).

TABLE 32
TOTAL NUMBER OF INTERPRETIVE OFFERINGS USED
(IN PERCENT)

TOTAL NUMBER OF OFFERINGS USED ¹ (n = 251)	%
None	6
1 – 2	31
3 – 4	37
5 – 6	19
7 – 8	7

¹Range 0 – 8; median = 3; mean = 3.3 ± 1.94

REASONS FOR NOT USING INTERPRETIVE OFFERINGS

The survey explored respondents’ reasons for *not* using interpretive offerings by listing nine statements and asking respondents which ones were true for them (see Table 33). Respondents could also write-in a reason. More than one-half said they did not have time to use the interpretive offerings (51 percent), followed by they do not usually use interpretive offerings (33 percent), and they do not have an interest in using audio tour technologies (26 percent). Content (13 percent), format (9 percent), and availability of offerings (5 percent) were noted less frequently.

TABLE 33
REASONS FOR NOT USING INTERPRETIVE OFFERINGS
(IN PERCENT)

REASONS (n = 240)	%
I did not have time to use some offerings	51
I usually do not use those kinds of offerings	33
I had no interest in using audio tour technologies	26
I used all the offerings I was aware of	15
Content of the offerings did not appeal to me	13
Format of the offerings did not appeal to me	9
Certain offerings were not available when I was visiting	5
I am familiar with Barney and did not need information	4
Other ¹	3

¹Other: wanted to experience exhibition without interpretation (n = 5); will use some offerings at home (n = 2); friend not interested (n = 1); Kenneth Baker critique (n = 1).

PREFERENCE FOR AN AUDIO TOUR DEVICE

The next section compares the three audio tour devices to determine visitors' preferences, including their reasons for selecting a particular device and their experiences with that device. Almost one-half of respondents ($n = 119$) listened to an audio tour: 21 percent ($n = 53$) listened on the audio guide headset, 19 percent ($n = 48$) listened on a cell phone, and 7 percent ($n = 18$) heard it as a podcast (see Table 30, earlier in the report). When comparing percents in this section of the report, readers should keep in mind that the number of podcast users in the sample is quite small.

REASONS FOR SELECTING AN AUDIO TOUR DEVICE

The survey listed nine reasons for choosing an audio tour device and asked respondents to select two reasons that best explain why they selected the device they used. Table 34 presents the results for each device. For audio guide headset users, the top reasons are familiarity and comfort with the device (62 percent), ease of use in the Museum (50 percent), and being able to access information as needed (34 percent). For cell phone users, the top reasons are being able to access information as needed (46 percent), familiarity and comfort with the device (40 percent), using one's own device rather than renting (40 percent), and cheaper/free cost (33 percent). For podcast users, the top reasons are familiarity and comfort with the device (56 percent), using one's own device rather than renting (44 percent), being able to access information as needed (33 percent), and cheaper/free cost (33 percent).

Familiarity and comfort with the device and being able to access information as needed are universal among users of all three devices. Two reasons, using one's own device and cheaper/free cost, are unique to cell phone and podcast users. Comfort with the device and using one's own device overrides cost issues for cell phone and podcast users.

TABLE 34

REASONS FOR SELECTING AN AUDIO TOUR BY DEVICE USED (IN PERCENT)

REASONS ¹	POD CAST ($n = 18$)	DEVICE CELL PHONE ($n = 48$)	AUDIO GUIDE ($n = 53$)	TOTAL ($n = 119$)
	%	%	%	%
I am familiar and comfortable with this device	56	40	62	52
It enabled me to access information as needed	33	46	34	39
I thought it would be easiest to use in the Museum	22	17	50	32
I prefer to use my own device rather than renting	44	40	0	24
It was cheaper or free	33	33	6	21
My visiting companion selected the device	17	4	9	8
It was the only option I was aware of	0	2	17	8
It saved me \$2 on the Museum admission fee	17	6	0	5
I had already rented the Antenna device	0	0	4	2

¹Respondents selected up to two reasons, so column totals exceed 100%.

AWARENESS OF THE AUDIO TOUR DEVICES

The next section takes a closer look at awareness of the three audio tour devices by users of each device as well as those who did not use any of the devices.

The majority of respondents who did not use the audio guide headset were aware of it but chose not to use it (see Table 35). Of respondents who did not use any of the audio tour devices, three-quarters were aware of the audio guide headset but chose not to use it (73 percent), and one-quarter were not aware of the device (27 percent). Of respondents who used the cell phone device, just over half were aware of the audio guide headset but chose not to use it (52 percent), and just under half were not aware of it (48 percent). Of respondents who used the podcast, most were aware of the audio guide headset but chose not to use it (83 percent).

TABLE 35
AWARENESS OF THE AUDIO GUIDE HEADSET DEVICE (IN PERCENT)

AUDIO GUIDE AWARENESS	DEVICE USED			
	POD CAST (n = 18)	CELL PHONE (n = 48)	AUDIO GUIDE (n = 53)	NONE (n = 132)
	%	%	%	%
Used the audio guide headset	0	0	100	0
Aware of audio guide headset but did not use it	83	52	0	73
Unaware of audio guide headset	17	48	0	27

Respondents who did not use the cell phone varied in their awareness of the cell phone as an option (see Table 36). Of respondents who did not use any of the audio tour devices, half were aware of the cell phone but chose not to use it (51 percent), and half were not aware of the option (49 percent). Of respondents who used the audio guide headset device, two-fifths were aware of the cell phone but chose not to use it (43 percent), and three-fifths were not aware of the option (57 percent). Of respondents who used the podcast, almost all were aware of the cell phone but chose not to use it (89 percent).

TABLE 36
AWARENESS OF THE CELL PHONE DEVICE (IN PERCENT)

CELL PHONE AWARENESS	DEVICE USED			
	POD CAST (n = 18)	CELL PHONE (n = 48)	AUDIO GUIDE (n = 53)	NONE (n = 132)
	%	%	%	%
Used the cell phone	0	100	0	0
Aware of cell phone but did not use it	89	0	43	51
Unaware of cell phone	11	0	57	49

Most respondents who did not use the podcast were simply not aware of it (see Table 37). Of respondents who did not use any of the audio tour devices, about three-fifths were not aware of the podcast (62 percent) and two-fifths were aware of the podcast but chose not to use it (38 percent). Of respondents who used the audio guide headset device, three-quarters were unaware of the podcast (77 percent) and one-quarter were aware of the podcast but chose not to use it (23 percent). Of respondents who used the cell phone, two-thirds were unaware of the podcast (69 percent) and one-third were aware of the podcast but chose not to use it (31 percent).

TABLE 37
AWARENESS OF THE PODCAST (IN PERCENT)

PODCAST AWARENESS	DEVICE USED			
	PODCAST (n = 18)	CELL PHONE (n = 48)	AUDIO GUIDE (n = 53)	NONE (n = 132)
	%	%	%	%
Used the podcast	0	100	0	0
Aware of podcast but did not use it	0	31	23	38
Unaware of podcast	100	69	77	62

PROBLEMS WITH THE AUDIO TOUR DEVICE

The survey listed five possible audio tour device problems and asked users to identify any that they experienced. Respondents also had the option to write-in other problems they might have encountered. Table 38 presents the results for each device. The majority of audio guide headset users had no problems (55 percent). Any problems they encountered were associated with the stops—knowing the order of stops (23 percent) or difficulty finding them (19 percent). The same is true for cell phone users. The majority of cell phone users had no problems (52 percent). They also reported difficulty finding stops (19 percent) and knowing the order of stops (15 percent). A higher percentage of podcast users reported problems, but they were the same ones: difficulty finding stops (39 percent) and knowing the order of stops (33 percent).

TABLE 38
PROBLEMS WITH THE AUDIO TOUR BY DEVICE (IN PERCENT)

PROBLEMS	PODCAST (n = 18)	DEVICE CELL PHONE (n = 48)	AUDIO GUIDE (n = 53)	TOTAL (n = 119)
	%	%	%	%
No problems	44	52	55	48
Difficulty finding stops	39	19	19	23
Not sure in what order to visit stops	33	15	23	21
Other ^{2,3}	0	2	6	3
Difficulty operating the device	0	0	4	2
Difficulty accessing information on device	0	0	2	1

¹Respondents selected all that apply, so column totals exceed 100%.

²Cell phone users' other response: dialed and could not get through (n = 1).

³Audio guide users' other responses: only in English (n = 1); low battery (n = 1); not sure how many stops (n = 1).

NUMBER OF AUDIO TOUR STOPS

Audio tour users reported the number of stops they heard (see Table 39). Roughly two-thirds of cell phone users (70 percent) and audio guide headset users (68 percent) said they heard five or more stops. More than three-fifths of podcast users (88 percent) said they heard five or more stops, although the sample size is quite small for this group ($n = 18$). Overall, 72 percent of respondents said they heard five or more stops.

TABLE 39

NUMBER OF AUDIO TOUR STOPS BY DEVICE (IN PERCENT)

NUMBER OF STOPS	POD CAST ($n = 18$)	DEVICE CELL PHONE ($n = 48$)	AUDIO GUIDE ($n = 53$)	TOTAL ($n = 119$)
	%	%	%	%
None	0	0	2	1
1 – 2	0	12	4	6
3 – 4	12	18	26	21
5 – 6	41	30	22	28
7 or more	47	40	46	44

USE OF INTERPRETIVE OFFERINGS ACCORDING TO DEMOGRAPHIC, ART BACKGROUND, AND VISIT CHARACTERISTICS

Interpretive offerings were tested against major demographic, background, and visit characteristics to identify differences in usage based on gender, age group, education, residence, first-repeat visit, knowledge of modern art, and familiarity with Barney’s art. The docent tour was excluded from these analyses because so few respondents attended one (2 percent). There are a few significant findings; one is age-related and all of the others are related to art background.

Use of the exhibition Web site differed by age group (see Table 40). Younger respondents were more likely to visit the Web site (20 percent) than middle-aged (7 percent) or older respondents (14 percent).

TABLE 40

USE OF EXHIBITION WEB SITE BY AGE GROUP

EXHIBITION WEB SITE	AGE GROUP			TOTAL
	< 34 ($n = 127$)	35 – 54 ($n = 86$)	55+ ($n = 35$)	($n = 248$)
	%	%	%	%
Visited exhibition Web site	20	7	14	15

$\chi^2=6.675$; $df=1$; $p=.036$

A stronger background in modern art was associated with attending the *Drawing Restraint 9* film (see Table 41). Almost one-third of respondents with a high level of knowledge of modern art attended

the film (30 percent). Seventeen percent of respondents with moderate knowledge of modern art attended the film, and 5 percent of respondents with low knowledge of modern art attended the film.

TABLE 41

USE OF DRAWING RESTRAINT 9 FILM BY KNOWLEDGE OF MODERN ART

	KNOWLEDGE OF MODERN ART SCALE: NOT AT ALL KNOWLEDGEABLE (1)/ VERY KNOWLEDGEABLE (7)			TOTAL (n = 233)
	LOW (1-2) (n = 43)	MODERATE (3-5) (n = 150)	HIGH (6-7) (n = 40)	
DRAWING RESTRAINT 9	%	%	%	%
Attended film	5	17	30	17

$\chi^2=9.372$; $df=2$; $p=.009$

Respondents already familiar with Barney’s art were more likely than respondents unfamiliar with Barney’s art to use the audio tour (65 percent vs. 43 percent), see the *Drawing Restraint 9* film (31 percent vs. 14 percent), and visit the exhibition Web site (33 percent vs. 9 percent).

TABLE 42

USE OF INTERPRETIVE OFFERINGS BY FAMILIARITY WITH BARNEY’S ART

	FAMILIARITY WITH BARNEY’S ART		TOTAL (n = 242)
	UNFAMILIAR (n = 191)	FAMILIAR (n = 51)	
INTERPRETIVE OFFERING:	%	%	%
Used audio tour ¹	43	65	48
Attended <i>Drawing Restraint 9</i> film ²	14	31	17
Visited exhibition Web site ³	9	33	14

¹ $\chi^2=7.652$; $df=1$; $p=.007$

² $\chi^2=8.852$; $df=1$; $p=.006$

³ $\chi^2=19.899$; $df=1$; $p=.000$.

RATINGS OF INTERPRETIVE OFFERINGS

Respondents rated the interpretive offerings they used in the exhibition on a 7-point scale from 1 (Did not help me appreciate Barney’s art) to 7 (Helped me appreciate Barney’s art). Table 43 presents the results from highest to lowest mean score. Note that the Learning Lounge is rated as a single item. The docent-led public tour is excluded because so few respondents attended one.

The interpretive offerings that were most helpful in appreciating Barney’s art were the audio tours (cell phone mean = 6.2; podcast mean = 6.2; audio guide headset mean = 5.6) and the Learning Lounge (mean = 5.5). The exhibition brochure (mean = 5.2), exhibition Web site (mean = 5.2), and *Drawing Restraint 9* film (mean = 5.1) also received fairly high ratings. The introduction wall text, which was the most widely used item (78 percent of respondents), received the lowest rating (mean = 4.7).

TABLE 43**RATINGS OF INTERPRETIVE OFFERINGS**

7-POINT RATING SCALE: DID NOT HELP ME APPRECIATE BARNEY'S ART (1) / HELPED ME APPRECIATE BARNEY'S ART (7)	n	RATING	
		MEAN	±
Cell phone audio tour	46	6.2	1.10
Podcast audio tour	18	6.2	0.81
Antenna audio guide headset tour	50	5.6	1.44
Learning Lounge	95	5.5	1.45
Exhibition brochure	131	5.2	1.53
Exhibition Web site	31	5.2	1.37
<i>Drawing Restraint 9</i> film	40	5.1	1.92
Exhibition introduction wall text	182	4.7	1.65

Ratings of the interpretive offerings, on the scale 1 (Did not help me appreciate Barney's art) to 7 (Helped me appreciate Barney's art), were tested against demographic, art background, and visit characteristics to identify differences based on gender, age, education, residence, knowledge of modern art, familiarity with Barney's art, first-repeat visit, and visiting particularly to see the Barney exhibition. Most ratings of the interpretive offerings were similar across visitor characteristics, so respondents had very consistent responses to the offerings. Significant findings are associated mainly with visiting particularly to see the Barney exhibition.

Females who used the cell phone audio tour rated it higher than males who used it (mean = 6.7 vs. mean = 5.5) (see Table 44).

TABLE 44**RATINGS OF CELL PHONE BY GENDER**

7-POINT RATING SCALE: DID NOT HELP ME APPRECIATE BARNEY'S ART (1)/ HELPED ME APPRECIATE BARNEY'S ART (7)	n	GENDER		
		MALE	FEMALE	TOTAL
		MEAN	MEAN	MEAN
Cell phone audio tour	45	5.5	6.7	6.2

$F=18.091; p=.006$

Repeat SFMOMA visitors who used the podcast audio tour rated it higher than first-time SFMOMA visitors who used the podcast audio tour (mean = 6.5 vs. mean = 5.7) (see Table 45).

TABLE 45**RATINGS OF PODCAST AUDIO TOUR BY FIRST AND REPEAT VISIT**

7-POINT RATING SCALE: DID NOT HELP ME APPRECIATE BARNEY'S ART (1)/ HELPED ME APPRECIATE BARNEY'S ART (7)	n	VISIT		
		FIRST	REPEAT	TOTAL
		MEAN	MEAN	MEAN
Podcast audio tour	18	5.7	6.5	6.2

$F=5.798; p=.028$

Respondents familiar with Barney’s art who used the exhibition Web site rated it higher than respondents unfamiliar with Barney’s art who used the exhibition Web site (mean = 5.5 vs. mean = 3.7) (see Table 46).

TABLE 46

RATINGS OF EXHIBITION WEB SITE BY FAMILIARITY WITH BARNEY’S ART

7-POINT RATING SCALE: DID NOT HELP ME APPRECIATE BARNEY’S ART (1) / HELPED ME APPRECIATE BARNEY’S ART (7)	n	FAMILIARITY WITH BARNEY’S ART		
		UNFAMILIAR	FAMILIAR	TOTAL
		MEAN	MEAN	MEAN
Exhibition Web site	31	3.7	5.5	5.2

$F=5.798$; $p=.028$

Respondents who visited particularly to see the Barney exhibition rated four interpretive offerings more favorably than respondents who were not visiting particularly to see the Barney exhibition (see Table 47):

- ◆ Cell phone audio tour users who were visiting particularly to see the Barney exhibition rated the cell phone audio tour higher than cell phone audio tour users who were not visiting particularly to see the Barney exhibition (mean = 6.5 vs. mean = 5.7).
- ◆ Learning Lounge users who were visiting particularly to see the Barney exhibition rated the Learning Lounge higher than Learning Lounge users who were not visiting particularly to see the Barney exhibition (mean = 5.9 vs. mean = 5.2).
- ◆ Exhibition Web site users who were visiting particularly to see the Barney exhibition rated the Web site higher than Web site users who were not visiting particularly to see the Barney exhibition (mean = 5.5 vs. mean = 3.7).
- ◆ Respondents who attended the *Drawing Restraint 9* film and visited particularly to see the Barney exhibition rated the film higher than respondents who saw the film and were not visiting particularly to see the Barney exhibition (mean = 6.0 vs. mean = 3.7).

TABLE 47

RATINGS OF INTERPRETIVE OFFERINGS BY VISITING TO SEE THE BARNEY EXHIBITION

7-POINT RATING SCALE: DID NOT HELP ME APPRECIATE BARNEY’S ART (1)/ HELPED ME APPRECIATE BARNEY’S ART (7)	n	VISITING TO SEE THE BARNEY EXHIBITION		
		NO	YES	TOTAL
		MEAN	MEAN	MEAN
Cell phone ¹	45	5.7	6.5	6.2
Learning Lounge ²	95	5.2	5.9	5.5
Exhibition Web site ³	31	3.7	5.5	5.2
<i>Drawing Restraint 9</i> film ⁴	40	3.7	6.0	5.1

¹ $F=18.091$; $p=.000$

² $F=6.249$; $p=.014$

³ $F=12.180$; $p=.002$

⁴ $F=19.928$; $p=.000$

EXHIBITION RATINGS AND USE OF INTERPRETIVE OFFERINGS

This section explores whether use of interpretive offerings has any bearing on ratings of the exhibition. Two exhibition ratings were analyzed: 1) how meaningful was the exhibition and 2) the composite (overall) rating of the exhibition. Five interpretive offerings were tested: *Drawing Restraint 9* film, exhibition brochure, audio tour, Learning Lounge and exhibition Web site. The docent tour was not tested because so few respondents attended one. Since the background variable “familiarity with Barney’s art” is so influential in respondents’ opinions of the Barney exhibition as well as the use of interpretive offerings, all of the tests also include this variable as a factor.*

RATING OF EXHIBITION MEANING

Respondents rated “how meaningful” the exhibition was on the scale 1 (Not at all meaningful to me) to 7 (Very meaningful to me). Three interpretive offerings are associated with a higher rating of the exhibition’s meaning: the exhibition brochure, audio tour, and Learning Lounge. All three offerings had an especially positive impact on the rating scores of respondents unfamiliar with Barney’s art.

RATING OF EXHIBITION MEANING BY USE OF EXHIBITION BROCHURE AND BY FAMILIARITY WITH BARNEY’S ART

Figure 1 graphs the mean rating scores on the scale 1 (Not at all meaningful to me) to 7 (Very meaningful to me) according to two variables: familiarity with Barney’s art and use of the exhibition brochure.

Respondents who used the brochure found more meaning in the exhibition than those who did not use the brochure (users’ mean = 4.5 vs. nonusers’ mean = 3.7; “●”s on the graph).

Respondents who were already familiar with Barney’s art (“▲”s on the graph) found more meaning in the exhibition than respondents unfamiliar with Barney’s art (“▼”s on the graph), whether or not they used the exhibition brochure.

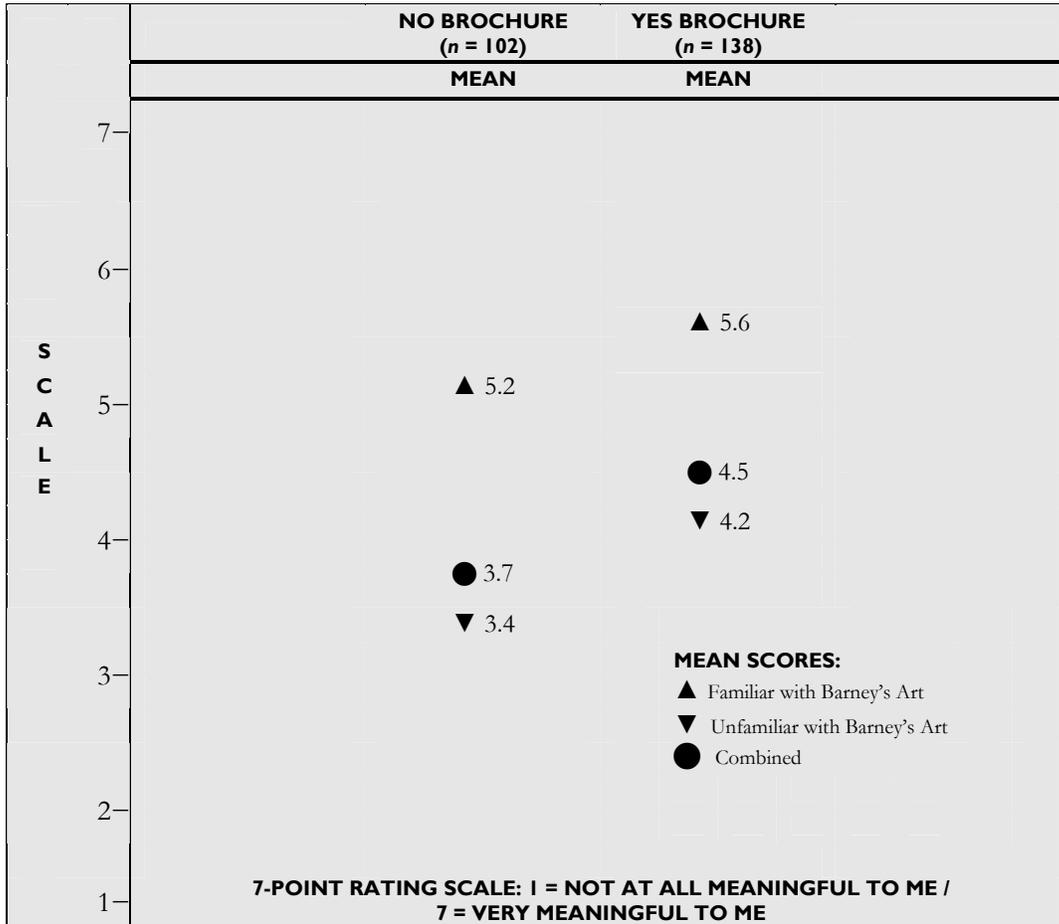
The brochure had a positive impact on respondents who were unfamiliar with Barney’s art (“▼”s on the graph). Respondents unfamiliar with Barney’s art who did *not* use the brochure rated the exhibition a mean of 3.4, while respondents unfamiliar with Barney’s art who used the brochure rated the exhibition a mean of 4.2, a boost of 0.8 on the meaning scale.

Overall, respondents who were unfamiliar with Barney’s art and did not use the brochure rated the exhibition lowest rating scores (mean = 3.4; “▼” on the graph) and respondents who were already familiar with Barney’s art and used the brochure rated the exhibition the high (mean = 5.6; “▲” on the graph).

* The exhibition rating scores were tested using a two-way analysis of variance in order to identify the separate and joint influences of the two factors in the model: (1) the particular interpretive offering (e.g. brochure, audio tour) and (2) familiarity with Barney’s art.

FIGURE I

**RATING OF BARNEY EXHIBITION MEANING
BY USE OF EXHIBITION BROCHURE AND
BY FAMILIARITY WITH BARNEY'S ART**



Exhibition brochure: $F=4.659$; $p=.032$
 Familiarity with Barney's Art: $F=34.431$; $p=.000$
 Brochure * Familiarity with Barney's Art $F=.439$; $p=.508$
 Model: $F=16.185$; $p=.000$; $R^2= .171$

RATING OF EXHIBITION MEANING BY USE OF AUDIO TOUR AND BY FAMILIARITY WITH BARNEY'S ART

Figure 2 graphs the mean rating scores on the scale 1 (Not at all meaningful to me) to 7 (Very meaningful to me) according to two variables: familiarity with Barney's art and use of the audio tour. The results for the audio tour follow the same pattern as the results for the exhibition brochure.

Respondents who used the audio tour found more meaning in the exhibition than those who did not use the audio tour (users' mean = 4.7 vs. nonusers' mean = 3.7; "●" on the graph).

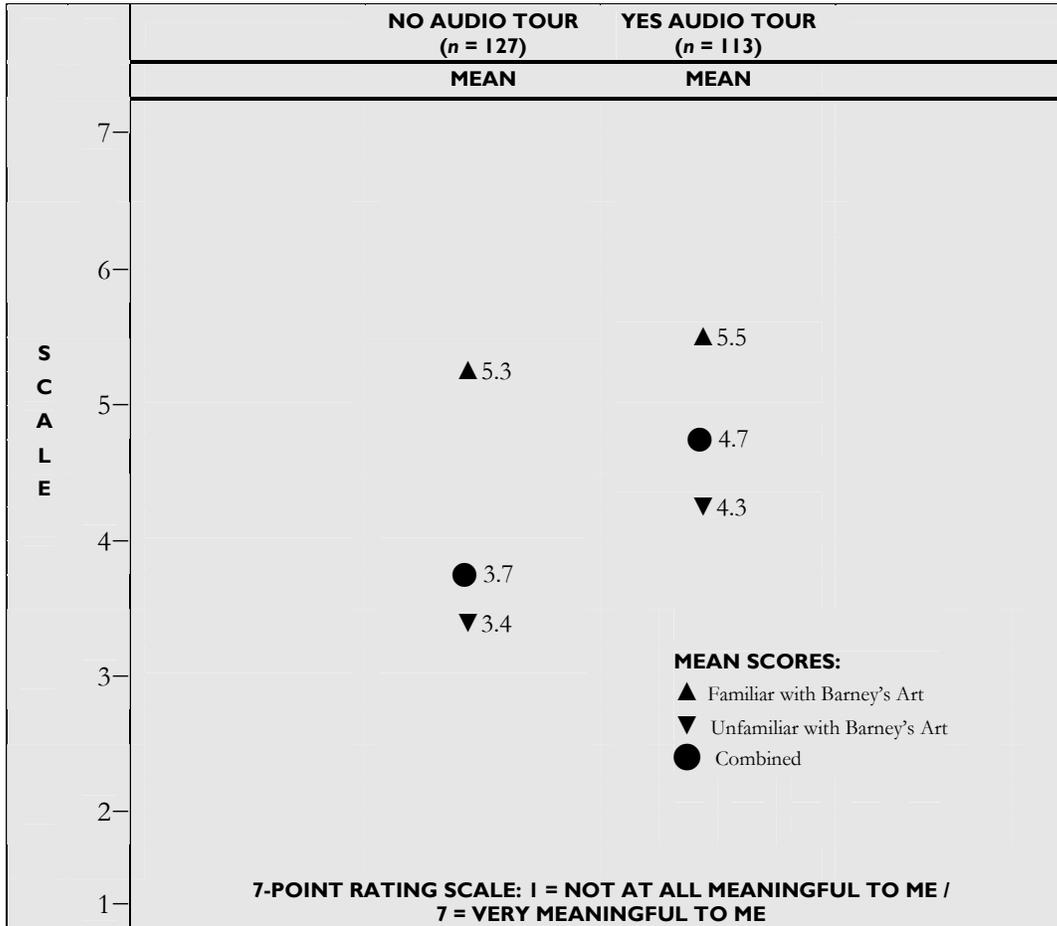
Respondents who were already familiar with Barney's art ("▲" on the graph) found more meaning in the exhibition than respondents unfamiliar with Barney's art ("▼" on the graph), whether or not they used the audio tour.

The audio tour had a very positive impact on respondents who were unfamiliar with Barney's art ("▼" on the graph). Respondents unfamiliar with Barney's art who did *not* use the audio tour rated the exhibition a mean of 3.4, while respondents unfamiliar with Barney's art who used the audio tour rated the exhibition a mean of 4.3, a boost of 0.9 on the meaning scale.

Overall, respondents who were unfamiliar with Barney's art and did not use the audio tour rated the exhibition low (mean = 3.4; "▼" on the graph) and respondents who were already familiar with Barney's art and used the audio tour rated the exhibition high (mean = 5.5; "▲" on the graph).

FIGURE 2

**RATING OF BARNEY EXHIBITION MEANING
BY USE OF AUDIO TOUR AND
BY FAMILIARITY WITH BARNEY'S ART**



Audio tour: $F=4.144$; $p=.043$

Familiarity with Barney's Art: $F=31.114$; $p=.000$

Audio tour * Familiarity with Barney's Art $F=1.356$; $p=.178$

Model: $F=17.062$; $p=.000$; $R^2= 0.178$

RATING OF EXHIBITION MEANING BY USE OF LEARNING LOUNGE AND BY FAMILIARITY WITH BARNEY'S ART

Figure 3 graphs the mean rating scores on the scale 1 (Not at all meaningful to me) to 7 (Very meaningful to me) according to two variables: familiarity with Barney's art and use of the Learning Lounge. The results for the Learning Lounge follow the same pattern as the results for the exhibition brochure and the audio tour.

Respondents who used the Learning Lounge found more meaning in the exhibition than those who did not use the Learning Lounge (users' mean = 4.5 vs. nonusers' mean = 3.8; "●" on the graph).

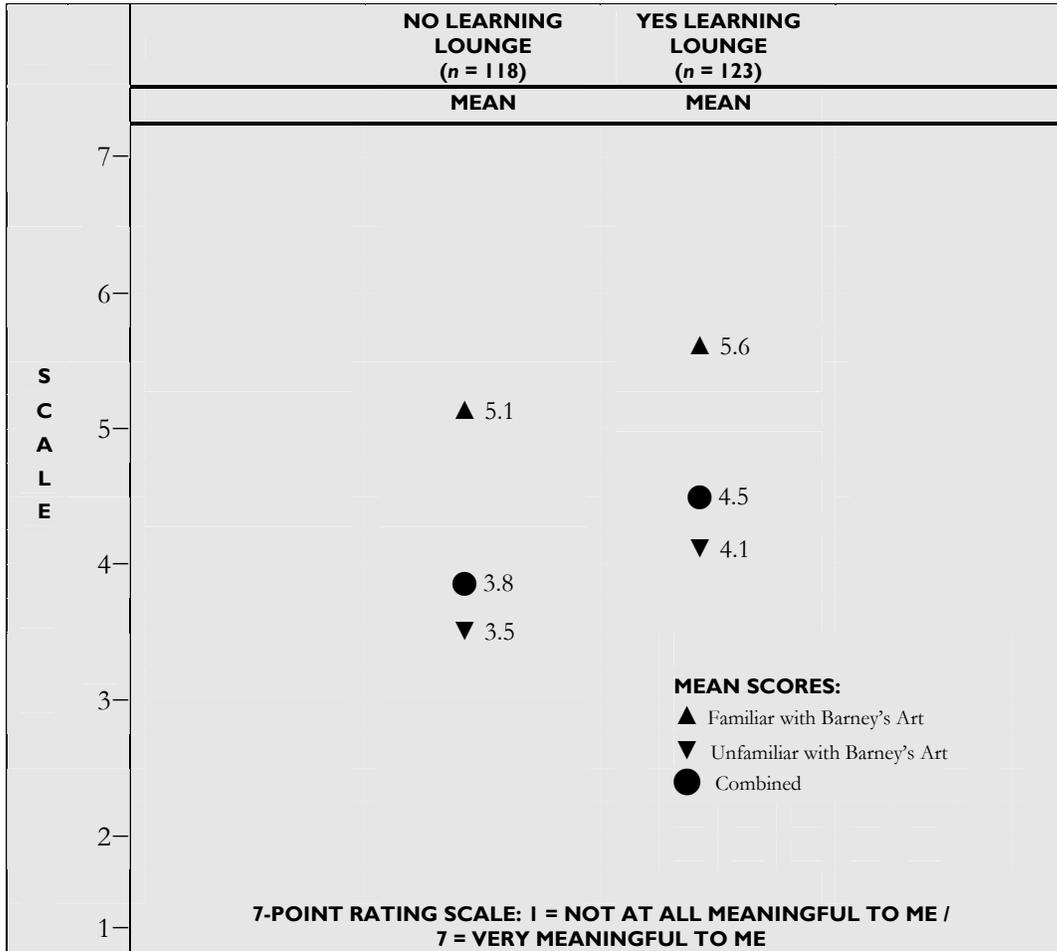
Respondents who were already familiar with Barney's art ("▲" on the graph) found more meaning in the exhibition than respondents unfamiliar with Barney's art ("▼" on the graph), whether or not they used the Learning Lounge.

The Learning Lounge had a positive impact on respondents who were unfamiliar with Barney's art ("▼" on the graph), although less so than the brochure or the audio tour. Respondents unfamiliar with Barney's art who did *not* use the Learning Lounge rated the exhibition a mean of 3.5, while respondents unfamiliar with Barney's art who used the Learning Lounge rated the exhibition a mean of 4.1, a boost of 0.6 on the meaning scale.

Overall, respondents who were unfamiliar with Barney's art and did not use the Learning Lounge rated the exhibition low (mean = 3.5; "▼" on the graph) and respondents who were already familiar with Barney's art and used the Learning Lounge rated the exhibition high (mean = 5.6; "▲" on the graph).

FIGURE 3

**RATING OF BARNEY EXHIBITION MEANING
BY USE OF LEARNING LOUNGE AND
BY FAMILIARITY WITH BARNEY'S ART**



Learning Lounge: $F=4.025; p=.046$
 Familiarity with Barney's Art: $F=34.632; p=.000$
 Learning Lounge * Familiarity with Barney's Art: $F=.035; p=.851$
 Model: $F=14.877; p=.000; R^2=0.158$

OVERALL RATING OF THE EXHIBITION

The composite (overall) rating of the exhibition uses the scale 1 (Unfavorable) to 7 (Very favorable). Two interpretive offerings are associated with a more favorable composite (overall) rating of the exhibition: the exhibition brochure and audio tour. Both offerings had an especially positive impact on the rating scores of respondents unfamiliar with Barney's art.

OVERALL RATING OF THE EXHIBITION BY USE OF EXHIBITION BROCHURE AND BY FAMILIARITY WITH BARNEY'S ART

Figure 4 graphs the mean rating scores on the scale 1 (Unfavorable) to 7 (Very favorable) according to two variables: familiarity with Barney's art and use of the exhibition brochure.

Respondents who used the brochure rated the exhibition more favorably than those who did not use the brochure (users' mean = 5.0 vs. nonusers' mean = 4.3; "●" on the graph).

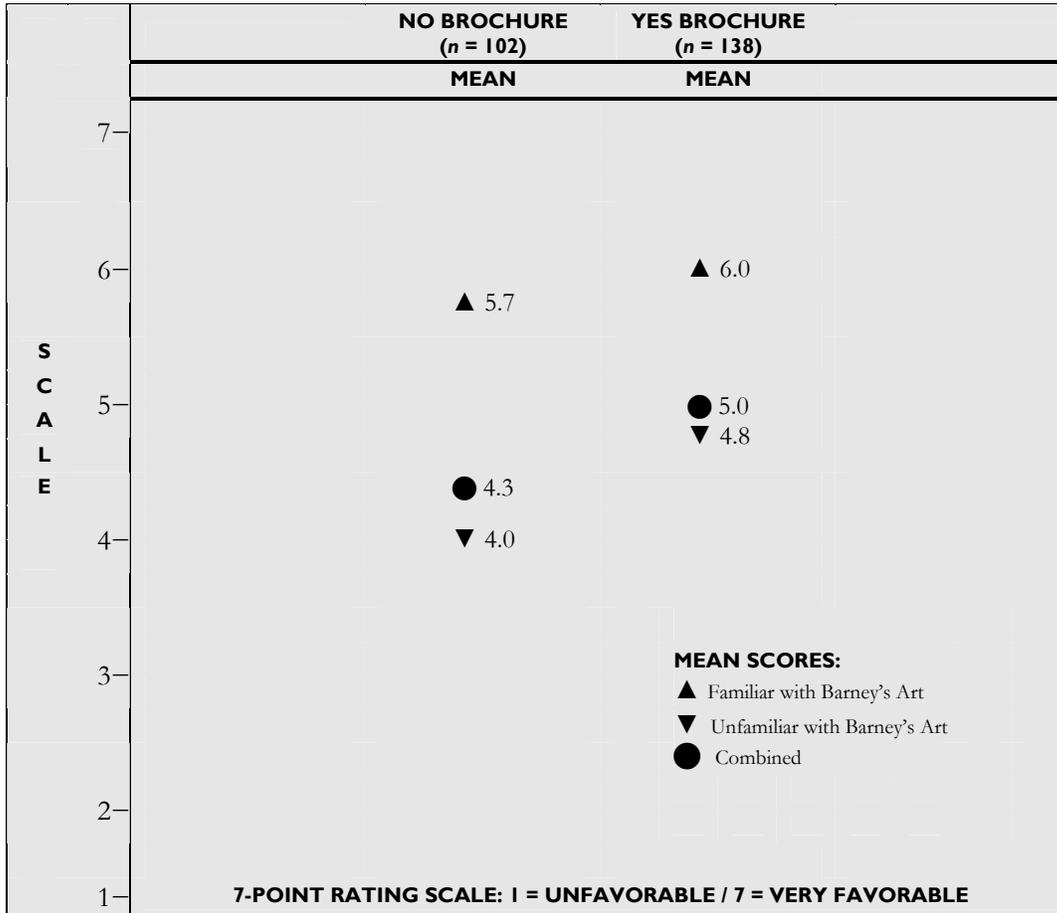
Respondents who were already familiar with Barney's art ("▲" on the graph) rated the exhibition more favorably than respondents unfamiliar with Barney's art ("▼" on the graph), whether or not they used the brochure.

The brochure had a positive impact on respondents who were unfamiliar with Barney's art ("▼" on the graph). Respondents unfamiliar with Barney's art who did *not* use the brochure rated the exhibition a mean of 4.0, while respondents unfamiliar with Barney's art who used the brochure rated the exhibition a mean of 4.8, a boost of 0.8 on the scale.

Respondents who were unfamiliar with Barney's art and did not use the brochure rated the exhibition low (mean = 4.0; "▼" on the graph) and respondents who were already familiar with Barney's art and used the brochure rated the exhibition high (mean = 6.0; "▲" on the graph).

FIGURE 4

**OVERALL RATING OF BARNEY EXHIBITION
BY USE OF EXHIBITION BROCHURE AND
BY FAMILIARITY WITH BARNEY'S ART**



Brochure: $F=5.566$; $p=.019$

Familiarity with Barney's Art: $F=35.779$; $p=.000$

Brochure * Familiarity with Barney's Art: $F=.454$; $p=.182$

Model: $F=17.383$; $p=.000$; $R^2=0.182$

OVERALL RATING OF THE EXHIBITION BY USE OF AUDIO TOUR AND BY FAMILIARITY WITH BARNEY'S ART

Figure 5 graphs the mean rating scores on the scale 1 (Unfavorable) to 7 (Very favorable) according to two variables: familiarity with Barney's art and use of the audio tour.

Respondents who used the audio tour rated the exhibition more favorably than those who did not use the audio tour (users' mean = 5.3 vs. nonusers' mean = 4.3; "●"s on the graph).

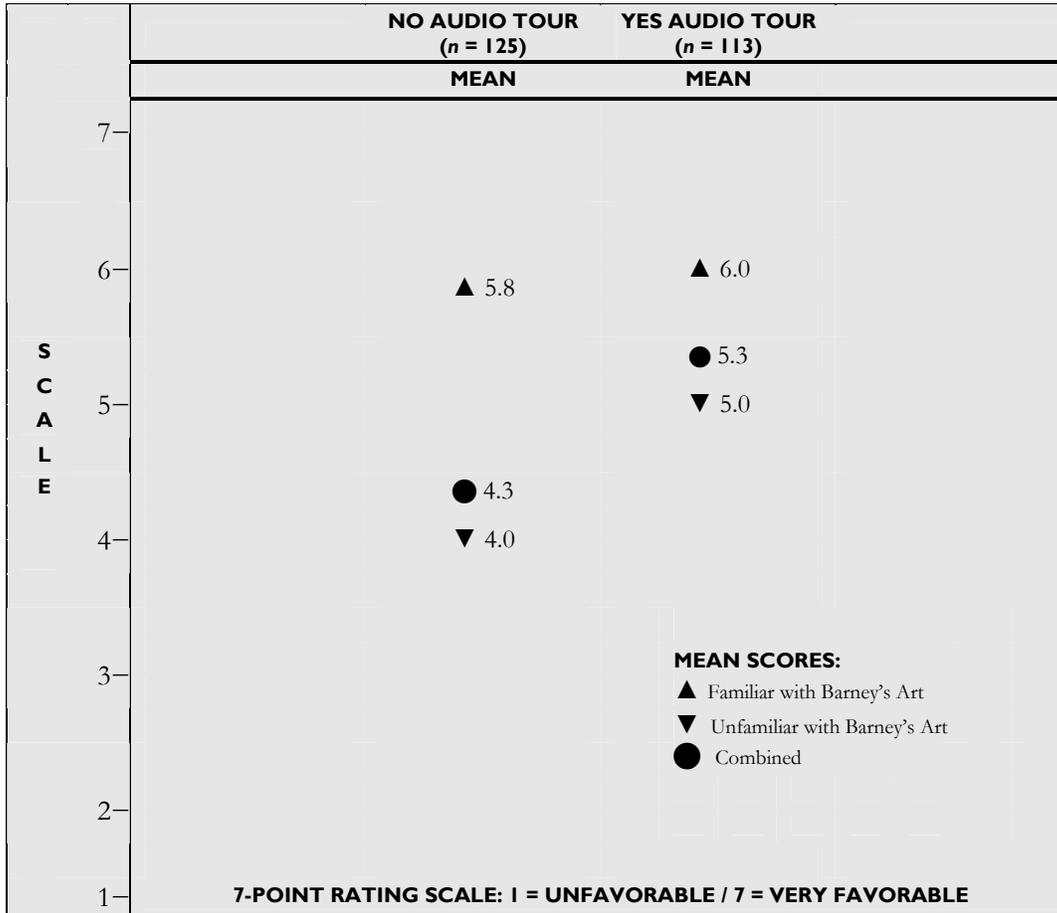
Respondents who were already familiar with Barney's art ("▲"s on the graph) rated the exhibition more favorably than respondents unfamiliar with Barney's art ("▼"s on the graph), whether or not they used the audio tour.

The audio tour had a positive impact on respondents who were unfamiliar with Barney's art ("▼"s on the graph). Respondents unfamiliar with Barney's art who did *not* use the audio tour rated the exhibition a mean of 4.0, while respondents unfamiliar with Barney's art who used the audio tour rated the exhibition a mean of 5.0, a strong boost of 1.0 on the scale.

Respondents who were unfamiliar with Barney's art and did not use the audio tour rated the exhibition low (mean = 4.0; "▼" on the graph) and respondents who were already familiar with Barney's art and used the audio tour rated the exhibition high (mean = 6.0; "▲" on the graph).

FIGURE 5

**OVERALL RATING OF BARNEY EXHIBITION
BY USE OF AUDIO TOUR AND
BY FAMILIARITY WITH BARNEY'S ART**



Audio tour: $F=5.576$; $p=.019$

Familiarity with Barney's Art: $F=32.566$; $p=.000$

Audio tour * Familiarity with Barney's Art $F=2.299$; $p=.131$

Model: $F=19.683$; $p=.000$; $R^2=0.202$

EXHIBITION RATINGS AND TOTAL NUMBER OF INTERPRETIVE OFFERINGS USED IN THE EXHIBITION

This section examines whether ratings of the exhibition differ according to the total number of interpretive offerings used in the exhibition. Two exhibition ratings were analyzed: 1) how meaningful was the exhibition and 2) the composite (overall) rating of the exhibition. The total number of interpretive offerings was collapsed into 4 categories: none, 1-2 offerings, 3-4 offerings, and 5 or more offerings. Since the background variable “familiarity with Barney’s art” is so influential in respondents’ opinions of the Barney exhibition as well as the use of interpretive offerings, all of the tests also include this variable as a factor.*

RATING OF EXHIBITION MEANING BY TOTAL NUMBER OF INTERPRETIVE OFFERINGS USED IN THE EXHIBITION AND BY FAMILIARITY WITH BARNEY’S ART

Respondents rated “how meaningful” the exhibition was on the scale 1 (Not at all meaningful to me) to 7 (Very meaningful to me). Figure 6 graphs the mean rating scores according to two variables: familiarity with Barney’s art and number of interpretive offerings used in the exhibition.

Respondents who used more interpretive offerings found more meaning in the exhibition (0 offerings mean = 2.9, 1-2 offerings mean = 3.6, 3-4 offerings mean = 4.2, and 5 or more offerings mean = 5.0; “●”s on the graph).

Respondents who were already familiar with Barney’s art (“▲”s on the graph) found more meaning in the exhibition than respondents unfamiliar with Barney’s art (“▼”s on the graph), no matter how many interpretive offerings they used.

Interestingly, respondents already familiar with Barney’s art who used no interpretive offerings, 1-2 offerings, and 3-4 offerings all rated the exhibition a mean of 5.2 on the scale. Respondents already familiar with Barney’s art who used five or more offerings rated the exhibition a mean of 5.7, a jump of half-a-point on the scale.

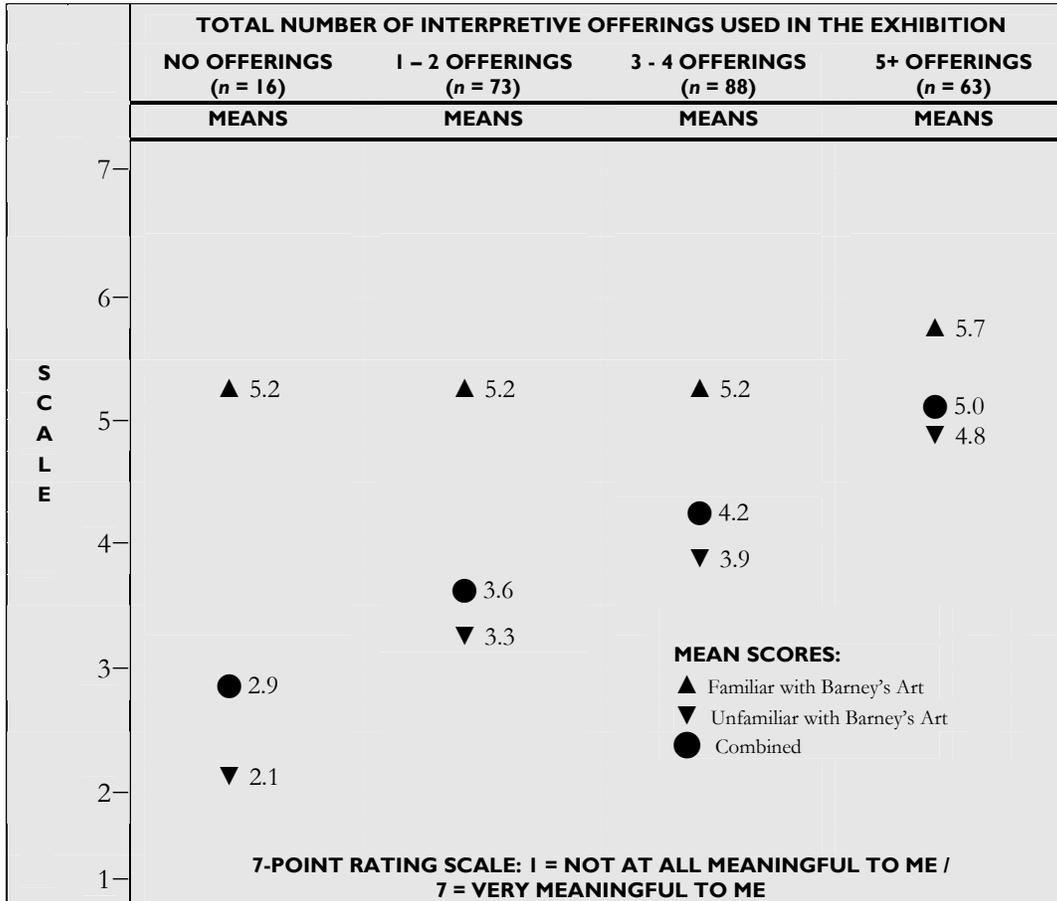
Respondents unfamiliar with Barney’s art who used no interpretive offerings rated the exhibition a mean of 2.1. Those who used 1-2 offerings rated the exhibition a mean of 3.3, and those who used 3-4 offerings rated the exhibition a mean of 3.9. Respondents unfamiliar with Barney’s art who used five or more interpretive offerings rated the exhibition a mean of 4.8, an increase of 2.7 points on the scale over those who did not use any interpretive offerings.

Overall, respondents who were unfamiliar with Barney’s art and did not use any interpretive offerings found the least meaning in the exhibition (mean = 2.1; “▼” on the graph) and respondents who were already familiar with Barney’s art and used five or more interpretive offerings found the most meaning in the exhibition (mean = 5.7; “▲” on the graph).

* The exhibition rating scores were tested using a two-way analysis of variance in order to identify the separate and joint influences of the two factors in the model: (1) the total number of interpretive offerings used and (2) familiarity with Barney’s art.

FIGURE 6

**RATING OF BARNEY EXHIBITION MEANING
BY TOTAL NUMBER OF INTERPRETIVE OFFERINGS USED IN THE EXHIBITION AND
BY FAMILIARITY WITH BARNEY'S ART**



Number of offerings: $F=4.627; p=.004$
 Familiarity with Barney's Art: $F=33.494; p=.000$
 Number of offerings * Familiarity with Barney's Art $F=1.891; p=.132$
 Model: $F=10.899; p=.000; R^2=.247$

OVERALL RATING OF THE EXHIBITION BY TOTAL NUMBER OF INTERPRETIVE OFFERINGS USED IN THE EXHIBITION AND BY FAMILIARITY WITH BARNEY'S ART

The composite (overall) rating of the exhibition uses the 7-point scale, 1 (Unfavorable) to 7 (Very favorable). Figure 7 graphs the mean rating scores according to two variables: familiarity with Barney's art and total number of interpretive offerings used in the exhibition.

Respondents who used more interpretive offerings rated the exhibition more favorably than those who used fewer interpretive offerings (0 offerings mean = 3.3, 1-2 offerings mean = 4.3, 3-4 offerings mean = 4.8, and 5 or more offerings mean = 5.6; "●"s on the graph).

Respondents who were already familiar with Barney's art ("▲"s on the graph) rated the exhibition a more favorably than respondents unfamiliar with Barney's art ("▼"s on the graph), no matter how many interpretive offerings they used.

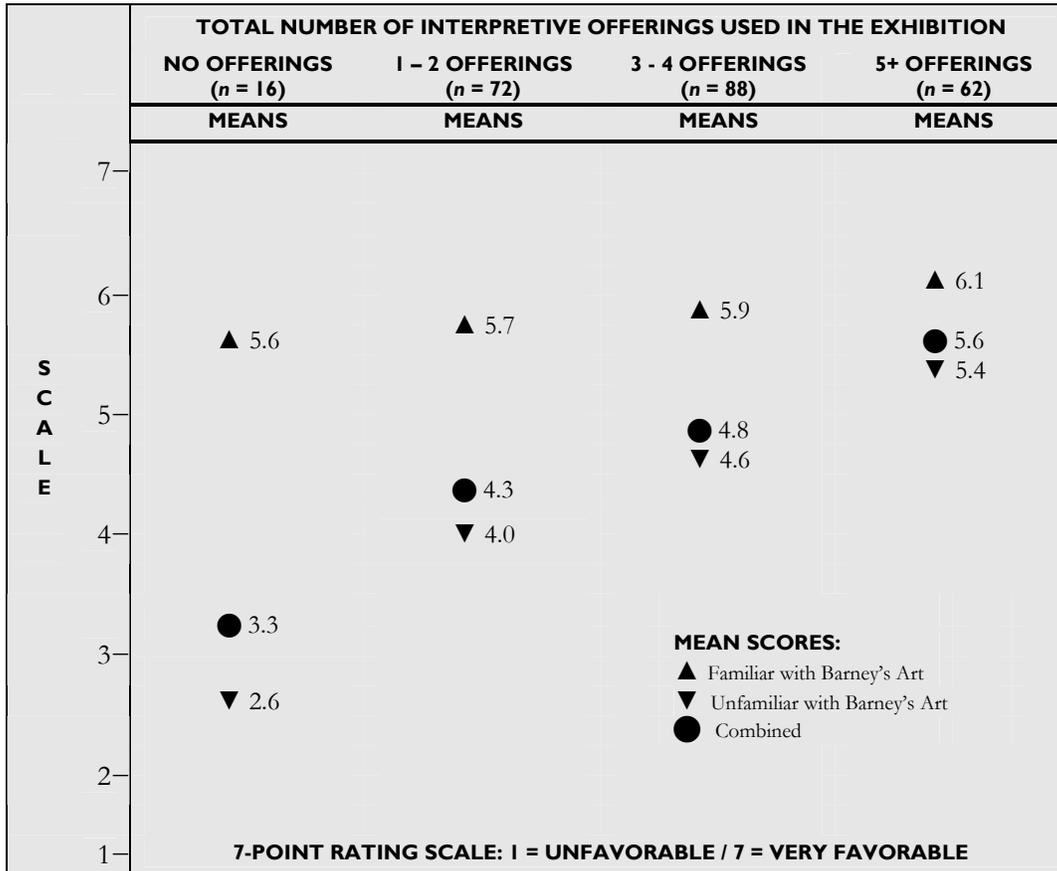
Among respondents already familiar with Barney's art, the overall rating of the exhibition increases modestly as the number of interpretive offerings used in the exhibition increases (0 offerings mean = 5.6, 1-2 offerings mean = 5.7, 3-4 offerings mean = 5.9, and 5 or more offerings mean = 6.1; "▲"s on the graph).

Among respondents unfamiliar with Barney's art, the overall rating of the exhibition changes considerably as the number of interpretive offerings used in the exhibition increases. Respondents unfamiliar with Barney's art who used no interpretive offerings rated the exhibition a mean of 2.6. Those who used 1-2 offerings rated the exhibition a mean of 4.0, and those who used 3-4 offerings rated the exhibition a mean of 4.6. Respondents unfamiliar with Barney's art who used 5 or more interpretive offerings rated the exhibition a mean of 5.4, an increase of 2.8 points on the scale over those who did not use any interpretive offerings.

Respondents who were unfamiliar with Barney's art and did not use any interpretive offerings rated the exhibition least favorably (mean = 2.6; "▼" on the graph) and respondents who were already familiar with Barney's art and used 5 or more interpretive offerings rated the exhibition most favorably (mean = 6.1; "▲" on the graph).

FIGURE 7

**OVERALL RATING OF BARNEY EXHIBITION
BY TOTAL NUMBER OF INTERPRETIVE OFFERINGS USED IN THE EXHIBITION AND
BY FAMILIARITY WITH BARNEY'S ART**



Number of offerings: $F=5.671; p=.001$
 Familiarity with Barney's Art: $F=36.578; p=.000$
 Number of offerings * Familiarity with Barney's Art $F=2.48; p=.062$
 Model: $F=12.500; p=.000 R^2=.276$

RATINGS OF SATISFACTION WITH THE SFMOMA VISIT BY TOTAL NUMBER OF INTERPRETIVE OFFERINGS USED IN THE EXHIBITION

This section explores the relationship between the total number of interpretive offerings used in the exhibition and respondents’ satisfaction with the SFMOMA visit. Two SFMOMA visit ratings were tested: 1) the extent to which the SFMOMA visit met expectations and 2) overall satisfaction with the visit.

RATING OF EXPECTATION OF SFMOMA VISIT BY TOTAL NUMBER OF INTERPRETIVE OFFERINGS USED IN THE EXHIBITION

Respondents who used more interpretive offerings were more satisfied with the SFMOMA visit according to the 7-point scale of 1 (Did not meet my expectations) to 7 (Surpassed my expectations) (see Table 48). Respondents who used no interpretive offerings in the Barney exhibition rate the visit a mean of 5.2 while those who used five or more offerings rated the visit a mean of 5.8. The jump in the mean rating of the visit from using no offerings to using five or more offerings is 0.6 points on the scale.

TABLE 48
RATING OF EXPECTATION OF SFMOMA VISIT BY TOTAL NUMBER OF INTERPRETIVE OFFERINGS USED IN THE EXHIBITION

7-POINT RATING SCALE:		
DID NOT MEET MY EXPECTATIONS (1)/ SURPASSED MY EXPECTATIONS (7)	<i>n</i>	MEAN
NUMBER OF OFFERINGS		
None	13	5.2
1 – 2	72	5.2
3 – 4	86	5.5
5 or more	61	5.8
Total	232	5.5

F=4.588; *p*=.004

Respondents who used more interpretive offerings were also more satisfied with the SFMOMA visit according to the 7-point scale 1 (Poor experience) to 7 (Excellent experience) (see Table 49). Respondents who used no interpretive offerings in the Barney exhibition rated the visit a mean of 5.0 while those who used five or more offerings rated the visit a mean of 6.1. The jump in the mean rating of the visit from using no offerings to using five or more offerings is 1.1 points on the scale.

TABLE 49
RATING OF EXPERIENCE AT SFMOMA VISIT BY TOTAL NUMBER OF INTERPRETIVE OFFERINGS USED IN THE EXHIBITION

7-POINT RATING SCALE:		
POOR EXPERIENCE (1) / EXCELLENT EXPERIENCE (7)	<i>n</i>	MEAN
NUMBER OF OFFERINGS		
None	14	5.0
1 – 2	74	5.5
3 – 4	92	5.9
5 or more	65	6.1
Total	245	5.8

$F=14.521; p=.000$

VI. INTERVIEWS

DEMOGRAPHIC INFORMATION

RK&A conducted interviews with a random sample of eligible visitor groups (those who had used one of the three audio tour devices, including a traditional audio guide headset available for rent, a cell phone guide, and/or a podcast on a MP3 player) after they exited *Matthew Barney: Drawing Restraint* at the San Francisco Museum of Modern Art (SFMOMA). Of the 131 visitor groups who were approached, 88 percent ($n = 116$) had not used any audio tour, and thus were not eligible to participate in the interview.

Interviews were conducted with 15 visitor groups. In all, the groups were comprised of 22 visitors, including 10 males and 12 females. Interviewees' ages ranged from 23 to 62 years with a median age being 32 years.

About two-thirds of the interviewees were repeat visitors ($n = 15$). The majority of interviewees were not SFMOMA members ($n = 20$).

Of all the eligible visitor groups that were approached and asked to participate in the study, three declined to do so, making the refusal rate 12 percent.

OVERALL EXPERIENCE

About one-third of interviewees were not familiar with Barney's work, yet all of the interviewees enjoyed the exhibition. Interviewees used words such as "great," "fantastic," and "interesting" to describe the exhibition. Some also used the descriptors "strange," "bizarre," and "odd"; yet these words were said within a context of general enjoyment and intrigue. About one-third of interviewees were very familiar with the artist's work, especially his Cremaster Cycle, and they were especially enthusiastic in their response to the exhibition (see the first quotation below). Those who were less familiar with Barney's work were vaguer in their response, but pleasantly surprised nonetheless (see the second quotation). Three interviewees said their experience had been particularly enjoyable because the audio interpretation had given them insight into the works of art (see the third quotation below).

We've known about his work for a long time and haven't seen any of his sculpture in person before. We saw the film so it was rewarding to see the different elements of it in person.

I thought it was great. I didn't know what I was expecting. After I saw it, I realized that it's something I had wanted to see.

It was good; it was interesting. . . . I especially liked the interview [with Matthew Barney] because you could hear what the series is about.

USE AND OPINIONS OF AUDIO DEVICES

Three-quarters of interviewees used the cell phone audio tour. Three used the traditional audio guide headset, and one used the podcast via a MP3 player. Additionally, one interviewee downloaded the podcast while at home, but used his cell phone in the exhibition. Of those who used their cell phone, most found out about the option from the rack cards available at the exhibition's entrance. A couple of interviewees had been told about the cell phone option by a friend who had visited previously, and one said he read about it in the *San Francisco Chronicle*. The three interviewees who used the audio guide headset said they noticed the option when buying their tickets. Of the two who downloaded the podcast, one discovered it on the SFMOMA Web site prior to his visit, and one heard about it on National Public Radio.

Those who used the cell phone option said they did so because it was free, convenient, and somewhat of a novelty. Some of these interviewees did not know about the other options. Those who chose the rentable headset said they used it to learn more about the artist. Of the two interviewees who downloaded the podcast, one did not bring his MP3 player so used the cell phone option instead, and the other used the podcast because by doing so he received a discount on his exhibition ticket.

All but one of the interviewees who used the cell phone and the one interviewee who used the podcast said they enjoyed the interpretive option. They described these two options as convenient and easy to use. One interviewee said he liked that it was free since the price of admission is expensive and the audio headset costs extra. Two of the three interviewees who used the rentable headset said the numbering system was confusing and difficult to follow, and one interviewee who used the cell phone said he felt awkward walking through the Museum with his phone to his ear.

The majority of interviewees listened to about six or seven of the ten stops on the audio tour, regardless of the device they used. The exceptions were two interviewees who used the audio headset and listened to all ten stops, and two interviewees who used the cell phone option and listened to one stop. These two interviewees said they discovered the cell phone option late in their visit and were unsure that they would be allowed to use their phone in the Museum. All but one interviewee listened to all the information available for the stops they chose.

Regardless of which device they used, all the interviewees said having three options available was a good idea. A number of interviewees suggested that the variety of options showed that the Museum was committed to making the information available to everyone, especially considering two of the options were free (see the quotation below). Several interviewees who had used the cell phone option said that they would have used the podcast if they had known about it.

It is very accessible. [SFMOMA is] willing to get the information to everyone however they want it. If [visitors] don't want to pay, then there are other ways [to get the information]. It seemed very open-minded and cool.

USE OF BROCHURE AND LEARNING LOUNGE

Four interviewees said they used the exhibition brochure during their visit, and six said they visited the Learning Lounge.

PREFERENCES FOR TYPES OF INFORMATION USED IN INTERPRETATIVE OPTIONS

The interviewer asked interviewees what kinds of information—including the artist interviews, artist biography, and decoding the symbols—they found most helpful. Most interviewees said they preferred the artist interviews. The interviewees liked hearing directly from the artist about his past and his decision making process in creating art (see the first and second quotations below). A few interviewees also liked hearing from the curators because it provided another perspective (see the

third quotation). Several interviewees said they liked all the types of information provided. One interviewee said he preferred the specific facts given by the narrator because it seemed more straightforward (see the last quotation).

I really enjoyed [Barney] talking about his processes and how and why he came up with all of this. That was really great.

I most found helpful the direct artist interviews, listening to him actually speak about his interpretations of his own work. You often hear curators or other people's interpretations, but I liked hearing it from his own mouth.

I liked hearing Barney's voice about himself, but also by the curator because it's always nice to hear a different perspective on somebody's work and how they came about to do it and then just hearing their own voice from the experience of doing it.

Usually [I most enjoyed] the facts that were given about the history of the artist or the commentary by the narrator. A lot of times, the curator or other comments, I didn't pay as much attention to. It seemed like a less direct way. I had to focus more in order to understand what they were saying versus the narrator.

IMPACT OF INTERPRETIVE OPTIONS ON VISIT

Regardless of their familiarity with Mathew Barney, all the interviewees spoke positively about each of the interpretative options—brochure, Learning Lounge, audio tour in the form of headset, cell phone, or podcast—they used. They all said that the information from the audio tour, and the brochure and Learning Lounge if used, had helped them understand and make sense of the works of art. Some said that without the interpretation they would not have appreciated or understood the art and artist as much, if at all (see the two quotations below).

I think both of them [brochure and audio tour] are helpful in giving an overview of what Mathew Barney's works are about and what he's trying to get out of them. Otherwise I think it would be hard to get the bigger picture.

[The interpretation] helped clarify some of [Barney's] inspirations and reasons [for making the art] and it gave the tour a more cohesive feeling, made things connect easier for me.

The interviewees already very familiar with Barney's art said the interpretation enhanced their experience and added to their knowledge of the artist. Those only somewhat familiar or not familiar at all with Barney said the interpretative information helped them feel more comfortable in looking at the art. Interviewees said that the information provided them with an understanding of the artist as a person as well as his motivations, thus presenting a context for looking at and making meaning from the works of art (see the three quotations below). Moreover, several interviewees expressed their appreciation that the interpretation, especially that in the audio tour, was succinct and easy to understand (see the fourth quotation).

[The interpretation] helped me to understand what [Barney] was trying to do and how [the art] all related to each other, because otherwise I think it would have been really confusing to me.

[The interpretation] increased my comfort because it taught me something about Mathew Barney. It conveyed information that I wouldn't have known otherwise. It explained his background.

[The interpretation] filled in some gaps. I had no idea we were looking at the large intestinal excretion or something from the whale. I had no idea what that was. Absolutely no idea. So having the audio tour kind of gives you a frame of reference.

[The interpretation] was very accessible. You don't have to know anything about him as an artist before you just jump in and listen to it. It doesn't go into long, analytical sort of explanations. It's pretty straightforward.

In talking about comfort level, some interviewees spoke again about the accessibility of the interpretation. In particular, some interviewees said the audio tour helped them organize their visit so that they felt in control and not overwhelmed (see the first quotation below). Similarly, because the 10 stops in the audio tour could be selected at will, another visitor said she had control of the information and could listen to things multiple times to understand (see the second quotation). Speaking specifically of the cell phone option, some visitors said the option made them feel comfortable because it was informal, free, and convenient (see the third quotation).

I felt more organized being able to walk around and, know what goes with what and the explanation that goes with what. It does give you a more comfortable feeling just because you're more organized with what you're looking at.

[The interpretation] helped me in better understand what I was looking at, and at the same time, I can control it as well. I can replay it and I can fast forward it.

It's right in your pocket. It's great. It's very informal, but yet extremely accessible.

OVERALL MESSAGE

When asked to cite an overall message of the exhibition, interviewees spoke about the exhibition in a variety of ways. Overall, however, more than one-half of interviewees said the exhibition was about the creative process, including that it can result in an object that is temporary or can be destroyed, and that all art is created within constraints and tensions (see the three quotations below). Other responses to the question were idiosyncratic and included interviewees who said the exhibition was about the Arctic, about Barney's motivations, and about creating a specific environment. A couple of interviewees were unable to answer the question.

[The exhibition is about] the idea of the restraint. I'm a musician and I work within restraints.

[The exhibition is about] the temporary nature of the exhibit, how much effort was put into this and the idea it's most likely going to be destroyed at the end. It has a very temporary nature.

[The exhibition is about] the idea of deconstruction, natural sort of deconstruction. And [the exhibition is also about] the idea of tension. So I think actually one of my friends described feeling tension in the objects that had fallen apart themselves because they feel a need to keep the things together. And then of course I feel tension when you see the video.

APPENDICES

APPENDIX A

EXHIBITION SURVEY

INTERVIEW GUIDE

Thank you for taking the time to complete this questionnaire. *Your honesty is appreciated!*

1. Is this your first visit to the San Francisco Museum of Modern Art (SFMOMA)?

Yes (SKIP to Question 4)

No → **2. Not including today, how many times have you visited SFMOMA in the past 12 months?**

No times 1-2 times 3-4 times 5 or more times

→ **3. Are you a member of SFMOMA?** No Yes

4. Did you come to SFMOMA today to see or do something in particular?

No (SKIP to Question 6)

Yes → **5. What was that?** (Mark all that apply)

See permanent collection

See Matthew Barney’s *Drawing Restraint* exhibition

Attend program/event

See other temporary exhibition(s)

Other _____

6. Using the scales below, how would you rate your overall experience at SFMOMA today? (Circle one number on each scale below.)

Poor experience	1	2	3	4	5	6	7	Excellent experience
Did not meet my expectations	1	2	3	4	5	6	7	Surpassed my expectations

7. If you gave a rating of 4 or lower on either scale, please explain. _____

The following questions pertain to the Matthew Barney exhibition, *Drawing Restraint* on the fourth floor of SFMOMA.

8. Before visiting today, how familiar were you with Barney’s work? Rate your familiarity on a scale of 1 “not at all familiar” to 7 “very familiar.” (Circle one number.)

Not at all familiar	1	2	3	4	5	6	7	Very familiar
---------------------	---	---	---	---	---	---	---	---------------

9. What was your opinion of the Barney exhibition? (Circle one number on each scale below.)

Waste of time	1	2	3	4	5	6	7	Worthwhile experience
Dull/boring	1	2	3	4	5	6	7	Interesting/stimulating
Not at all visually appealing	1	2	3	4	5	6	7	Very visually appealing
Not at all meaningful to me	1	2	3	4	5	6	7	Very meaningful to me
Not an enjoyable experience	1	2	3	4	5	6	7	A very enjoyable experience

10. If you gave a rating of 4 or lower on any of the scales, please explain. _____

11. The Barney exhibition offers a variety of ways to receive information. Which of these did you use today in the exhibition? (Mark one column for each item.)

Barney Exhibition Informational Offerings	Used this	Unaware of this	Aware, but did not to use this
<i>Drawing Restraint 9</i> Film (1 st floor)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Exhibition introduction wall text	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Exhibition brochure	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Antenna audio guide tour (rented)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Cell phone tour	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Podcast/downloadable tour	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
SFMOMA docent-led public tour	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Learning Lounge (4 th floor) video	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Learning Lounge (4 th floor) computers	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Learning Lounge (4 th floor) wall text and photos	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Learning Lounge (4 th floor) catalogues	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Exhibition Web site	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

12. Read the following statements about the Barney exhibition informational offerings and mark all that are true for you.

- | | |
|---|--|
| <input type="checkbox"/> I used all of the offerings that I was aware of. | <input type="checkbox"/> Certain offerings were not available when I was visiting. |
| <input type="checkbox"/> I did not have time to use some offerings. | <input type="checkbox"/> I had no interest in using audio tour technology(ies). |
| <input type="checkbox"/> I usually do not use those kinds of offerings. | <input type="checkbox"/> I am familiar with Barney and did not need information. |
| <input type="checkbox"/> Format of the offering(s) did not appeal to me. | <input type="checkbox"/> Content of the offering(s) did not appeal to me. |
| <input type="checkbox"/> Other _____ | |

13. Please rate each offering you used on a scale from 1 “did not help me appreciate Barney’s art” to 7 “helped me appreciate Barney’s art.” If you did not use an offering, mark “N/A.”

Barney Exhibition Informational Offerings	Not Applicable	Did not help me appreciate Barney’s art							Helped me appreciate Barney’s art		
		1	2	3	4	5	6	7			
<i>Drawing Restraint 9</i> Film (1 st floor)	N/A	1	2	3	4	5	6	7			
Exhibition introduction wall text	N/A	1	2	3	4	5	6	7			
Exhibition brochure	N/A	1	2	3	4	5	6	7			
Antenna audio guide tour (rented)	N/A	1	2	3	4	5	6	7			
Cell phone tour	N/A	1	2	3	4	5	6	7			
Podcast/downloadable tour	N/A	1	2	3	4	5	6	7			
SFMOMA docent-led public tour	N/A	1	2	3	4	5	6	7			
Learning Lounge (4 th floor) video	N/A	1	2	3	4	5	6	7			
Learning Lounge (4 th floor) computers	N/A	1	2	3	4	5	6	7			
Learning Lounge (4 th floor) wall text and photos	N/A	1	2	3	4	5	6	7			
Learning Lounge (4 th floor) catalogues	N/A	1	2	3	4	5	6	7			
Exhibition Web site	N/A	1	2	3	4	5	6	7			

14. Did you use the Antenna audio guide tour, cell phone tour, or Podcast/downloadable tour in the Barney exhibition? If no, SKIP to Question 16. If yes, select your top two reasons for selecting that device.

- I am familiar and comfortable with this device.
- I thought it would be the easiest to use in the Museum.
- I prefer to use my own device rather than renting one.
- It enabled me to get information just as I needed it.
- It saved me \$2 on the Museum admission fee.
- It was the only option I was aware of.
- My visiting companions selected the device.
- It was cheaper/free.
- I had already rented the Antenna device.
- Other _____

→ 15. Of the 10 stops provided in the Barney exhibition Antenna audio guide tour, cell phone tour, and Podcast/downloadable tour, how many did you listen to? (Mark one response.)

- None
- 1 to 2 stops
- 3 to 4 stops
- 5 to 6 stops
- 7 or more stops

→ 16. What problems did you have using the rentable audio guide tour, cell phone tour, or Podcast/downloadable tour? (Mark all that apply.)

- None
- Difficulty finding the stops
- Wasn't sure in what order to visit the stops
- Difficulty operating the device
- Difficulty accessing information on the device
- Other _____

17. If you were to tell a friend about the Barney exhibition, what would you say about it?

18. What ideas, images, or messages, if any, did you take away from the Barney exhibition?

Background Questions

19. Please rate your knowledge of modern art on a scale of 1 "not at all knowledgeable" to 7 "very knowledgeable." (Circle one number.)

Not at all knowledgeable	1	2	3	4	5	6	7	Very knowledgeable
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20. What is your gender? Male Female

21. What is your age? 18 to 24 25 to 34 35 to 44 45 to 54 55 to 64 65 or older

22. With whom did you visit today? (Mark one response.)

- Alone
- One other adult
- Several adults
- Adults and children
- Tour group

23. Please indicate the highest level of education you have completed. (Mark one response.)

- Some high school
- High school graduate
- Some college
- College degree
- Graduate degree(s)

24. Where do you live? (Mark one response.)

- San Francisco Bay Area → 24. What is your zip code? _____
- Other part of California
- Out of state
- Outside the United States

INTERVIEW GUIDE

Mathew Barney: *Drawing Restraint* San Francisco Museum of Modern Art Interactive Educational Technologies and Interpretation Initiative Exit Interview Guide

[Preamble] Hi, I'm talking with visitors who used the audio guide, cell phone, or Podcast/downloadable tour during their visit to the Mathew Barney *Drawing Restraint* exhibition. Did you use any of those devices? [If yes] I'd like to ask you some questions. It'll only take a few minutes, and your input will be very helpful. [Once agreement is reached] Do you mind if I audio record? It's just quicker than taking notes.

1. Overall, how was your visit to the Mathew Barney *Drawing Restraint* exhibition?
2. Were you familiar with Mathew Barney's work before visiting SFMOMA today? [If yes] What had you heard or read about the artist and/or this exhibition?
3. Which audio tour device did you use? How did you find out about it? What were your reasons for selecting that option?
4. Can you talk about your experience using the audio tour?
5. There were 10 stops available in the audio tour, about how many did you listen to? In general, how much of the information did you listen to at each stop? Why is that?
6. What are your thoughts about SFMOMA providing three different formats to listen to the Barney exhibition audio tour (rentable audio guide, cell phone, and Podcast)?
7. Did you happen to use the exhibition brochure as you visited the exhibition? Did you visit the Learning Lounge in the exhibition (a room with a video playing, computers, and other resources)?
8. What impact, if any, did the audio tour, brochure, and/or Learning Lounge have on your experience of the exhibition? [Probe about each item used.]
9. The audio tour, brochure, and resources in the Learning Lounge provide different kinds of information (artist interviews, artist biography, aid in decoding symbols, curator's comments). Which kinds of information did you find helpful in appreciating or understanding the exhibition?
10. What ideas, messages, or feeling did you take away from the audio tour? What ideas, messages, or feeling did you take away from the exhibition?
11. SFMOMA provides interpretive media, such as the audio tours, brochures, and exhibition Learning Lounge, so visitors feel more comfortable thinking about and developing an understanding of the art on view in the Museum. In what ways, if any, has the audio tour increased your comfort with the Barney exhibition? In what ways, if any, has the audio tour aided your understanding of Barney's art?
12. Is there anything else you'd like to say about the Barney audio tour? About the Barney exhibition?

Thank you so much for taking the time to talk with me today. I have a few final demographic questions [record in log]. Was today the first time you visited SFMOMA ?

[If no] How many times in the past 12 months have you visited SFMOMA?

Are you a member of SFMOMA?

Have you ever used audio guides in art museums before today? What kinds?

Do you mind if I ask your age? Thank you again. Your input has been very helpful.

APPENDIX B

STATISTICAL ANALYSIS

FREQUENCY DISTRIBUTIONS AND PERCENTAGES:
All survey items
Refusals and reasons for refusals

SUMMARY STATISTICS (MEAN, MEDIAN, STANDARD DEVIATION):
Q6a-Q6b Ratings of SFMOMA visit
Q8 Familiar with Barney's Art
Q9a-Q9e Ratings of Barney exhibition
Q9d Rating of Barney exhibition meaning
Overall rating of the Barney exhibition (composite)
Total number of offerings used
Q13a-Q13i Ratings of interpretive offerings
Q19 Knowledge of modern art

CROSSTABS OR ONE-WAY ANALYSIS OF VARIANCE		
DEPENDENT VARIABLES		INDEPENDENT VARIABLES
Gender	by	Obtained vs. Refusal Sample
Age group (<34, 35-54-55+)		
Q19 Knowledge of modern art	by	Q20 Gender Age group (<34, 35-54-55+) Education (college graduate or not) Residence (Bay Area or not)
Familiarity with Barney's Art (unfamiliar, familiar)	by	Q20 Gender Age group (<34, 35-54-55+) Education (college graduate or not) Residence (Bay Area or not) Knowledge of modern art (Low, moderate, high)
Visiting to see Barney Exhibition (yes, no)	by	Q20 Gender Age group (<34, 35-54-55+) Education (college graduate or not) Residence (Bay Area or not) Q19 Knowledge of modern art Familiarity with Barney's Art (unfamiliar, familiar) First-repeat visit
Q6a-Q6b Ratings of SFMOMA visit	by	Q20 Gender Age group (<34, 35-54-55+) Education (college graduate or not) Residence (Bay Area or not) Knowledge of modern art (Low, moderate, high) Familiarity with Barney's Art (unfamiliar, familiar) First-repeat visit Visiting to see Barney Exhibition (yes, no)
Q9d Rating of Barney exhibition meaning Overall rating of the Barney exhibition (composite)	by	Q20 Gender Age group (<34, 35-54-55+) Education (college graduate or not) Residence (Bay Area or not) Knowledge of modern art (Low, moderate, high) Familiarity with Barney's Art (unfamiliar, familiar) First-repeat visit Visiting to see Barney Exhibition (yes, no)

CROSSTABS OR ONE-WAY ANALYSIS OF VARIANCE, CONTINUED		
DEPENDENT VARIABLES		INDEPENDENT VARIABLES
Q14a to Q14j Reasons for using audio tour device Q15 Number of audio tour stops Q16a to Q16f Problems with audio tour device	by	Audio tour device (audio guide headset, cell phone, podcast)
Q13a to Q13i Ratings of interpretive offerings	by	Q20 Gender Age group (<34, 35-54-55+) Education (college graduate or not) Residence (Bay Area or not) Knowledge of modern art (Low, moderate, high) Familiarity with Barney's Art (unfamiliar, familiar) First-repeat visit
Q11a-Q11l Use of interpretive offerings	by	Q20 Gender Age group (<34, 35-54-55+) Education (college graduate or not) Residence (Bay Area or not) Knowledge of modern art (Low, moderate, high) Familiarity with Barney's Art (unfamiliar, familiar) First-repeat visit
Q6a-Q6b Ratings of SFMOMA visit	by	Total number of interpretive offerings used in the exhibition (none, 1-2, 3-4, 5+)

TWO-WAY ANALYSIS OF VARIANCE		
DEPENDENT VARIABLES		INDEPENDENT VARIABLES
Q9d Rating of Barney exhibition meaning Overall rating of the Barney exhibition (composite)	by	Use of interpretive offerings (film, brochure, audio tour, Learning Lounge, web site)
	by	Familiarity with Barney's art (unfamiliar, familiar)
Q9d Rating of Barney exhibition meaning Overall rating of the Barney exhibition (composite)	by	Total number of interpretive offerings used in the exhibition (none, 1-2, 3-4, 5+)
	by	Familiarity with Barney's art (unfamiliar, familiar)

APPENDIX C

TRANSCRIPT OF OPEN-ENDED RESPONSES

Low Museum Experience Rating Explanation

No reason given

- #36: nr
- #46: nr
- #78: nr
- #91: nr
- #97: nr
- #98: nr
- #112: nr
- #136: nr
- #158: nr
- #163: Artist from Ireland touring the world
looking, listening to art
- #172: nr
- #185: nr
- #189: nr
- #246: nr

Visit met expectations/Had no particular expectations

- #090: It was just about what I expected
- #132: Met my expectations today
- #170: I had no expectations so my feelings are neutral
- #171: Not sure I had any expectations to meet
- #183: Had no expectations
- #184: Did not really have any expectations coming in
- #192: I expect excellence
- #197: Met my expectations
- #205: I've been here before so I know what to expect
- #232: My expectations were not met but not exceeded
- #251: I had no expectations

Didn't like/didn't understand/didn't connect with SFMOMA art

- #019: Did not understand the ideas or concepts the artists were trying to express in their pieces
- #035: Don't get it – visual, message, I don't know
- #043: Some of the works were beyond my grasp of artistic expression
- #055: It is missing a real interaction between the exhibitions and the viewer Didn't connect.
- #107: I don't care for Modern art
- #133: Modern art is going down hill
- #198: Was a bit disengaged from the subject matter

Didn't like/Didn't understand/Didn't connect with Barney's art:

- #004: Didn't really understand Mr. Barney's work.
- #032: I didn't like the "drawing restraint" bit.
- #054: Matthew Barney is too high concept for me.
- #086: I was confused by the Matthew Barney exhibit.
- #117: Exhibition was too small and not enough explanations (Drawing Restraint).
- #125: Feel I should have seen screening of film before seeing exhibit.
- #145: I find white canvasses not art. Same with blue canvasses and artist drawing poor sketches while in the air.
- #209: Despite the audio device – this artist still seems implantable to me (despite the Vaseline!) Seems self indulgent! Not relevant to me.
- #244: Enjoyed the Weston/Modotti and new photos, however the Matthew Barney exhibit was not worth the expense, effort and space it consumes – I did however walk through the entire exhibit in order to give it a chance.

Thought permanent collection would be larger

- #241: I thought the permanent collection would be larger. Loved Klee!
- #242: I was expecting a larger exhibit of paintings

More to see, need more time to think about it

- #142: In 2 lines? I think I need longer to digest this whole experience. What I brought to it and what I can take away.
- #028: Haven't seen floors 1 and 2 yet

Not enough contemporary (21st century) art

- #162: The works 1910 (Matisse) to (1960) Jim Dine I have see these to many times. They are not modern we are now in 2100 century

Prefer MOMA

- #109: The MOMA in NYC was much more expansive and impressive although I did like the SFMOMA

Low Exhibition Rating Explanation

Did not respond/did not connect

- #003: Not my thing, but visually different.
Hopefully, something new soon.
- #016: Not my kind of art –
- #013: Far from me, but interesting.
- #033: It was just average meaningful. It just didn't apply to me.
- #034: It was very different from what I've ever seen before and I am fascinated how the different pieces of the exhibition are related in some way. Nevertheless it had not a specific meaning for me.
- #036: Not sure I understand or am connecting w/ Barney
- #044: I didn't attribute a lot of meaning to the forms though after I view the film I might change that...
- #050: Unnecessary in scheme of life.
- #051: I don't see connections to my own personal life experience but I do find it stimulating/disturbing and somewhat visually appealing in areas to observe and experience
- #054: I enjoyed the photography, but videos and sculptures and overall themes too mythic/high concept for my tastes
- #055: I was not able to connect with the work of art
- #072: Some of the explanations were very far from my experiences
- #073: Did not relate or understand
- #075: Need to let this absorb, but some of the goat ? stuff was a bit much for me, personally.
- #078: The art is interesting but not meaningful to me – it does not resonate with me
- #080: Too esoteric – who cares!
- #093: I'm not terribly interested in Barneys overall scale and lack of anything resembling a story but the exhibit itself was nice
- #099: Didn't particularly draw a personal experience due to the physicality of it
- #101: I simply didn't respond to the work – I should have seen film first, I think
- #108: Slow – actual art pieces very unusual – perhaps the nature of the subject matter
- #109: Didn't resonate in a compelling way with me
- #114: The work itself is not interesting as the video
- #116: It didn't say anything to me
- #127: Did not do anything for me
- #130: It seemed waste of time to me
- #133: Did not communicate with me
- #142: Its different which is good but even coming here w/ my art history friend hasn't shined light on what isn't that aesthetically interesting onto itself. There's a lot of ambivalence
- #144: Visually interesting – no soul. No spiritual element. Please refer to Bill Viola exhibit for a combination of all
- #147: Visually challenging – challenges my perceptions of acceptability – does not draw me in to participate
- #153: I didn't feel as though I connected to the work or completely understood it
- #155: I think that it is visually appealing; but a bit lacking of content
- #164: In terms of art I don't find petroleum jelly aesthetically or visually meaningful – I do find the concept interesting because of the uniqueness
- #165: For the most part, I did not “get it” Having said that the images were stimulating and well-assembled
- #175: It was interesting but not life changing
- #184: The exhibit was interesting but did not affect me emotionally
- #196: had a hard time connecting with the art of the exhibit, couldn't really find meaning
- #198: Didn't connect w/ art
- #202: Not interested in his style of “art”
- #220: It just didn't suit my particular taste
- #222: Idea is interesting but artwork doesn't stimulate me, I can't connect the dots
- #226: Did not resonate with me. Seemed forced and un-thoughtful
- #228: I'm not sure if I'm fan of MB yet!
- #232: Some were visually appealing or meaningful, others were not – kind of a mixed bag. This is true for me of most exhibits
- #242: The exhibit was uninteresting. The pieces did not make me want to see more
- #246: I think his work was interesting but I didn't “get it” It was not meaningful to me

Confusing/did not understand or comprehend

- #073: Did not relate or understand
- #004: Should have gotten the audio tour to realize what I was looking at.
- #008: I'm not 2 familiar w/ videos so I'm not able 2 read into it very deeply.
- #019: Didn't understand what it was all about
- #028: Didn't grasp what was depicted
- #030: Objective is not pin point clear
- #032: I find it was hard to explain
- #033: Visually it confused me but I liked it.
- #047: I am not familiar with this artist. I admit that I do not understand his work. Some of the images were interesting.
- #048: I think I need to go on a tour to get a full experience.
- #086: I was CONFUSED. I felt that having seen the film first would have helped
- #115: Could not comprehend the "message"
- #122: Difficult to understand/ interpret
- #125: Should have seen screening of film first
- #137: Touching and more explanation
- #139: I had no explanation of his work before hand. The booklets are an resource, but I feel a more prominent paragraph to so would have prepared me to appreciate the exhibit more, as well as more information specific pieces AT the display
- #153: I didn't feel as though I connected to the work or completely understood it
- #159: Due to lack of comprehension/ meaning/ purpose of work – I was a little lost
- #170: I didn't understand it
- #178: I just don't get it
- #209: Don't get it!
- #221: Mostly I was confused by it and not able to fully comprehend
- #251: Too large. Requires too much knowledge of the projects to get it
- #252: I haven't listened to the audio tour yet so I don't really feel I get it at all but I know I put effort into it, it would become more meaningful
- #253: I probably should have taken the audio tour to understand how the exhibits relate to each other

Disturbing, Strange, Unsettling

- #011: Disturbing!
- #024: Very disturbing. Made me wince and feel claustrophobic.
- #031: Too weird!
- #062: Too much was disturbing, extreme
- #063: Overall disturbing.
- #088: The display was well done – even fascinating – visually interesting – a little unsettling
- #109: It was strange

- #122: Bizarre
- #138: Very strange to me
- #166: Too weird no context
- #172: I found it rather strange
- #229: Disturbing. Too far from mainstream.

Artist self-indulgent, narcissistic

- #010: It's very personal arcane somewhat absurd.
- #049: Hard to see intent of art except for his self gratification.
- #074: I felt his methods were a bit pretentious in parts. I did like the centaurs...
- #134: Overly self- conscious.
- #143: The work felt extremely contrived and lacked a sense of soul.
- #147: An indulgent narcissist exercise.
- #173: Too aesthetic shallow and too conceptual – where is he bringing us?
- #176: I sure don't understand why petroleum jelly and was he really was concerned about culture or the environment. Barney thought not something organic? It's kind of a definitely nags at me.
- #209: As above –self indulgent artist trying to make meaning of what?
- #244: Self explanatory. There is "no there, there" – this is self-indulgent "work" by a self-promoter.

Not art, or poorly executed art

- #016: I thought the drawing and how it was done was gimmicky.
- #021: I expected the drawings would be better executed.
- #042: The most interesting part of the exhibit was trying to ascertain why this particular artist HAD an exhibit
- #043: Not my idea of artistic endeavor
- #062: Hard to grasp the art here.
- #063: I found it hard to see a true artistic quality.
- #107: Doesn't seem like art.
- #172: Did not seem very artful to me
- #145: It wasn't art to me. Anybody could do that.
- #179: A big pile of foam is not what I'd consider great art.
- #183: Not my interpretation of art (sorry).
- #229: Fail to see this as art.
- #241: It was like a child with white Play-Doh with a bad case of ADD

Not visually appealing/Not attractive

- #022: Some not at all vis appealing – but intriguing. #87: nr
#091: It was not an attractive experience, not beautiful either. #90: nr
#120: Not visually appealing – liked the photos more than the sculpture. #97: nr
#134: Interesting idea but not that visually appealing. #98: nr
#176: While it isn't very “pretty” it's interesting to look at. not appealing. #100: nr
#197: Just not that visually arrested. #102: nr
#106: nr
#112: nr
#113: nr
#117: nr
#131: nr
#136: nr

Uneven/some aspects better than others

- #009: Sculptures were much better than other pieces. If I had viewed only the sculpture rating would have been higher. #156: nr
#021: The installation sculpture was interesting, conceptual and visual – The drawings self-indulgent. #160: nr
#187: Prefer painting to photographs. #177: nr
#192: Equal parts artistic expression and David Blaine in Vaseline. #185: nr
#186: nr
#189: nr
#205: nr
#211: nr
#216: nr
#217: nr
#218: nr

Exhibition poorly displayed

- #169: The height of the screens makes extended viewing uncomfortable. The connection between restraint and the choice of materials was not clear. #223: nr
#171: Exhibition poorly displayed. If these are vestiges of performance art, captured on the film, show me the film to provide context. #233: nr
#243: nr
#248: nr
#227: nr

Repetitive

- #007: I respond to color a lot. Also, the work was repetitious in its monochromatic tones and movement – on film.
#158: Not diverse enough photos/drawings repetitive – not enough on process

Nothing new

- #046: Nothing new.

Too many mediums

- #140: Too many mediums for me – I prefer to see one or two at a time...

Other:

- #231: Enjoyable. But not my favorite at SFMOMA

No response:

- #6: nr
#20: nr
#25: nr
#29: nr
#35: nr
#56: nr
#71: nr

Tell a Friend about Barney Exhibition

Unique, unusual, weird, strange

#007: Not for the squeamish.
#011: Disturbing
#023: Strange
#040: Bizarre
#044: Quite unconventional
#045: It was very odd
#048: Unique assemblage of modern art viewed by one man
#049: Out of the box
#051: Disturbing/different
#052: It's very different
#054: Dark
#072: Strange way of performing;
#073: Unusual
#077: Calming and eerie simultaneously.
#079: Unusual
#090: Strange
#099: That its definitely unique
#101: Early stops stranger
#103: Cool, weird
#109: It was unique and somewhat disturbing
#112: Different
#115: Weird
#116: Crazy
#122: Bizarre
#124: Unique perspective of technique
#126: Very different
#154: Unusual
#157: Strange
#160: Strange
#164: Different, unique concept
#165: Very unusual, large in scale
#166: Very unusual.
#167: Unique
#168: It was very unusual but different
#169: It is very unusual
#172: That it was strange
#173: Unique
#186: Unique experience that you can't see anywhere else
#202: It was weird
#203: Weird
#204: It was rather odd
#209: Strange
#217: Bizarre
#219: Visually strange
#220: I would tell them it's a unique idea
#223: Strange and conceptual
#227: It was like walking through unfinished set pieces for a nine inch nails video
#246: Strange
#248: It was weird.

Interesting

#004: It was interesting
#005: Interesting
#008: Interesting

#011: Interesting
#013: Interesting but not ESSENTIAL.
#017: Interesting
#020: Interesting
#023: Interesting
#027: Interesting
#029: Very interesting. All the pieces seem to go together.
#040: Interesting
#045: Interesting
#051: Interesting
#056: Interesting,
#058: It and his art very interesting
#059: Interesting
#066: It was interesting.
#076: I liked it
#077: Interesting
#079: Interesting
#080: Interesting to see if a member gets you in
#082: Good stuff
#089: Interesting
#092: Very interesting
#108: Very interesting
#112: Interesting
#124: Interesting
#139: It's interesting
#151: Interesting!
#153: Interesting
#157: Interesting
#160: Interesting
#164: Interesting
#167: Interesting
#184: Very interesting
#190: Interesting
#199: Interesting
#200: I find it interesting
#203: Interesting
#204: Interesting
#215: Interesting
#219: Very interesting
#224: Interesting
#233: Interesting
#234: Interesting
#252: It's interesting

Thought-provoking, stimulating, challenging, intense

#001: Amazing
#006: Thought provoking; spiritual; arresting images
#012: It made me cry inside because it was so amazing
#015: Eye-opening, intense
#023: Very stimulating
#024: Good for an intense emotional charge – wait until you can handle it.
#027: Challenging

#034: Extraordinary
 #036: Very abstract, challenging exhibits
 #037: Overpowering
 #038: Amazing
 #056: Stimulating
 #065: Fascinating –
 #066: Visually moving
 #069: It's pretty revolutionary/essential
 #075: Wild,
 #077: Visually stimulating
 #081: Fantastic even when it is an intro to Barney
 #083: Fascinating
 #088: Fascinating – holistic – white
 #089: Kind of wild
 #094: I would tell them to find inspiration in his work
 #095: Amazing, liberating, conceptual art
 #108: challenging,
 #119: Engaging and thought provoking
 #132: Very stimulating
 #135: Amazing energy
 #141: Thought provoking.
 #147: Challenges visual comfort
 #149: The stimulating ideas about human and the environment visual effect
 #154: Intriguing, dramatic, random
 #169: A stimulating exhibit
 #182: Directing – exciting
 #184: Innovative
 #190: Challenging
 #205: Pieces of the exhibit are very engaging.
 #206: A provocative and challenging artist work,
 #219: Thought provoking
 #224: Intense, Mentally stimulating.
 #247: Thought provoking, provocative
 #250: Exciting in terms of continuation of an artists oeuvre
 #253: Stimulating

Worth seeing

#005: Worthwhile
 #008: Worth seeing
 #014: Worth seeing in terms of environmental experience.
 #018: I will urge them to go
 #022: Recommend
 #025: It's worth seeing,
 #033: That it was cool defiantly worth seeing getting another perspective.
 #050: Try it
 #057: Worthwhile seeing it
 #058: Its worth seeing
 #065: Go see it!
 #067: Just go!
 #068: Go, go, go
 #070: It is a must
 #075: Check it out before it goes
 #092: You should see it
 #099: Worth a look
 #118: Go see it

#121: It certainly is worth while
 #123: A must see,
 #134: Worth seeing, but possibly over rated
 #137: Grand exhibition
 #146: It was a good exhibit
 #155: I would really recommend it
 #156: Impressive
 #161: To see it and that it was one of the more accessible Barney shows I've seen
 #168: Worth the trip
 #169: Well worth seeing
 #173: Worth seeing
 #176: It was worth seeing
 #192: It met most of my expectations
 #195: Worth seeing
 #200: I would recommend that they come
 #207: An amazing show and
 #215: See it
 #224: Worth your time.
 #236: Not to miss it
 #239: I actually brought my beginning drawing students
 #245: Come visit
 #253: Worth seeing

Be sure to see film, use interpretive offerings

#004: If you know about his work and are already knowledgeable.
 #022: To look at first w/o any info/help, then read and re-look. Interesting [to] compare/contrast opinions.
 #028: Learn about it before expecting to understand it
 #039: It helped me understand some of the concepts in his work that I wasn't aware of before seeing the exhibit and using the supplementary learning materials.
 #047: Hard to understand. Read up on it before seeing it.
 #055: To prepare and do some research before going to the exhibition
 #057: Shows how the artist works and why
 #060: Watch the film before visiting the exhibit
 #060: Use the cell phone tour!
 #064: Use the cell phone tour – v. informative
 #075: Get the audios to understand it better
 #078: Do the free cell phone tour – it gives good context and you get to hear from the artist
 #085: Use the cell phone tour and the floor learning lounge for overview
 #086: See the film first – the cell tour keeps referring to it which makes me think that is the first step that I missed
 #089: Definitely do it w/one of the tours
 #103: Bring your cell phone
 #117: Info provided not enough
 #125: See the film, use audio or cell phone tour
 #137: Needs pre-tour info

- #138: You should use the audio guided tour otherwise you'll be doing a lot of head scratching
- #143: Maybe go see the movie first
- #152: See the restraint drawing and the 4fl. Video – spend no more ½ hr.
- #170: Make sure you arrive early enough to see the film
- #177: Take extra time to take the tour or podcast
- #180: Read ahead of time for interpretation – tour as well
- #193: The more you ask the more you enjoy
- #197: Use the podcast
- #201: Be sure to time your visit to see the film! I wish I had.
- #207: A great experience to learn more about the artist
- #221: That you need to take a guide tour
- #225: Use the audio tour
- #245: Use an audio tour
- #251: They should see the film first
- #252: definitely take advantage of the audio tour.

Not worthwhile, don't bother to see it

- #003: Not worth the trip, but if you're there, check it out.
- #009: Spent more time on SFMOMA on permanent collection. This show will be a disappointment and cause even more people to be turned off to contemporary art.
- #010: Good Luck
- #016: Don't bother unless this type of media art is appealing
- #019: Don't bother seeing it
- #032: Don't go!
- #035: Don't bother
- #042: Don't go
- #043: Not much
- #061: Not worth the trip
- #063: Not worth it
- #091: I would not particularly recommend it
- #107: Don't waste your time
- #109: I personally did not enjoy it
- #120: Not too appealing – I enjoyed parts of museum more
- #127: Did not work for me
- #130: It is not that good
- #133: Forget about the Barney exhibit, see everything else
- #140: That I would not recommend it
- #145: Waste of brain cells
- #171: It is an acquired taste at best
- #178: Don't bother
- #179: That it's good for the loony people who like things that look like garbage on a polished wood floor
- #183: Will forget about it as soon as I leave the museum so, N/A
- #196: Didn't connect, cerebral at points

- #211: little value to me personally
- #216: It missed me – not my kind of thing
- #229: Skip it
- #241: Don't bother to waste your time
- #242: It did not evoke my imagination
- #243: Don't waste your time
- #244: Probably not worth going to see

Description of exhibition's media, ideas, content

- #025: interesting video footage and media uses
- #015: mixture of media
- #026: Abstract/conceptual about physical process of construction as much as “outcome”; produced use borders of the accident and the purposeful.
- #098: Very jelly
- #108: Awareness of the whaling ships
- #114: He made the Cremaster cycle and Bjork is in it
- #123: incredible multi-media experience
- #162: Serial/ mythological/ historical video/ installation. Large scale works to be reflected
- #175: Good/ ok if you like conceptual art
- #187: Japanese shipping photography
- #188: Whale spines – Vaseline
- #205: He tells stories of his life in multiple ways
- #208: It was a big multi-media exhibit
- #212: Interesting forms; materials; development of concepts combination of film, sculpture, drawing, etc.
- #234: never seen such a large installation of sculpture / video
- #248: But he has pics of Bjork
- #249: Bleh? Mmmm Vaseline! Bjork rocks!

About the artist: great, brilliant, self-indulgent

- #076: and his works are great in my opinion
- #093: he would make a great set designer
- #099: a true artist of our time
- #147: artist is self indulgent
- #148: That he is sort of Warhol of his day – alternately brilliant and self important
- #163: Hey he is married to Bjork
- #182: great man ...
- #209: egotistic
- #211: Self indulgent art
- #213: Ex. Yale football player
- #228: He sure is an artist who researches and has meaning behind his work
- #230: Fucking brilliant, I loved it, Barney is a genius

Comprehensive, large , impressive, installation

- #076: well presented
- #093: It's a complete body of work –
- #104: Having seen all of the Cremaster series, it helps putting together the output of the artist
- #105: Well curate, complete

- #132: impressive installation – good material use
- #139: lengthy
- #165: large in scale
- #174: The show is well done
- #191: Comprehensive overview of ‘drawing restraint’ and excellent introduction to film
- #206: well-presented
- #250: Large scale
- #253: very well rendered

See for yourself, judge for yourself

- #007: Not for everyone!
- #021: OK, but don’t go unless you really want to
- #030: Go see and judge yourself
- #071: Check it out for yourself
- #074: It would depend on what that person would get from. He has an interesting style that could appeal to a lot of people.
- #141: Of course, it’s not something that everyone will like

- #142: But see for yourself
- #144: If you see it let me know what you think
- #174: Only a way to know = to see and judge for yourself
- #195: Tell what you thought when you’re done
- #214: Don’t believe what you hear. See it for yourself. Especially if you know Japan
- #226: It may appeal to you
- #232: Have to see it for yourself – experimental exhibit hard to just describe
- #244: Check out web site and decide for yourself

Confusing

- #011: confusing
- #031: That I probably don’t understand it properly
- #054: Dark and fairly cryptic
- #072: may be missing the “concept”
- #101: Seemingly haphazard
- #159: Confusing,
- #176 I’m glad I did but I’m not sure I “get” or if anyone is even capable of doing so
- #209: impenetrable

Takes time, effort to appreciate

- #002: Be in a slow contemplative mood
- #084: Take time to think about what Barney is REALLY saying in his art
- #087: Give yourself 4 hrs
- #142: For most people the amount of work necessary to enjoy might exceed enjoyment.
- #153: A bit inaccessible for the lazy
- #245: Spend a lot of time
- #198: Take some time

Fun

- #027: fun
- #116: Its funny

Is it art?

- #049:– art?
- #166. It is art?

Other:

- #046: Nothing new, unusual.
- #066: I wished it could have been more interactive (i.e. I could have touched the larger pieces)
- #136: Not sure
- #141: I thought it was beautiful
- #158: Repetitive

No response

- #053
- #062
- #096
- #097
- #100
- #102
- #106
- #110
- #111
- #113
- #128
- #129
- #131
- #150
- #181
- #185
- #189
- #194
- #210
- #218
- #222
- #231
- #235
- #237
- #238
- #240

Ideas, Images and Messages Taken Away

No response

#001	#238
#102	#243
#003	#247
#005	#251
#014	#252
#020	
#025	<u>Idea of restraint in creativity, Barney's process</u>
#029	#022: Challenge, Move.
#033	#037: Conceptual acrobatic
#038	#054: Drawing w/ physical limitation is interesting.
#041	#058: Restraint, strength and release make compelling art
#044	#059: Restraint caused creative growth
#047	#064: athletic restraint = creativity
#053	#067: That pushing though resistance keeps us growing and fully alive
#056	#068: Body limits, but also provides the material for creation
#082	#070: Complexity
#087	#071: restraint
#089	#083: How restraint can assist growth on many levels
#096	#088: Energy – process- tangible custom energy and resistance
#097	#094: I learned from him that art can be made of a different agent of human behavior. “struggle produces art”
#100	#095: Freedom of space. Nature versus man made.
#102	#098: The role of the body in creative process and the need of restraints to fully expand that process.
#106	#101: Restraint is necessary for creativity/production
#110	#103: The idea of restraint in creativity
#111	#105: Physically of body, use of restraints,
#112	#121: The process of making art can be the art
#113	#123: The concept of restraint is inspiration
#120	#124: Athletic and artwork
#128	#139: Art can be viewed in terms of how it was created as well as the end product, i.e. his physical restraint during creation
#129	#147: How willing am I to challenge myself to express myself – an on going question
#131	#152: Creating art under physical restraint is interesting concept
#134	#153: The image of him composing a piece on the trampoline
#140	#168: Athletic
#150	#172: Restraints are necessary. Component of worthwhile change
#154	#184: I like the wall-falling-down piece
#155	#195: Never thought of the human body as such an integral tool to art...
#156	#196: Interested in restraint having a bearing on process
#157	
#173	
#181	
#185	
#189	
#193	
#194	
#197	
#200	
#209	
#210	
#211	
#213	
#215	
#224	
#226	
#231	
#233	
#235	
#237	

- #198: Process as art
- #199: It takes effort to appreciate work and art
- #201: of course restraint and effort
- #203: Restraint
- #205: constrictions of culture and society
- #206: A new appreciation for his concept of restraint and so for his work overall
- #207: Power of restraint in generating creativity
- #221: The connection between art and sports
- #222: It's possible to mix athleticism and art
- #223: Restraint in art
- #228: Creativity/ art can come from difficulties we face
- #230: The resistance is a medium. That significant actions require the ability that is only gained through exertions against significant oppositions
- #234: Artist vs. athlete

Interesting use of materials, textures, and techniques

- #004: Many more uses to petroleum! (materials/techniques)
- #009: Enjoyed the textual qualities of sculpture. Would have like more info on techniques. Reminded me of similar experiences at the Whitney
- #010: Barney Loves Gunk, white wax etc
- #015: New understanding of texture and audio/visual mixture
- #017: Texture and style
- #036: White plastics,
- #055: Fascinating use of materials
- #057: I liked the media he used and subject matter
- #061: Petroleum jelly = fun!
- #066: Explore petroleum jelly more.
- #069: The sculpture makes the film far more meaningful
- #078: raw materials shaped by humans
- #090: Purity in the whites used.
- #109: I thought the Ambergris sculpture was fascinating and thought provoking
- #119: Human form and plastic
- #137: Use of white self lubricated plastic and grand exhibition
- #162: Artifacts preserved in plastics.
- #164: Petroleum jelly crease unique art
- #167: Lubrication – rigidity
- #169: The use of unusual materials under unusual circumstances was interesting
- #175: Lucite tastes/ some interesting visuals
- #176: I'd like to try something sculptural with petroleum jelly, just to see what its like and will probably see “drawing restraint 9”
- #183: White foam
- #190: White goo
- #201: Something about an unbounded relationship between materials
- #208: The use of plastic in art

- #216: Melted mess
- #218: The white jelly
- #225: Whaling ship vaseline
- #241: The white plastic on the floor will hurt your skin if you bump into it
- #248: The Vaseline thing

Nothing, no meaning, negative comment

- #019: none
- #043: None
- #050: Nothing
- #060: none
- #062: None, I enjoyed the permanent collection
- #063: None
- #080: Boredom
- #091: none
- #104: That I still [can't read writing] Barney in a meaningful perspective
- #107: none
- #115: Trying to put something across but don't know what
- #127: none
- #130: Just waste of time
- #133: Did not talk to me at all/ not meaningful
- #144: None – I left everything where it was
- #165: Not sure
- #171: None
- #179: not much
- #180: Not much
- #202: N/A
- #253: It seems very complex didn't really “get it”
- #031: I felt cheated – it's not art to me!
- #032: Art can be rubbish!
- #035: Waste of plastic
- #037: Someone with a lot of time money on their hands.
- #039: I understand the “restraint” concept but I don't think that “restrained” drawings support the idea as they are pretty much crap. I think Barney's more beautiful imagery comes from a far less physically restrained working environment.
- #042: The definition of art should be broad but there are times, such as this, then its hard to label something as art!
- #073: Get a grant – go to another country do whatever
- #093: It's cool how he doesn't do any of the sculpture/film/photography video himself – the drawing itself is pathetic.
- #142: My own ambivalence toward “modern” art
- #145: I could be an artist in a famous museum!
- #166: Very large and expensive. Who financed and why?
- #179: Americans have some pretty funny ideas about art
- #242: Plastic is a great way to use empty space. When in doubt dump plastic on the floor

Japan, whaling industry, marine, ritual, culture, history, myth

- #012: The whaling industry.
- #016: I did like the ice flow experience
- #018: Cold world, full of dangers on the inside and outside, yet beautiful and seductive. One feels overwhelmed, provoked. Yet pinned to be part of it.
- #021: Whaling and Japan are problematic (plus Iceland!) western take on Asian culture
- #023: Fishing
- #036: whaling
- #037: Ice melts –marine ways –
- #076: Whaling in its unnoticed beauty, ritual
- #077: Divinity of ritual, art of whaling,
- #078: Whaling industry, oceans
- #085: The (?) implications of fossil fuels/resources interesting timing as popular culture is beginning to embrace the concept of global warming and (?) (?) (?) and facts (specifically “(?) truth”) (whale oil & petroleum?)
- #099: Tradition, blubber, myths and stories
- #105: tea ceremony
- #117: empty spaces, cold
- #118: Marine free flowing concepts – science/art
- #149: far kimono, pearls... colors
- #160: Many from video feeling of the sea
- #161: mythology, history
- #163: Pearls in the mouth can’t wait to go diving
- #168: nautical themes
- #187: Whale spines
- #188: Whale spines, pearl diver
- #191: Connection between whale oil and petroleum
- #201: cultures/ historical periods – inter-relativeness
- #250: Not too orientalist (?) , as was my fear, love the Mac Arthur pieces

Barney’s art is radical, new art forms, different

- #008: Fusions of radically different components/cultures, sterile, schizophrenic, different
- #026: My world becomes just a little bit bigger. People are achieving and reaching for things I never imagined = a very good thing
- #027: Interesting multimedia, stimulating, provocative
- #034: New ways of expression and art are developing.
- #036: experimental exhibit
- #040: Must be open-minded
- #045: Art doesn’t fall into certain categories; anything can be art
- #046: Now.

- #122: That there are MANY different kinds of people on this universe!
- #135: Massive expression, exploding creation, MUST “do art”
- #148: Lots of truly amazing and original images and a new artistic language. Perhaps not fully distilled but this is very exciting. Glorious and sexy!!
- #178: Focus on seeing in new ways
- #182: To press on in my art (author) to explore, reach further, experience
- #186: The way he made art was different from any other technique used
- #192: Items recast in new materials; an aging artist trying to find relevance

Moods, emotions, strange, weird

- #011: Dark, loneliness
- #024: Fear.
- #028: Confusion
- #013: Weird forms, stills
- #030: Strange. Un-clean.
- #077: Art of whaling, killing, can come emotions unbeknownst to men
- #086: The videos and plastic cast pieces confusing.
- #170: Some of what I saw looked too painful to be enjoyable
- #217: Weirdness
- #229: Strange; disorganized annoying
- #244: Beware Barney
- #246: How do people think like that?
- #248: Just weird

Not sure, can’t say yet, not enough space to answer the question

- #051: I’m unsure! Maybe it will “sink in” later on; in my dreams!?
- #052: Give me some time to let it all sink in
- #065: Too many too late
- #132: Not sure yet
- #136: Not sure
- #141: Barney’s art should speak for itself in this capacity unless you want to give me a lot more space to write and you don’t
- #161: This space is not large enough, but in a nutshell the power of alternate realities
- #214: I cant form thoughts from them yet but a powerful experience w/ many strong images and ideas at many levels
- #239: Too many too little time and space sorry I can’t synthesized right now
- #249: Don’t know yet

Beautiful images, photographs, other positive comment

- #018: Cold world, full of dangers on the inside and outside, yet beautiful and seductive. One feels overwhelmed, provoked. Yet pinned to be part of it.

- #086: The images (photos and drawings) were gorgeous
- #074: Enjoyed the photography
- #048: Like the photographic portion and drawing restraint films
- #174: Aesthetic!!!
- #079: Everything
- #092: wow
- #108: want to learn more about artist
- #232: Mirrored my internal process
- #236: As with all art, enhanced perception of life

Change, transformation

- #036: concepts of change
- #084: The cycles of existence of creation and disintegration
- #072: What you can do by transforming experiences in different and techniques etc.
- #117: Transformation, melting materials,
- #158: Re-generation/ decay
- #161: Morphing/
- #212: Construction/destruction part of positive process
- #205: Integration of Nature and humans

Images of satyrs, disturbing

- #023: sheep
- #054: I feel viscerally repelled by the wrestling satyrs.
- #075: Wrestlers are a bit twisted
- #090: The goat / man video is disturbing
- #151: The video of the two unicorns ? will certainly stay in my mind
- #220: The battling satyrs
- #227: That bunch video was disturbing. I might not sleep well tonight. Damn you, Barney!
- #240: The satyr chasing its tail!

Visceral, sexual, erotic, mutilation

- #007: Struggle, orgasmic, raw
- #008: erotic
- #023: self-mutilation
- #158: digestion/ excretion/ penetration/ fornication/ exculpation
- #204: Different view on biology and human anatomy
- #219: a lot of ideas about using biological themes/ interlacing them as art work
- #099: sexual

Biographical comment about Barney

- #081: Combo of a football player and a true artist
- #093: Yay Yale
- #125: Barney and Bjork are an amazing pair
- #138: He loves what he does and has a very large studio

- #143: That he was very concerned about the perfection of his work and to that degree the show was a success
- #146: He is married to Bjork!!

Other:

- #245: It's interesting to observe peoples various reactions especially children who seem to accept the images as normal not shocking
- #049: Fluent
- #126: Scheiss [?] is nice
- #116: Funny pictures

Bjork

- #012: Bjork w/ sea urchins in her hair.
- #114: I like Bjork
- #168: Bjork
- #159: The woman kneeling by the water and rocks from the video

Field symbol

- #105: linkage to Cremaster iconography
- #191: greater understanding of the field symbol
- #219: Symbolism

APPENDIX D

POSTAL CODES

	Postal Codes	Frequency	Percent	Valid Percent	Cumulative Percent
Valid	94066	1	.4	1.1	1.1
	94103	2	.8	2.2	3.3
	94107	3	1.2	3.3	6.5
	94109	6	2.4	6.5	13.0
	94110	13	5.1	14.1	27.2
	94112	2	.8	2.2	29.3
	94114	3	1.2	3.3	32.6
	94115	2	.8	2.2	34.8
	94116	2	.8	2.2	37.0
	94117	2	.8	2.2	39.1
	94122	7	2.8	7.6	46.7
	94127	3	1.2	3.3	50.0
	94130	2	.8	2.2	52.2
	94131	2	.8	2.2	54.3
	94132	1	.4	1.1	55.4
	94301	1	.4	1.1	56.5
	94501	1	.4	1.1	57.6
	94531	1	.4	1.1	58.7
	94534	2	.8	2.2	60.9
	94556	1	.4	1.1	62.0
	94568	1	.4	1.1	63.0
	94574	1	.4	1.1	64.1
	94588	1	.4	1.1	65.2
	94596	2	.8	2.2	67.4
	94606	1	.4	1.1	68.5
	94609	1	.4	1.1	69.6
	94610	1	.4	1.1	70.7
	94611	1	.4	1.1	71.7
	94619	1	.4	1.1	72.8
	94702	2	.8	2.2	75.0
	94703	1	.4	1.1	76.1
	94704	1	.4	1.1	77.2
	94705	1	.4	1.1	78.3
	94710	1	.4	1.1	79.3
94711	1	.4	1.1	80.4	
94901	1	.4	1.1	81.5	
94924	1	.4	1.1	82.6	
94941	3	1.2	3.3	85.9	
94942	1	.4	1.1	87.0	
94965	1	.4	1.1	88.0	
94966	1	.4	1.1	89.1	
95008	2	.8	2.2	91.3	
95117	2	.8	2.2	93.5	
95125	2	.8	2.2	95.7	
95129	2	.8	2.2	97.8	
95130	1	.4	1.1	98.9	
95826	1	.4	1.1	100.0	
	Total	92	36.4	100.0	
Missing	System	161	63.6		
Total		253	100.0		